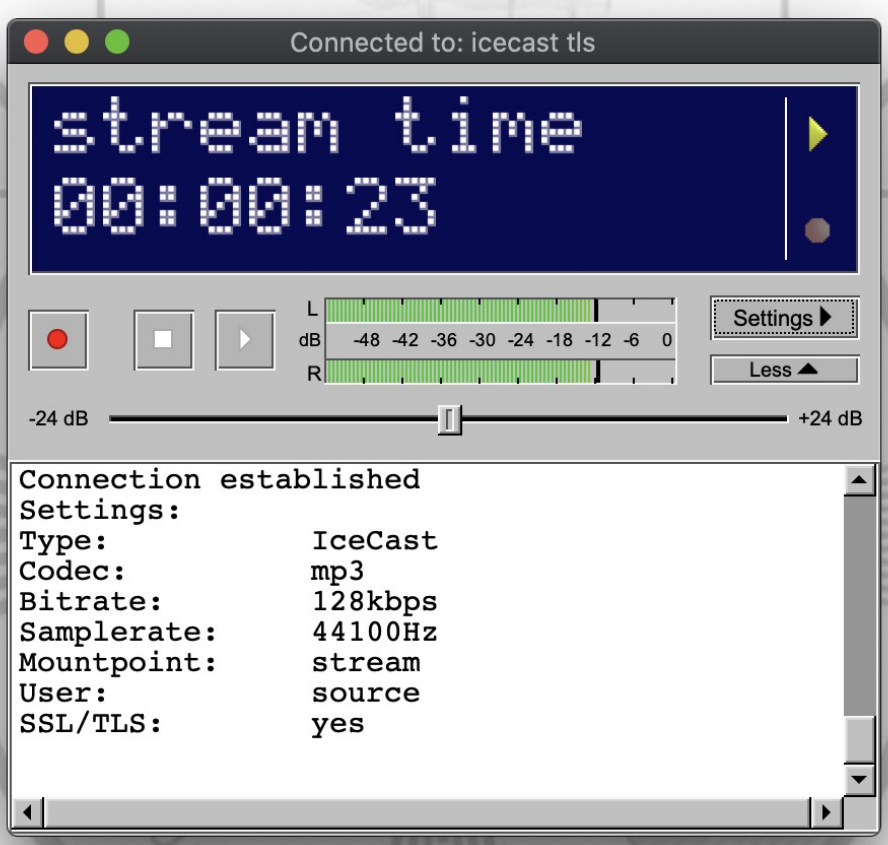
The Media Streaming Journal

April 2021



Covering Audio and Video Internet Broadcasting

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Welcome to The Media Streaming Journal

Welcome to the latest installment of The Media Streaming Journal.

This month, we provide you with the user manual for the Broadcast Using This Tool (BUTT), an open source tool for streaming audio online and can be used on multiple computer operating systems.

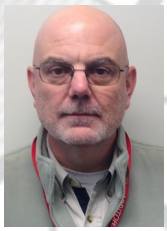
We also include the 2015 edition of the Defense Information School Broadcast Writing Style Guide. It's essential to write, edit and produce quality content for broadcast. You only have one opportunity to shine for your broadcast audience, so it is crucial to make the best impression possible.

Please feel free to contact either the Publication Director (Derek Bullard) or myself if you have any questions or comments regarding The Media Streaming Journal.

Namaste

David Childers

The Grand Master of Digital Disaster
(Editor In Chief)



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Introduction To Internet Broadcasting
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30 Creative Commons Computer, Technical and Internet Broadcasting Guides

Newspaper Interviews

New York Times

Internet TV: Don't Touch That Mouse!
Tim Gnatek
July 1, 2004

Lagniappe - "Something Extra for Mobile"

Mobile Gets Hoaxed
Rob Holbert
Mar 16, 2016

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Ville Oksanen
2009

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Helsinki Finland

Open Source Developer

Developed software architecture to continuously source multimedia content to Youtube Live servers.
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http://www.ScenicTelevision.com

Projects

Researched and developed documentation for Peercast P2P multimedia streaming project.
http://en.wikipedia.org/wiki/PeerCast

Researched and developed technical documentation for NSV / Winamp Television.
http://web.archive.org/web/20080601000000*/http://www.scvi.net

MidSummer Eve Webfest

A virtual International festival focusing on Digital art and Free Software that was coordinated by OrganicaDTM Design Studio.

Presentation and discussion regarding Internet multimedia content distribution.
http://web.archive.org/web/20061104230522/http://www.organicadtm.com/index.php?module=articles&func=display&catid=37&aid=61

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The Media Streaming Journal

What is in this edition of the Media Streaming Journal

Broadcast Using This Tool (BUTT)
0.1.29 Users Manual

The Defense Information School
Broadcast Writing Style Guide

Join our technical discussion on Facebook

http://www.facebook.com/groups/internetradiosupport/

Magazine cover:

https://sourceforge.net/projects/butt/

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The Order of the Iron Test Pattern is an association of people who have had the opportunity to work in or around the television and broadcast / cable industry. People who have an interest in television broadcasting are also welcome.

https://www.facebook.com/Order-Of-The-Iron-Test-Pattern-103689774780581/

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I am a professional writer with 15+ years of experience creating high-converting copy, for a variety of radio, broadcasting and marketing applications.

https://www.wpclipart.com/people/professions/professions_3/radio_announcer.png.html

Does your station or broadcast outlet need help developing or optimizing it's social media? Adrianne Rae Diaz is a star performer that can help business owners build influential and profitable brands on Instagram.

https://www.linkedin.com/in/adrianneraediaz/

butt (0.1.29) Manual

Daniel Nöthen

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Chapter 1. About

butt (broadcast using this tool) is an easy to use, multi OS streaming tool.
It supports ShoutCast and IceCast and runs on Linux, MacOS and Windows.
The main purpose of butt is to stream live audio data from your computers Mic or Line input to an Shoutcast or Icecast server. Recording is also possible.
It is NOT intended to be a server by itself or automatically stream a set of audio files.

Chapter 2. Install

OS X:

Mount the **butt-<version>.dmg** by double clicking and
drop the butt file to the Applications folder.

Windows:

Just run the **butt-<version>-setup.exe** as usual and go through the
installer pages.
The default installation path might be unusual, but this way it is possible to install
butt without administration rights.

Linux/MinGW (Windows):

First of all the following libraries have to be installed on your system
fltk-1.3, portaudio19, libmp3lame, libvorbis, libogg, libflac, libopus, libsamplerate, libfdk-aac, libdbus-1, libssl
They are quite common and should be included in every popular linux distribution.

On **Ubuntu** you can install them with
```
sudo apt-get install libfltk1.3-dev portaudio19-dev libopus-dev libmp3lame-dev libvorbis-dev libogg-dev libflac-dev libfdk-aac-dev libdbus-1-dev libsamplerate0-dev libssl-dev
```

On Distributions which don't have libfdk-aac like **debian** you can compile without aac support with:
```
./configure --disable-aac
```

If you want to disable SSL/TLS support you can run:
```
./configure --disable-ssl
```

For compiling on **Windows** I recommend the msys2 x64 (www.msys2.org) environment.
They have all the needed packages in their pacman repository. Additionally you need to install the `libwinpthread-git` package.
Make sure that you select the x64 version of each package.

After installing the above libraries you can install butt from source as usual:

- `tar -xzf butt-<version>.tar.gz`
- `cd butt-<version>`
- `autoreconf -i` (only on Windows/MSYS2)

- `./configure`
- `make`
- `sudo make install`

In case the included configure script or the make process fails on your system, try to create a new configure script by invoking: `autoreconf -i` and start with `./configure` again.

Chapter 3. Quick start

When you start butt the first time, it will create a default configuration file in in your home directory (*~/.buttrc*) on Linux and OS X or at *C:\Users\<username>\AppData\Roaming\buttrc* on Windows.

In order to connect to a server, you need to add a new server in the config window.
Just open the settings window and click on [ADD].
Now fill in the input fields with the server data and click on the new [ADD].
To connect to the server just press the play button in the main window and enjoy your broadcast.

Chapter 4. Install AAC libraries

Windows:

1. Download libfdk-aac-2.dll from here
2. Go to the installation directory of butt by typing %LOCALAPPDATA%\butt into the file explorer
3. Copy libfdk-aac-2.dll into the installation directory of butt
4. Restart butt
5. Enjoy AAC Streaming

MacOS:

1. Download libfdk-aac.2.dylib from here
2. Open your Applications folder
3. Right click on butt.app
4. Select Show Package Contents
5. Copy libfdk-aac.2.dylib next to the butt executeable in Contents/MacOS
6. Restart butt
7. Enjoy AAC Streaming

Linux:

1. Install libfdk-aac from your linux distribution repository
2. Enjoy AAC Streaming

Chapter 5. Configuration

The command line option `-c <path_to_file>` allows you to define a new standard configuration path.
This makes it possible to have multiple instances with different configurations
running. In case the file does not exists, butt will create a default file.

[Save]: Saves your current settings to the standard configuration
file or to the file that was passed to the -c option
[Export]: Saves your current settings to the given file
[Import]: Loads the selected file and applies the settings

CAUTION	If you use the -c command line option and import another configuration file by using the import function, pressing [Save] will overwrite the file that was passed to the -c option.

Chapter 6. Main Window

The dot matrix display shows you the current state of the butt software.
The states are: idle, streaming, recording.
When in streaming and/or recording state you can cycle through the information by clicking on the display.
You can choose between online duration, data sent, recording duration and data recorded

The [>] symbol shines yellow if butt is connected to a server.
The [O] symbol shines orange if the `[start rec. when connected]` checkbox is activated.
The [O] symbol shines red if butt is currently recording.

Gain slider: The slider is only visible when the little `[more/less]` button below
the `[settings]` button was clicked.
With this slider you can attenuate and amplify the input signal between *-24 dB* and *+24 dB*, respectively.
Double clicking the slider resets the gain to *0 dB*. Use this slider only to fine tune your input signal.
It does not change the operating systems input volume setting. Instead, the input signal is multiplied
by the given factor. Thus, adding too much gain will also add lots of noise.

Chapter 7. Audio

The audio settings tab allows you to select your audio interface and the desired sample rate.
If you have a multi-channel device you may also select the desired input channels for the left and right audio channel.

With the channel mode setting you tell butt if the audio stream shall be encoded to stereo or mono.
This brings us to 4 possible combinations.

Channel mode = **Stereo** *and* **different channels** *are selected for Left and Right:*

This is probably the most used combination.
Left and Right channels are encoded into a stereo stream.

Channel mode = **Stereo** *and the* **same channel** *is selected for Left and Right:*

The selected channel is used for Left and Right channel in a stereo stream.

Channel mode = **Mono** *and* **different channels** *are selected for Left and Right:*

Left and Right channels are averaged into a mono stream.

Channel mode = **Mono** *and the* **same channel** *is selected for Left and Right:*

The selected channel is used as mono channel in a mono stream.

Chapter 8. Streaming

To start streaming just click the play symbol.
butt will try to connect to the server until you press the stop button.
If the connection gets lost, butt will try to reconnect until the stop button is pressed

You can stream in 5 different audio codecs: mp3, aac+, ogg/vorbis, ogg/opus and FLAC.
In case opus is selected the sample rate is always upsampled to 48 kHz.
Of course no upsampling is needed if you select 48 kHz as sample rate.

Song name:

If you want to inform the listener about which song is currently playing you
can do that on the `[Stream]` tab.
You only need to type the song into the `Song Name` input field
and hit Enter or click `[OK]`.

butt can also update the song automatically from a text file.
The first or the last line of the file must be the name of the song.
As soon as butt detects that the file has been changed, it updates the
name of the song on the server.

If you run butt on MacOS or Linux you can even transfer the current
song name from an audio player to butt.
Supported audio players:
Linux: Rhythmbox, Banshee, Clementine, Cantana, Spotify
MacOS: iTunes/Music, Vox, Spotify

In case you want to add a prefix and/or a suffix to your song name
you can do that by entering the desired text into the corresponding
input field.

Updating the song name is not supported for the Opus codec.

Stream infos:

In the `[Main]` settings window you can add stream infos.
This allows you to deliver more details about your stream.

For example the genre of your music, description of your station, web address etc.

Unfortunately, it is not possible to update stream infos during a broadcast.
You need to reconnect for updating the stream infos.

Automatic streaming:

If you activate the checkbox *Start streaming after launch* butt will
automatically connect to the server as soon as the application has been started.

butt can also connect and disconnect depending on the audio signal level:

To connect automatically if a signal is present for a certain amount of time
enter an integral number larger than 0 into the *Start if signal is present for [...] seconds* field.

To disconnect automatically if the signal is absent for a certain amount of time
enter an integral number larger than 0 into the *Stop if signal is absent for [...] seconds* field.

The default signal detection levels are set to -50.0 dB and can be independently changed
for the present and absent signal cases in the `[Audio]` tab.

Chapter 9. Recording

butt is able to record and stream simultaneously in different bit rates.
For example you can stream with 96 kbit and record with 192 kbit.
Recording is possible in mp3, aac+, ogg/vorbis, ogg/opus, FLAC or wav.

To record your session you first need to select the destination folder and specify a file name
in the `[Rec]` tab.
butt will replace specific date variables with the current time and date. For example `rec_(%m_%d_%y).mp3` expands to `rec_(03_28_2008).mp3`.
Other possible time variables are `%H` (hours) `%M` (minutes) `%S` (seconds). Refer to the table below for more supported date variables.

With the `%i` variable you can add an index number to your file name.
This means with `rec_%i.mp3` butt first tries to record to `rec_0.mp3`. In case that
file already exists, butt tries `rec_1.mp3` and so on...

To manually start the recording simply press the record symbol.
To stop recording just click on the record symbol again.

Automatic recording:

If the *start recording when connected* checkbox is activated butt starts the
recording immediately after being connected to a server.
Vice versa butt will stop the recording if the *Stop recording when disconnected* checkbox
is active.
Additionally you can tell butt to immediately start recording after the application has been
launched by checking the 'Start recording after launch" box.

To start recording automatically if a signal is present for a certain amount of time

enter an integral number larger than 0 into the *Start if signal is present for [...] seconds* field.

To stop recording automatically if the signal is absent for a certain amount of time
enter an integral number larger than 0 into the *Stop if signal is absent for [...] seconds* field.

The default signal detection levels are set to -50.0 dB and can be independently changed+ for the present and absent signal cases in the `[Audio]` tab.

You can also tell butt to split your recording into
separat files every **n** minutes. Just enter a number higher than 0
into the *Split file every [..] minutes* field.

Let's assume your file name is `rec_(%m_%d_%y)_%i.mp3` Then the first file is expanded to `rec\_(03_28_2008)_0-1.mp3`, the second after **n** minutes to `rec_(03_28_2008)_0-2.mp3`, the third to `rec_(03_28_2008)_0-3.mp3`, you got it.

If the *sync to full hour* checkbox is activated the automatic file splitting is synchronized to the full hour. This means if the time is *8:55* and file splitting is set to *15 minutes*, the second file starts at *9:00* and the third at *9:15*.
If you want to split the recording now, just click the *[Split now]* button.

Supported variables for file name expansion:

Variable	Meaning
%a	abbreviated weekday name (e.g. Fri)
%A	full weekday name (e.g. Friday)
%b	abbreviated month name (e.g. Oct)
%B	full month name (e.g. October)
%d	day of the month, as a number (1-31)
%H	hour, 24 hour format (0-23)
%I	hour, 12 hour format (1-12)
%j	day of the year, as a number (1-366)
%m	month as a number (1-12).
%M	minute as a number (0-59)
%p	AM or PM
%S	second as a number (0-59)
%U	week of the year, (0-53), where week 1 has the first Sunday
%w	weekday as a decimal (0-6), where Sunday is 0
%W	week of the year, (0-53), where week 1 has the first Monday
%y	year in decimal, without the century (0-99)
%Y	year in decimal, with the century

Variable	Meaning
%Z	time zone name

Chapter 10. DSP

6-Band Equalizer:

The equalizer allows you to change the gain of certain freuqncy bands from -15 dB to 15 dB.

Dynamic Range Compressor:

Dynamic range compression is used to reduce the difference between loud and quiet parts of the signal, and thus provide a more consistent experience for listeners. It is used by virtually all professional radio stations.

The recommended procedure for configuring the compressor is as follows:

1. Start playing the loudest audio source you intend to broadcast (typically music), and line it up with the master gain slider.
2. Enable the compressor, and adjust the threshold and gain to suit. The attack and release times can generally be kept as they are, unless you have a particular reason to change them. You will notice that the overall signal level goes down, as it is being compressed.
3. Adjust the makeup gain to bring the signal back to its original level.
4. Now test with a quieter audio source (such as your voice), and see that the level of that is boosted in comparison. If the quieter source is still too quiet, reset the makeup gain to 0 and repeat from step 2 onwards, until you have a satisfactory result.

This procedure can take some time to find the optimum settings, which are determined by listening as much as by metering, but it generally only needs to be done once - butt will save your settings, so once you have values that work well for your content, you probably don’t need to adjust them again.

As a rough guide, music should be compressed relatively subtly, with a fairly high threshold and a ratio typically between 2 and 3. Pure speech content can be compressed much more dramatically, with a low threshold and a ratio of 5 or more; this will make the speech easier for the listener to understand, and will also reduce the differences between different speakers or by not keeping a very consistent distance from the microphone.

For mixed speech and music broadcasting, it is recommended to set butt’s compression as for music, and then have an additional compressor (typically a hardware module) between the microphones and the final mix.

To check if the signal power exceeds the threshold, the compressor usually averages the signal power over time and compares it with the threshold. This averaging process reduces the speed of the compressor. In case you need a very fast responding compressor you can activate the *Aggressive Mode* option. With this option enabled the compressor does not average the signal power over time anymore.

Chapter 11. Secure Connection over SSL/TLS (Icecast only)

To enable encryption for a certain server, you only have to activate the *Use SSL/TLS* checkbox in the server settings. Please bear in mind that the server must be configured with SSL/TLS support in order to make this working. The connection will fail if you activate SSL/TLS for a server which does not support encryption.
If the certficicate validation fails, butt will ask you if you want to trust that certificate anyway. If you click on `[TRUST]` butt will establish the connection and remembers the decision for that certificate and server. By pressing the button *[Revoke certificate trust]* you can revoke that decision.
If you want to specify your own file or folder with CA certificates, you can enter the path to the file or folder in the `[TLS]` tab of the settings window. Usually you should not need to enter any information there.

Chapter 12. The butt agent (Windows only)

Version 0.1.29 has introduced the little helper tool called butt agent. The main purpose of the butt agent is to make it possible to minimize butt into the windows system tray.
Minimizing to tray is not the only feature, though. You also have the ability to let it display balloon notifications for connects/disconnects and for song updates. If you want to start butt at windows start you can also enable/disable this with the agent.
butt starts the agent automatically if the checkbox *Minimize to tray* is enabled. If you want to use the balloon notifications you should activate the *Start agent at startup* checkbox in the `[Main]` settings tab.
Once the agent has been started you will find it in the system tray. From here you can manage the minimized butt instances and activate the features mentioned above. A left click on the tray icon minimizes or raises the last butt instance. A right click opens up a context menu with more options.
The butt agent closes itself if no more butt instance is running.

Chapter 13. Command line control

butt can be controlled from command line.
If you want you can even control butt from a remote computer.
Please refer to the section below for more information on that.

Chapter 14. Command line options

butt has several command line options which can be seperated into two modes.

Operating Mode:

These options change the behaviour of the instance you are about to start.

-c <path>:
This option allows you to select a different configuration path. It is useful if you want to run several butt instances with different configurations. Just pass a different configuration file with the -c option for every instance.

-A:
This option tells butt to accept control commands from your network or even the internet.

CAUTION	When using this option everyone in your network or even internet may control your butt instance. Please use this option only if you have secured your network appropriately.

-x:
Use this option if you do not want to run a command server at all. This will also disable receiving commands from your local machine.

-p <port>:
With this option you can define the port of the command server. The default port is 1256. Use this option for example if you have several butt instances that you want to control from command line.

Control Mode:

With these options you can send control commands to a running butt instance.

-s [name]:
(lowercase s)
This command tells butt to connect to the server *name*. If the *name* parameter is omitted, butt will connect to the currently selected server.

-d:
When receiving this command, butt will disconnect from the current server.

-r:
This command starts the recording engine.

-t:

Use this option to stop the recording.

-n:
In case a recording session is active this option splits the current file
like it would if you press the `[Split now]` button in the user interface.

-q:
Closes butt gracefully.

-u <song name>:
Sends a new song name to the server.

-S:
(uppercase S)
Requests a status information packet. The answer will be of the form:
```
connected: 1
connecting: 0
recording: 0
```
where `0` means the function is inactive and `1` means the function is active.

-a <address>:
Use this option to control a butt instance that is running on a remote computer.
In order to control a remote butt instance the butt instance must have been
started with the -A option. The parameter *address* can be either a IP Address or a hostname.

-p <port>:
This should be set to the same port that has been given to the butt instance you want to control.
By default the command will be sent to port 1256.

Chapter 15. Uninstall

MacOS:

Delete the **butt.app** from your *Application* folder and
remove the configuration file from */Users/<username>/.buttrc*

Windows:

Run the Uninstaller from the butt folder in your windows start menu.

Linux/MinGW:

Run `sudo make uninstall` from the source tree and
remove the configuration file from */home/<username>/.buttrc*

Chapter 16. Contact

butt at danielnoethen dot de

Chapter 17. Donate

Paypal: paypal@danielnoethen.de
Patreon: https://www.patreon.com/bePatron?u=31552247

Bitcoin: bc1q4uq7h464rsu2cudrmuuqmc4tcr98d0edrhe5au
Monero:
85u8DacasxPNvKzY5kEiprBnbydDqg26yGAVEw7mdwccNFsrXMWCE4VQnV2JVfh5BTRheNnpDJqYj
bqPrVRLEPAKP3dsYgc
Dash: Xeg9k831A931VrAkwK64escVnm7L7TJSmu

Broadcast Writing *Style Guide*

Version 22

FOREWORD

This is the 22nd edition of the Defense Information School Broadcast Writing Style Guide. The purpose for this style guide is to provide both an introduction and a reference for military broadcast journalists. The primary audience is DINFOS students at all levels learning the art of broadcast writing. We consider this guide a Standard Operating Procedure for them. Our intent is to include all Department of Defense members who write and prepare broadcast news releases, features, spots, and public service announcements for military and civilian media as the guide's secondary audience.

We encourage both students and writers working in the field to use the margins we've provided to make notes.

Appendix B, the "sins" and "tips" of broadcast writing, is reprinted with permission from Writing Broadcast News; Mervin Block; Bonus Books, Inc., 160 East Illinois Street, Chicago, 1987.

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BROADCASTING DEPARTMENT
FORT GEORGE G. MEADE, MD 20755

MARCH 2015

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Defense Information School
Broadcast Writing Style Guide*

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Mr. Steve Reuss

**Based on the*
1992 DINFOS Broadcast Journalism Style Guide

BROADCAST WRITING:

You might argue it's about words. You could contend it's conceptual. You may claim it's an art or an in-borne talent. Perhaps you'd say it doesn't matter. What is "it"? "It" is **broadcast writing**, and it's really not as complex as it may seem. It's simply a communicative process. It's a process so unique that Andy Rooney once said, "No one speaks as he writes or writes as he speaks; writing for broadcast is a compromise between the two." It *is* unique but it *can* be learned. How? The same way you'd develop other skills – by repetition ... by practice ... by learning the rules and applying them until they become second nature – but never assumed. That's where this style guide comes in. It's your guide to improving your broadcast writing skills. Consider this a formal **welcome** to the wonderful world of broadcast writing!

Note:
Beware of "it"! It may be a vague pronoun!
Also "that" and "they."

WRITING FOR THE EAR:

David Brinkley once said that the ear is the least effective way to receive information. We may read well, and we may even receive the information we read well, but we're terrible listeners. Listening is a totally different way to receive information. As a broadcast writer, your challenge is to format that information for your listeners' ear so they can understand it the first – and most likely only – time they'll hear it.

THE SIX "CS":

To help ensure you can successfully communicate using broadcast copy, you must learn and apply the six "Cs": **clear, concise, conversational, complete, current,** and **correct**.

CLEAR:

You must ensure your audience understands your copy the first time they hear it. Your listener cannot go back and read it. Work at writing in a simple, understandable style; write to express an idea, not to impress your audience. Basically limit sentences to one main thought. Don't make your listener work to understand your copy. Most won't bother.

Note: *Look closely at Jefferson's quote. Can you find four words to edit out without changing the meaning?*

CONCISE:

Broadcast copy is short. You must learn to express many thoughts in few words. Thomas Jefferson once said, "The most valuable of all talent is that of never using two words when one will do." Get to the main point. Use only essential words. Eliminate wordiness. Make your point and move on. It's kind of frustrating to read wordy, redundant copy, isn't it?

CONVERSATIONAL:

We basically "converse" using simple, common language. Why not *write* "for the ear" in the same style? Write a story much the same way you'd tell it to a friend. But, don't forget our Andy Rooney quote from the previous page.

COMPLETE:

Your copy must answer the five Ws (who, what, when, where, and why), except, perhaps, "why." That may be unknown at airtime. But don't raise new questions or leave old questions unanswered.

CURRENT:

Current copy is timely copy – both in content and the way it sounds. Last week's events, accidents, and incidents are not today's news. One way you can make your copy *sound* much more timely is by using (but not forcing) one of the present verb tenses whenever it's possible (and correct).

CORRECT:

You must ensure your copy is correct. One mistake could potentially ruin a career. That's one reason why this is the most important "C." Simply stated, your copy *must* be free of factual errors. Double check for correct names, dates, times, etc. And don't forget that correct copy also means correct use of spelling and grammar. Learn the basic grammar rules, and use a dictionary.

BROADCAST NEWS STRUCTURE:

Note:
Print structure allows for editing a story to fit into the allotted space.

Broadcast news writing uses a different structure than print journalism. While the print journalist uses the inverted pyramid style, you'll employ the upright pyramid style. Instead of the summary lead, including the who, what, when, where, and why of the story, you'll focus on the central fact – or news peg – for your lead. Then, instead of using the print style of the facts in order of importance, you'll round out your story by completing the five "W's." While the newspaper reporter might take 700 words to tell the story, you'll often have no more than 75 to 80. That's one reason why radio is considered the "alerting" or "headline" medium, newspapers the "informing" medium, and television (the dual-channel medium) the "involving" or "emotional" medium.

CONSTRUCTING THE BROADCAST SENTENCE:

Not only does story structure differ between print and broadcast journalism, so does the sentence structure within the story. You must learn to write in a more direct, conversational style. That means generally NOT starting a sentence with a long phrase or subordinate clause – especially your lead. You may also have to slightly modify the punctuation rules you learned in grammar school, and you must look at word usage in new ways.

WORD CHOICE:

Mark Twain once said, "There is as much difference between the right word and the almost-right word as between lightning and the lightning bug." Always an important process, choosing the right word becomes even more critical when you're writing for the ear.

Note:
Refer to appendix A for a more thorough verb review.

VERBS:

The single most important word in a sentence is the verb. A verb is a word that expresses ***action***, ***state***, or ***condition.*** It provides the muscle in your sentence. Verbs come in various forms. There are *transitive* and *intransitive* verbs. *Auxiliary* verbs and *main* verbs combine to make *a verb phrase*. *Linking* verbs must have complements – they show a state or condition and do not convey action. Verbs can become *participles* (verbal adjectives) or *gerunds* (verbal nouns). Your main concern is using the verb correctly as dictated by considering tense, person, number, voice, and mood.

TENSE:

There are six main verb tenses:

Present: **THE COMMANDER *ARRIVES* TODAY.**

Past: **THE COMMANDER *ARRIVED* LAST NIGHT.**

Future: **THE COMMANDER *WILL ARRIVE* TOMORROW.**

Present Perfect: **THE COMMANDER *HAS ARRIVED.***

Past Perfect: **THE COMMANDER *HAD ARRIVED* BEFORE....**

Future Perfect: **THE COMMANDER *WILL HAVE ARRIVED*....**

The **present** tense provides a general statement of fact ("The race *starts* at 9:00 Saturday morning) or indicates an action is happening now ("The lead runners *are heading* into the final turn."). It is the preferred tense for use in broadcast writing … but don't "force" it by using the "false present" ("Last night's fire *injures* five servicemembers.") or you'll confuse your audience. Use the **past** tense when you tie an event to a point in the past, but don't confuse past tense with passive voice, which *is caused* by sentence structure. The **future** tense indicates the event has not yet taken place. You can often use the present tense in place of the future (as we did above). Since it ties an action to the present, the **present perfect** is the second most preferred tense. Use it to make a past action sound more current. You will rarely use the **past perfect** tense, and the **future perfect** tense has become all but obsolete.

PERSON:

Person refers to changes in the verb form according to its use in the first, second, or third person. For example:

I run every morning. (1st person)

You run every morning. (2nd person)

He/she/it runs every morning. (3rd person)

Note that the verb form changes in the third person when compared to the first or second person.

NUMBER:

Number indicates whether the subject is singular or plural. For instance:

We run on the track. (1st person *plural*)

You run on the track. (2nd person *plural*)

They run on the track. (3rd person *plural*)

Note that form remains the same as we conjugate the plural form of the verb, but also note that third person plural differs from third person singular.

VOICE:

Note: *"Voice" is only an issue with "action" verbs.*

Voice refers to the relationship between the action, agent/actor, and recipient. Is the agent/actor performing the verb's action or is it being acted upon? What is the *direction* of the verb's action? Consider the following examples:

Active: **THE THIEF STOLE THE HANDBAG.**

Passive: **THE HANDBAG WAS STOLEN BY THE THIEF.**

Note the two separate factors that distinguish the above examples. First, in the active voice example, the action flows from the thief (agent) to the handbag (object). Also, the verb is past tense but has no auxiliary verb. In the passive example, the object becomes the "subject," and the actor follows the verb. The action flows in the opposite direction. A form of the "to be" verb is used as an auxiliary verb. Formed correctly, passive voice always has a verb phrase consisting of a form of the "to be" verb and a past participle.

To Be Verbs

The forms of the verb "to be" include:

am,
are,
is,
was,
were,
be,
been,
and being.

ACTIVE VOICE ADVANTAGES:

Active voice has several advantages. For instance, it is more concise and more conversational. Active voice is stronger and clearer in meaning. Conversely, passive voice generally results in wordy, dull sentences.

IDENTIFYING PASSIVE VOICE:

You must learn to recognize passive voice before you can correct it. Consider the following three step process:

1. Identify the *verb*.
2. Identify who or what *is performing* the verb's action.
3. Identify the *direction* of the action.

For example:

THE HELICOPTER *WAS LANDED* BY THE MARINE.

We identify the verb (was landed), recognize the performer of the action (Marine), and we follow the direction of the action (⟵). This sentence is in the passive voice. Consider another passive voice example:

THE THIEF *WAS ARRESTED* BY THE POLICEMAN.

Locating the verb phrase (was arrested) and the actor (policeman) allows us to again identify the action's direction (⟵). But passive sentence structure doesn't always include an actor. The above examples might have read:

***THE HELICOPTER WAS LANDED*.**

THE THIEF *WAS ARRESTED*.

The action is in the same direction; the sentences are still in the passive voice. Practice recognizing passive voice by evaluating these sentences:

THE MARATHON *WAS WON* BY THE MASTER SERGEANT.

THE CAR STRUCK THE SAILOR IN THE LEG.

THE TRIAL *WAS INTERRUPTED* BY THE JUDGE.

THE FAMILY MEMBERS WERE NOTIFIED.

THE INSTRUCTOR HAS LEFT SCHOOL FOR THE DAY.

A CROWD OF 20-THOUSAND SPECTATORS *IS EXPECTED*.

Note: *The first, third, fourth, and sixth examples are in the passive voice*

RESTRUCTURING PASSIVE VOICE SENTENCES:

To restructure a passive voice sentence, you must:

1. Identify it!
2. Relocate the actor or identify the missing actor and insert it into the sentence.
3. Change the verb.

For example:

THE COLONEL *WAS BITTEN* BY THE DOG.

is replaced by:

THE DOG BIT THE COLONEL.

You determine the first sentence is in the passive voice by identifying the verb (verb phrase is "was bitten"), recognizing who is performing the action (the dog), and following the direction of the action (the dog to the Colonel). To change from passive to active, restructure the sentence. Put the actor in front of the verb, drop the "to be" verb, and change the past participle to the simple past tense form of the verb. Inserting the missing actor could be more difficult. You first must determine who's performing the action. For example:

THE HEADQUARTERS FLAG *WAS STOLEN*.

Before you can reconstruct this sentence, you must determine the missing actor. In this case, even if you don't know who stole the flag, you may still "insert the missing actor":

A THIEF STOLE THE HEADQUARTERS FLAG.

You may also be able to simply change the verb:

THE GUN *WAS SOUNDED* AT NOON.

Becomes:

THE GUN FIRED AT NOON.

THE RACE *WAS STARTED* ON TIME.

Is less direct than:

THE RACE STARTED ON TIME.

Note:
Be careful when you change the verb – you might end up changing the meaning of the sentence, e.g., "The boy was bitten by the dog"; cannot become, "The boy bit the dog."

Note:
Ensure your use of the passive voice is both deliberate and motivated.

WHEN IT'S OK TO USE PASSIVE VOICE:

There are some instances when passive voice is preferred over active voice. For instance, when it's a *traditional phrase* normally spoken in the passive voice:

HE *WAS BORN* IN 1952.

When the *"actor" is unknown* or you want to *hide the actor's identity*:

THE BOY *WAS RESCUED* FROM THE BURNING CAR.

THE DOOR *WAS LEFT* UNLOCKED. (By me!)

When the *receiver of the action is clearly more important than the actor*:

THE PRESIDENT HAS *BEEN SHOT*. (OR)

THE WRITING INSTRUCTOR HAS *BEEN FIRED*.

MOOD:

Refer to the grammar appendix for information on the indicative, imperative and subjunctive moods.

CHOOSING SIMPLE WORDS:

WRITING FOR THE EAR:

Writing for the ear means using words that are conversational and easily understood. For example, would you ask to "utilize" or "use" the computer? Do you ask someone to "consummate" a form or "complete" it? Would you report on a "conflagration" or a "fire"? Writing for the ear means using those same simple words when you write for your audience.

NEGATIVE WORD CHOICE:

Would you rather be told to write in a positive manner or <u>not</u> to write in a negative manner? If you're like most people, you'll react more positively if you're told to write in a positive manner. Tell your audience about the general's plans to stay at his home station instead of his promise NOT to go anywhere. Replacing phrases like "did not remember" with "forgot" also adds to the conversational style and removes the possibility that the "not" will somehow *not* reach your listener's ear.

Note: *Sometimes you may need to use a negative word. For instance, if a jury finds a defendant "not guilty," he is not necessarily "innocent."*

CLICHÉS:

How many times have we heard a newscaster use the phrase "autopsy to determine the cause of death"? How many wasted words are in the phrase "in the month of February"? Is it really necessary to say "in the city of…."?

OTHER MEANINGLESS WORDS:

Some other meaningless words include conjunctive adverbs – like *meanwhile, meantime,* and *incidentally.* Don't rely on these crutches as transitions. Work on a more natural flow of ideas. And don't forget to avoid *latter, former,* and *respectively*. Your listener can't refer back to your original reference.

JARGON AND SLANG:

To you "R and R" might mean "rest and relaxation," but to someone else it might be the name of their hometown bowling alley. And which term sounds more professional, "re-up" or "re-enlistment"? Would the civilians in your audience more easily understand "2100 hours" or "this evening at 9:00"? Avoid using jargon, slang, and military time.

FOREIGN PHRASES:

Also, beware of foreign phrases. Some of the better known words or phrases common to the country you're stationed in might complement your spot or feature script quite nicely, but they'll probably detract from your hard news story. They could also totally confuse your listener.

CONTRACTIONS:

We use contractions naturally in day-to-day conversations. "It's" replaces "it is" and "there is" becomes "there's." Contractions also add to the conversational delivery of broadcast copy. There are exceptions. One is the use of it'll, which sounds awkward in a broadcast sentence. Also, remember that contractions tend to de-emphasize words. If you must emphasize a word, do *not* contract it. Someone in your audience could easily miss the key part in the statement, "The jury has declared that the defendant isn't guilty." There are other examples you must evaluate on a case-by-case basis.

Note:
And don't forget, "it's" is NOT the possessive!

PRONOUNS:

Beware of vague pronouns. When you use a pronoun in broadcast copy, be sure its antecedent is clear. If there is any chance of confusion, repeat the noun the pronoun replaces.

"HERE" AND "THERE":

Where are *here* and *there* to your audience? Is *here* inside the radio studio? To your listener, isn't *here* where they are at that moment? The wider your broadcast area, the greater the possibility of confusion. Whether "here" is Fort Meade or "there" is Fort Meade, just say Fort Meade. These references are acceptable in video if they are accompanied by visual images (e.g., someone pointing or referring to a map).

ALLITERATION AND SIBILANCE:

If you compose a sentence with several words beginning with the same letter, you have alliteration that needlessly challenges the announcer. For example:

WESTERLY WINDS WILL WHIP WINDSOR WEDNESDAY.

You'd have a similar problem with sibilance, which is alliteration with an "s":

SEVEN SLIMEY SNAKES SLOWLY SLITHERED SOUTHWARD.

Sibilance can also appear at the end of words ... especially when you have a series of words that use an apostrophe to show possession:

THE AIRMAN'S HAT COVERS THE LIEUTENANT'S DESK.

ACRONYMS:

Your audience no doubt knows what *NASA*, *NATO*, and even *OPEC* are, but have they ever heard of *DINFOS*? Be sure you spell out an unfamiliar acronym when you use it for the first time.

THE DEFENSE INFORMATION SCHOOL, OR DINFOS ....

This example illustrates one of the few times it's beneficial to split a sentence's subject and verb with a clarifying phrase.

ABBREVIATIONS:

It's quiz time. Guess what the following abbreviations stand for: GySgt, bros., SMSgt, Pres., CPO, IA. Chances are you did not immediately know the abbreviations stand for Gunnery Sergeant, brothers, Senior Master Sergeant, President, Chief Petty Officer, and Iowa. Chances are the person reading your copy won't know either. The abbreviated words you should use consist of titles of personal address: **Mr., Mrs., Ms.,** and **Dr.** They also include common names and titles like **Y-M-C-A, C-I-A, C-B-S,** and **N-C-O-I-C**. Whatever you do, don't *presume* the person reading your copy knows that USAF means U-S Air Force or Ft. means fort. Write them out.

INITIALS AND MIDDLE NAMES:

Omit a person's middle initial unless the letter is part of a well-known name, like **Michael J. Fox, Harry S. Truman, John F. Kennedy,** or **George C. Scott**.

FINDING THE RIGHT WORD:

If the defendant in a murder trial is acquitted, is it the same as saying he's innocent? Should you really call that female in your radio spot announcement "chick" or a "babe"? Babe may be a compliment for you, but does it carry a positive meaning to all members of your audience? Experts estimate that as much as 75% of meaning is lost in the communication process. You need to minimize misunderstanding, so carefully consider the right word that carries the meaning you want *your audience* to receive.

Note:
The bottom line is ... know your audience!

SENTENCE STRUCTURE:

Keep sentence structure simple – basically one idea to one sentence. Edit your compound-complex sentence down to two or three simple sentences. Think about it – if your sentence wanders, what does that do to your listener's attention? Consider the following:

AN AIR FORCE HELICOPTER AND A NAVY FIGHTER JET COLLIDED AT APPROXIMATELY 3:40 THIS AFTERNOON AT 35-HUNDRED FEET 40 MILES NORTH OF TYNDALL AIR FORCE BASE NEAR PANAMA CITY, FLORIDA, KILLING BOTH PILOTS, WHO WERE 30-YEARS OLD AND 27-YEARS OLD RESPECTIVELY.

That lead sentence is full of facts, but does the way the writer jammed the facts into one sentence make sense to your listener? Probably not. How would you rewrite that sentence using a simpler structure? Perhaps:

AN AIR FORCE HELICOPTER AND A FIGHTER JET COLLIDED THIS AFTERNOON NEAR TYNDALL AIR FORCE BASE, KILLING BOTH PILOTS.

SENTENCE LENGTH:

Follow the 20/25 rule, which limits news story leads to 20 words and all other sentences to 25 words. But also remember to vary your sentence length. If you constantly write short sentences, your copy will sound choppy. If you always write long, wordy sentences, your copy will drag. Try to develop a rhythm by combining short and long sentences.

Note:
For a review of phrases and participles, see the grammar appendix.

PARTICIPIAL PHRASES:

Avoid starting a sentence with a participial phrase. And rarely start a story with one. You're backing into the story if you do. It's normally best to establish the subject at the beginning of your sentence. For instance:

BEGINNING THIS WEEK, THE CHAPEL WILL START HOLDING SUNDAY EVENING SERVICES.

Instead, try:

THE CHAPEL WILL START HOLDING SUNDAY EVENING SERVICES THIS WEEK.

When you do start a sentence with a participial phrase, the subject of the main sentence must match the preceding phrase.

CLAUSES:

You must also remember to remain clear and conversational in your use of clauses. For instance, normal print sentence structure often finds a dependent clause preceding an independent clause.

BECAUSE HE JOINED THE MARINES AT AN EARLY AGE, THE STAFF SERGEANT HAD THE OPPORTUNITY TO EXCEL.

But, to the ear, it's clearer and more natural to write:

THE STAFF SERGEANT HAD THE OPPORTUNITY TO EXCEL BECAUSE HE JOINED THE MARINES AT AN EARLY AGE.

And beware of separating a sentence's subject and verb with a non-essential clause.

THE AIR BASE GROUP COMMANDER, WEARY FROM LONG HOURS OF NEGOTIATING IN THE NATION'S CAPITAL, SAYS SHE'S HAPPY TO BE HOME.

Why not restructure your sentence or divide the sentence into two separate sentences?

WEARY FROM LONG HOURS OF NEGOTIATING IN THE NATION'S CAPITAL, THE AIR BASE GROUP COMMANDER SAYS SHE'S HAPPY TO BE HOME.

or

THE AIR BASE GROUP COMMANDER SAYS SHE'S WEARY BUT HAPPY TO BE HOME AFTER LONG HOURS OF NEGOTIATING IN THE NATION'S CAPITAL.

or

THE AIR BASE GROUP COMMANDER IS WEARY FROM LONG HOURS OF NEGOTIATING IN THE NATION'S CAPITAL. SHE SAYS SHE'S HAPPY TO BE HOME.

Remember that it's better to use simple, declarative sentences with simple subject-verb-object order. Also remember, to avoid confusion, generally place dependent clauses after independent clauses.

PUNCTUATION:

Note: U*se "oral punctuation" (breath marks), not written punctuation, for the best results with copy interpretation. (See your instructor for more information on using breath marks.)*

Use punctuation in your broadcast script to aid readability and clarify meaning. Do this by following the same basic rules you learned in grammar school, with a few exceptions. For instance, you'll add the otherwise optional comma prior to the coordinating conjunction in a series of three or more. This helps clarify meaning. The comma is just one of seven different forms of broadcast punctuation. The others include the ***period, comma, hyphen, dash, quotation mark, parenthesis,*** and ***ellipsis.*** You may also use the ***exclamation point,*** but not in a "hard news" story. DINFOS style does not employ either the colon or the semi-colon.

A ***period*** indicates the end of a sentence or thought. Stop – breathe – move on. Be sure to place two spaces after each period in your broadcast script.

A ***comma*** indicates a pause shorter than a period. Continue to use commas to set off names of geographical areas and most items in dates and addresses.

The ***hyphen*** helps you phrase difficult words and separate elements.

RE-APPLY, RE-EVALUATE, W-B-I-G, U-C-L-A, A-M

Do not hyphenate or divide words at the end of a line. Spell out the entire word, or move it to the next line.

Use the ***dash*** to set off parenthetical expressions.

UNESCO – THE UNITED NATIONS EDUCATIONAL, SCIENTIFIC, AND CULTURAL ORGANIZATION – MET....

Type the dash as two hyphens placed together with a space on both sides (the hyphen is a single stroke with no space on either side). Microsoft Word will automatically combine the two hyphens into a slightly longer dash.

Use ***quotation marks*** to indicate quotes, or set off nicknames, book or movie titles, or any "cute" phrase that might create a stumble for the announcer.

THE U-H-ONE "HUEY" IS A VIETNAM-ERA, UTILITY HELICOPTER USED FOR TRANSPORTING ....

Parentheses in broadcast copy contain unspoken information. You normally do not read material in parentheses aloud. Parenthetical information in broadcast copy includes notes to the announcer such as phonetics and a particular time (today, tomorrow, month, and day). In most cases, you won't read this aloud.

MEET COMMANDER DIXIER (DEE-SEE-YAY) AT THE ....

THE ACTION STARTS FRIDAY (TOMORROW/TODAY) ....

THE FAIR BEGINS AT 1:00 SATURDAY (JUNE 4TH).

The ***ellipsis*** is a series of three dots indicating a pause longer than a comma. The pause is for dramatic effect. This pause is part of the colorful writing used in spots and features.

SHE NEVER FORGOT HER FAVORITE WRITING INSTRUCTOR ... MASTER SERGEANT TERRY MINTON.

You'll very rarely use the ***exclamation point*** in broadcast writing. You might use it with the imperative mood in a selling spot, but you'd never use an exclamation point in a hard news story. Using an exclamation point in hard news improperly inserts your opinion into the story. That is editorializing.

Note:
Learn more about "mood" in the grammar appx.

QUOTATIONS AND ATTRIBUTION:

Your listener cannot see the quotation marks in your copy. If you feel you must use a direct quote, alert your listener it's coming.

"I DID NOT GIVE THAT ORDER," THE COLONEL SAID.

When your audience first hears that statement, they have no way of knowing it's not the announcer claiming he didn't give the order. There's a good chance they'll become confused and miss part of your story.

THE COLONEL SAID, IN HIS WORDS, "I DID NOT GIVE THAT ORDER."

Unless the quote is very dynamic, you'll probably want to paraphrase it.

THE COLONEL SAYS HE DID NOT GIVE THAT ORDER.

Note: *Remember to avoid direct quotations ... paraphrase when possible (with attribution up front!).*

Remember to identify the source of your quote or paraphrase up front. Alert your audience that a quote is next, and begin the quote with the source. You'll also want to avoid using long quotes. Again, the best move you can make is to paraphrase. And if it's necessary to *link* a second statement with the speaker, use a conversational, clarifying phrase.

THE COLONEL ALSO SAID ....

Some newscasters use "quote" and "unquote" to lead into and go out of quotes. That is un-conversational and unnecessary. When you begin your quote with the source, your listeners will understand who said what.

Instead of:

THE FIRE CHIEF SAID, QUOTE, "THE BLAZE STARTED IN THE KITCHEN."

Why not say:

THE FIRE CHIEF SAYS THE BLAZE STARTED IN THE KITCHEN.

That way, you're giving *attribution* to a key piece of information without dragging down the sentence – or your listener's mind. Don't worry about attributing the source if the facts are obvious or easily verified.

TITLES AND NAMES:

Avoid starting a broadcast story with a person's name. Definitely avoid using the name of an *unfamiliar* individual unless you're striving for a special effect – a very rare instance in *news* writing. When you use names and titles together, remember to put the *title* ahead of the *name*.

SECRETARY OF DEFENSE ROBERT GATES SAYS....

Instead of:

ROBERT GATES, SECRETARY OF DEFENSE, SAYS....

Notice that when you place the title before the name, you don't use commas. Your sentence flows much more naturally and quickly.

Note: *Remember to place attribution before assertion and title before name.*

CONSTRUCTING THE BROADCAST NEWS STORY:

It bears repeating that the structure of a ***broadcast news story*** differs from a ***print story***. The print story is written in the "inverted pyramid" style. The who, what, when, where, why, and how are usually included in the *summary* lead. The print journalist then unfolds the rest of the facts in descending order of importance. Conversely, you'll write the ***broadcast story*** in the "upright pyramid" style. At the peak is the news peg – the single most important fact (what happened). You add the remaining four "Ws" and the how to the body to complete the news story.

The News Peg/Focus Statement:

Before you start to write your news story, pick the main actor, action, and recipient, and then use them to shape a focus statement. For example, in a public affairs broadcast release about a plane crash that killed seven airmen at Dover AFB, Delaware, you decide the main actor is "crash," the main action verb is "kills," and the recipient is "airmen." Your focus statement becomes:

AIR *CRASH* *KILLS* SEVEN *AIRMEN*

Everything you write about this story should relate to your focus/news peg statement. If you write that three to ten word statement well, you can maintain the same structure – actor, action, and recipient – in your tease. This concept could also work well in your hard news lead.

Note: *DINFOS' BWAS and Radio sections use the term "focus statement" while DINFOS Video instructors use "commitment statement." You'll often hear these two terms used interchangeably. They mean the same thing.*

The Slugline:

The slugline is a one to three word identifier that names the topic of the story. It is "topical" only; it does not contain any verbs.

Note: Tease structure can vary, but actor-action-recipient usually works best for "hard news" stories.

The Tease:

The tease is a short, grammatically incorrect statement of up to ten words. It includes *what* happened and *where* it happened.

(Yes) **DOVER AIR CRASH KILLS SEVEN AIRMEN**

(No) **AN AIR FORCE PLANE HAS CRASHED**

Both examples consist of six words. The first example is localized (Dover AFB), the "what" is clearly spelled out (air crash and seven dead airmen), and the non-essential words (articles and helping verbs) are omitted. Like a newspaper headline, it's common to write the "hard news" tease in the simple present tense.

Note: *Refer to the grammar appendix for more on verb tenses.*

The Lead:

Your lead sentence, which is the first sentence in a broadcast news story, is designed to gain the listeners' attention, tell them what happened, and prepare them for what's to come. Identifying the impact of the news peg on your audience can help you develop a solid lead sentence. The DINFOS standard for a lead sentence is **20 words or less.**

A DOVER AIR FORCE BASE PLANE CRASH HAS KILLED SEVEN AIRMEN.

This lead is localized (Dover AFB), the "what" is included (plane crash), and the result is revealed (killed seven Airmen) ... all in well under 20 words! You've captured your listeners' attention with the impact (military deaths), told them what happened, and prepared them for the rest of the facts. Notice how we did NOT write the lead:

SEVEN AIRMEN WERE KILLED IN A DOVER AIR FORCE BASE AIRCRAFT CRASH THIS MORNING.

This structure not only puts the key statistic (seven) in a place where your listeners (who may not be actively listening for the first word of the story) could miss it, it's written in the passive voice (were killed).

You normally want to **localize your lead**. Stating the local tie brings a greater impact to your audience. The local media let the national networks handle the general wartime updates during "Operation Iraqi Freedom." The local market stations focused on the impact the war had on their communities. You generally don't use **questions or quotations** in hard news story leads. A question lead might make your copy read like a public service announcement, and a quotation lead is hard for your listener to tune in to. Save question leads for "soft news" and feature stories (except for the occasional rhetorical question as an attention-getting device), and paraphrase quotes important enough for the lead (unless it's an extremely important quote like President Reagan's "Mr. Gorbachev, tear down this wall" comment). Question and quotation leads may alert the listener to what's ahead, but they generally lack the depth of a general "what happened" lead.

Finally, recognize the difference between ***hard*** and ***soft*** **lead sentences** and know when to use one over the other. Strongly consider using soft leads for lighter news stories and sports, e.g., instead of directly providing the game's outcome....

THE BREMERSTEIN "BEARCATS" CONTINUE TO DOMINATE THE ALL-EUROPE BASKETBALL LEAGUE.

Note: *Localizing the news peg gives the story greater meaning to <u>your</u> audience, especially from a stateside PA shop perspective.*

The Body:

After you've written the lead, work on logically developing the specifics of the story in the body. Logical development simply means presenting the facts in an orderly flow from the story's start to the conclusion. Remember, you're a storyteller. Try asking yourself what your listener wants to know next. Then deliver. Your development may or may not be in descending order of importance. Learn the art of transitioning between ideas without relying on crutches – like conjunctive adverbs. The body of the story must deliver the goods you've introduced in the lead. And, most of all, do not forget you're writing for your listener's ear, i.e., conversationally.

Note:
Refer to page 9 for more on "conjunctive adverbs."

The "Conclusion":

All stories have a beginning (lead), middle (body), and an end. We call the end of the news story the "Conclusion." The conclusion is the last sentence in your story. It brings the story to a solid, *logical* end. It may contain a new fact, but a properly written conclusion never raises any new questions. Don't underestimate its importance.

The Feature:

The feature story provides a change of pace in newscasts. Features are generally longer than "hard" news stories and most often focus on "soft-news" items. You'll find feature ideas all around your installation. From the local sports hero or model airplane buff, to the opera singer, scholar, or scoutmaster, features concentrate on the **human interest** story angle. While you use very few, if any, modifiers in your "hard" news writing, features are a great opportunity to let your creative writing juices flow. These stories don't have a hard news peg. They depend on your ability to use a kaleidoscope of description. Concentrate on using dynamic, intense, ***descriptive*** words with precise meanings. Continue to use action verbs in the active voice as you paint mental pictures.

THE FEATURE LEAD SENTENCE:

Attracting your listener's attention is every bit as important in the feature story as it is in the "hard" news release. The feature story lead, or "attention step," does not include the principle of telling "what" happened. This makes it even more critical to look for the best angle for the lead to attract your audiences' interest and get them involved in your story.

THE FEATURE DEVELOPMENT:

Good features don't just happen; you create them through skillful planning and writing. Features demand skillful development if you hope to make them effective. Pick a main idea and stick to it. Don't sell your listener short by relying on transitional words and phrases. Work on smooth, logically developed transitions.

THE TELLING POINT:

Remember that all stories have a beginning, a body, and an end. We call the end – or final sentence – of the feature the "telling point." It illustrates the central theme or information objective of your story and often "ties back" to the lead by paraphrasing or re-stating the same idea.

Note: *Remember, the final sentence in a "hard" news story is called the "conclusion."*

Spot Announcements:

Note:
Since you are trying to sell your audience on an idea, you'll want to personalize your copy by using the 2nd person.

What costs about three million dollars and lasts for less than 30 seconds? A commercial during the Super Bowl! Do you really think commercial advertisers would pay such large sums of money if they didn't believe in the power of advertising? You've got that same power – the power of the television and radio spot announcement – at your disposal. The difference is that you're generally selling a service or an idea instead of a product. Your job is to convince your audience to start exercising or stop smoking, not to drink a certain soft drink or beer.

TYPES OF SPOTS:

The two types of spot announcements are ***selling*** and ***information***. You tell your listener to take a specific action in the selling spot, but take more of a "soft-sell" approach in an information spot. You'll want to be brief, keeping the sentence length short – no more than 20 words – in both types of spots.

SELLING SPOTS:

The selling spot both informs your listeners ***and*** tells them to do something. A selling spot has three steps: attention, appeal, and action. The ***attention*** step must grab your listener's attention and set the tone for the spot. It might contain a startling fact or statistic, a question, or a sound effect. Anything that gains your listeners' attention and prepares them for what's to come. The ***appeal*** step (body of the spot) tells your listeners what's in it for them. It's called the appeal step because you'll address a specific appeal, or need, that your audience has. The ***action*** step demands some kind of activity. Even if you write to motivate your listener to some kind of action throughout the spot, include a specific call to action in the last sentence. It should be based on the message of the spot, not a catch-all "for more information."

Note:
The DINFOS standard for action steps is ten words or less.

BUY YOUR SAVINGS BONDS TODAY!

ATTEND THIS WEEK'S STOP SMOKING SEMINAR!

COME TO THE FAIR!

SUPPORT YOUR CLUB!

INFORMATION SPOTS:

The information spot informs your listener without giving a direct call to action. Of course, the information you present should start your listener thinking about acting, though you don't address the action specifically.

Note:
The last sentence in an information spot is called the "telling point."

Editing Broadcast Copy:

Even in this age of creating and editing a story on the computer and then watching that story turn into a hard copy on your printer, you'll occasionally be forced to make "pen and ink" corrections. By following a few simple rules, you can ensure your copy remains readable.

INSERTING PUNCTUATION:

When you insert that missing period, quotation mark, comma, question mark, etc., neatly place the mark where it belongs.

CORRECTING SPELLING:

Never try to correct a letter within a word. Block out the misspelled word and write the corrected word on top of the block. There is no editing mark in broadcast copy to correct a single letter.

Note:
Here is how you block out the misspelled work and correct it.

INSERTING WORDS OR PHRASES:

Insert a word or phrase by printing the word or words above the line and indicating where you want to insert it. Above all, be neat!

PHONE NUMBERS ON THE RADIO:

Giving phone numbers can work well in visual mediums. Your viewer is typically less distracted, and you can show the number on the screen. These elements can help your audience remember the number. In radio, giving phone numbers is rarely justified. Your listeners' attention is often divided with other activities, and they have no visual reference to help them remember. This is why listeners typically don't remember phone numbers. Mentioning a phone number in radio content would be necessary if the message is about the number itself (e.g., a ride service phone number, a Crime Watch Tip Line, or an announcement about a changing phone number). In those cases, you'd include the number and maybe even repeat it.

What listeners remember is the name of the organization. They are more likely to remember to contact the Red Cross than to remember the actual Red Cross number. References like, "For more information, call . . . ." are often meaningless statements because you've usually already identified the organization. It's justified to mention them if the point-of-contact for the information has not been identified in the copy *(e.g., Grab a fork for the 5th Annual Big Brisket Dinner at the Garmish Community Center. For more information, call the U-S-O.)* In most cases, advising your audience to call for information is a weak action step because the purpose of the information is not to drive your listeners to the phone. Your action step should state the specific action you want them to take. **You can and should use the direction to "call" for your action step if your audience needs to call for a required result** (e.g., *call to register or call to reserve a booth*) Then, tell them to call and why.

Similar guidance also discourages giving out Internet web addresses on the radio unless they are extremely easy to remember. For example, *"Just go to Spots-For-Dummies-dot-com."*

Note: *Phone numbers and "For more information, call…" are not the best examples of radio copy if they don't have strong justification.*

WRITING NUMBERS IN BROADCAST STYLE:

1 thru 11:	ONE; TWO; THREE (i.e., spell out)
12 thru 999:	12; 131; 614 (spell out to start sentence, e.g., "*Forty-three others remain hospitalized in serious condition*."
Over 1000:	125-THOUSAND; ONE-THOUSAND-25; 15-HUNDRED (combination of first two number rules)
Dates:	AUGUST 1ST; JULY 4TH; DECEMBER 25TH
Years:	1492; 1999; FOUR B-C; 2002
Money:	12-THOUSAND DOLLARS; ONE-MILLION DOLLARS
Fractions:	TWO-THIRDS; ONE-HALF; THREE-QUARTERS
Percentages:	SIX-PERCENT; 79-PERCENT; 100-PERCENT
Phone Numbers:	6-7-7-4-4-7-4; EXTENSION 4-4-7-4 OR 44-74
Addresses:	17-17 9TH STREET; 104 NORTH 23RD
Buildings:	BUILDING 400; BARRACKS ONE
Ages:	NINE-YEAR-OLD BOY; 48-YEAR-OLD FORMER G-I
Time:	8:00 THIS MORNING (OR, 8:00 A-M); 11:15 P-M; NOON or MIDNIGHT (never 12:00 A-M or 12:00 P-M)
Decimals:	13-POINT-SEVEN; SIX-POINT-25; 98-POINT-SIX
Roman Numerals:	LOUIS THE 16TH; POPE JOHN PAUL THE 2ND
Ratings:	NUMBER THREE TEAM; NOW RANKED 13TH
Scores:	7 - 3; 28 - 19; 119 - 118; 8-TO-NOTHING
Pay Grades:	E-2; E-9; O-3; O-6; G-S-12; W-G-4
License Plates:	1-2-2-A-N-L; 9-3-K-2-9-7; E-U-R-10-13-T
Military Units:	2ND FLEET; 11TH CORPS; 5TH SQUADRON ONE-56TH SIGNAL BATTALION
Equipment:	M-16 RIFLE; C-FIVE "GALAXY"; M-ONE TANK; U-H-ONE "HUEY"; M-17-A MASK; C-ONE-30
URLs	"DINFOS-DOT-O-S-D-DOT-MIL"
Length:	13-FEET-TWO-INCHES; SIX-FEET-SIX-INCHES
Ordinal Numbers:	FIRST; SECOND; THIRD; 20TH; 51ST; 102ND

ENGLISH GRAMMAR REVIEW

1. ***The <u>eight parts of speech</u> are***:
   - Noun
   - Pronoun
   - Verb
   - Adverb
   - Adjective
   - Conjunction
   - Preposition
   - Interjection

2. ***What is a <u>noun</u>?***
   - A noun is a word that can be the name of:
     - A person - boy, girl, Rita, etc.
     - An animal - bull, horse, Trigger, etc.
     - A place - island, city, Baltimore, etc.
     - A thing - map, sea, sun, etc.
     - An event - marriage, graduation, murder, etc.
     - An idea or concept - war, peace, virtue, etc.
   - A ***subject*** is the primary noun or pronoun in the sentence

3. ***What is a <u>verb</u>***?
   - A verb is a word that expresses an action, state, or condition
   - Verb form (the way it is spelled) changes according to:
     - Tense: present, past, future, etc.
       (Discussed in main style guide, page 4)
     - Person: 1^{ST}, 2^{ND}, 3^{RD}
       (Discussed in main style guide, page 5)
     - Number: singular or plural
       (Discussed in main style guide, page 5)
     - Voice: active or passive
       (Discussed in main style guide, page 5-8)
     - Mood: Form of the verb that shows the attitude of the writer/speaker
       - Indicative (Used to state a fact or opinion or ask a question)
         - "The game begins at 7:00."
         - "What time is it?"
       - Imperative (Expresses a command or warning or makes a request)
         - "Get ready to sail!"
         - "Let's get out of here!"
       - Subjunctive (Reverses basic rules for tense)

        - "If I *were* you, I'd see the Commander right away."
        - "I demanded that the Airman *come* to see me."
        - "He's so fine; wish he were mine."
    - Some texts include Infinitive and Participial as moods
- A participle is verb that writers use as either part of a verb phrase (has written), a modifier (the well-written document), or the first word in a participial phrase (Written by Mark Twain, the book contained references to the Old South.).

4. ***What is a <u>pronoun</u>?***
    - A pronoun is a word used in place of one or more nouns
    - There are seven types of pronouns:
        - Personal - "<u>I</u> am going to the store."
        - Reflexive - "He saw <u>himself</u> in the mirror."
        - Interrogative - "<u>Who</u> is coming?"
        - Demonstrative - "<u>That</u> is beautiful."
        - Possessive - "The house is <u>mine</u>."
        - Relative - "The God <u>who</u> made the universe is all-powerful."
        - Indefinite - "<u>Someone</u> is coming."

5. ***What is an <u>adjective</u>?***
    - An adjective is a word that modifies a noun or a pronoun
    - There are five types of adjectives:
        - Descriptive - "Steph is a <u>fast</u> runner."
        - Possessive - "Jenny loves <u>her</u> papa."
        - Interrogative - "<u>Which</u> sax is Amanda's?"
        - Demonstrative - "<u>That</u> woman is my wife."
        - Infinite - "<u>Some</u> people are lucky."

NOTE: The articles (a, an, & the) are considered adjectives. "A" and "an" are called "indefinite" articles and can only be used in the singular sense. "The" is called the "definite" article because it is usually used to refer to a specific person, place, or thing.

6. ***What is an <u>adverb</u>?***
    - An adverb is a word that modifies a verb, an adjective, or another adverb
    - Adverbs indicate manner, quantity, time, place, and intensity
        - Adverbs of manner answer the question "how", e.g., "The fire <u>rapidly</u> consumed the barracks."
          (Very common adverbs recognized by their "ly" ending)
        - Adverbs of quantity, degree, or intensity answer the question of "how much" or "how well", e.g., "The squad advanced <u>fearfully</u>."
        - Adverbs of time answer the question "when", e.g., "The president plans to announce his Bosnian policy <u>soon</u>."
        - Adverbs of place answer the question "where", e.g., "The police found the convict <u>under the bridge</u>."

7. ***What is a <u>conjunction</u>?***
   - A conjunction is a word that joins words or groups of words
   - There are three types of conjunctions:
     - Coordinating (and, but, or, nor, yet, and for)
     - Subordinating (although, because, if, that, etc.)
     - Correlative (coordinating conjunctions used in pairs - either/or; etc.)

   NOTE: There are also "conjunctive adverbs." These are actually adverbs that act as conjunctions to connect complete ideas. Examples are "therefore", "furthermore", and "however." The use of conjunctive adverbs is discouraged in broadcast writing.

8. ***What is a <u>preposition</u>?***
   - A preposition is a word that shows the relationship between a noun or pronoun and another word in the sentence
   - Prepositions may indicate position, direction, time, manner, means, or agent
   - Prepositions combine with "objects of the preposition" to form prepositional phrases
   - Prepositional phrases can:
     - Show position ("Police kept the convict <u>in the basement</u>.")
     - Show direction ("The robber gave the money <u>to the police</u>.")
     - Show time ("Superman lived on Krypton <u>for many years</u>.")
     - Show manner ("The chief acted <u>with disgust</u>.")
     - Show means ("The boy hit the dog <u>with a stick</u>.")
     - Show agent ("The student was given a failing grade <u>by the instructor</u>.")

9. ***What is an <u>interjection</u>?***
   - An interjection is an expression of strong feeling or emotion.
   - Words that do not fulfill any function of the other 7 parts of speech.
     - Frequently used ("<u>Man</u>, am I hungry!")
     - Not properly part of the sentence structure ("<u>Yes</u>, I'll do it")
     - Separated from the main clause by a comma ("<u>Ah</u>, she is beautiful.")

10. **Sentences, Phrases and Clauses**
    - A <u>sentence</u> is the expression of a thought that usually consists of at least a subject and a verb.
    - Sentence types include: simple, compound, complex, and compound-complex.
      - Simple is self-explanatory
        - "The Air Force grooms the best NCOs in the U.S. military."
        - "Green Bay won." (no object)
      - Compound consists of two simple sentences joined by a coordinating conjunction. ("Emmett fell on his face, and Troy landed on his bottom.")
      - Complex has a main clause and one or more subordinate clauses. ("Although the Packers were beaten, Brett played well.")
      - Compound-complex contains at least two main clauses, and at least one subordinate clause. DO NOT use these sentences in broadcast writing!
    - A <u>phrase</u> consists of two or more words that express a thought, but without a subject or a conjugated verb. You can identify the phrase by the type of word at its beginning.

- "Jon will run the race ***with*** his son." (prepositional phrase)
- "***According*** to the Red Cross, the blood supply is critically low." (participial phrase)
- "You have the classroom ***near*** the door." (adjective phrase)
- "Ensure the students write ***in*** their own words." (adverbial phrase)
- "Don't try ***to*** win the race dishonestly." (infinitive phrase)
- "The day ***has*** begun." (verb phrase)

- A clause is a group of words that contains a subject and a conjugated verb
  - The clause can form part of a compound or complex sentence
  - There are two types of clauses
    - The main, or independent, clause (could stand alone)
      - "Before you tape your interview, you should thoroughly check your equipment."
      - "Chief Louis lost the interview because she showed up late."
  - The subordinate, or dependent, clause (not a complete sentence)
    - "Lindsay won the race because he came in first."
    - "If A1C Donald passes broadcast writing, he'll go to radio."

"SINS" AND "TIPS" OF BROADCAST WRITING

"'DOZEN' DEADLY SINS":

1. Don't start a story with "as expected"
   (Don't listeners tune in to hear the "unexpected"?)
2. Don't start a story with "in a surprise move"
   (Isn't news full of "surprises"?)
3. Don't start a story by saying someone "is making news," "is in the news," or "is dominating the news"
   - Just tell what's happening
   - Isn't everyone you mention in the newscast "making news," etc.?
4. Don't start a story by saying, "A new development tonight in the...."
   (If it's not new, or a new development, it probably isn't news)
5. Don't characterize news as "good," "bad," "interesting," or "disturbing"
   - Let your listener decide if it's good, bad, etc.
   - Was the plunge in oil prices good news for folks in Texas?
6. Don't *start a story* with a participial phrase or a dependent clause
   - We don't talk that way
   - It can cause copy to become "weak and murky"
   - Can cause confusion
   - S-V-O (subject-verb-object) order is the best pattern for your first sentence
7. Don't start a story with a quotation
   (Your listeners will presume the words are those of the announcer)
8. Don't start a story with any form of the verb "to be"
   - They're dead phrases that employ linking verbs
   - Use active verbs in the active voice
9. Don't start a story with the name of an unknown or unfamiliar person
   - Is the unknown person the reason you're telling the story?
   - Most stories don't even need a name
10. Don't start a story with a personal pronoun
    ("It" is a "premature" (vague) pronoun)
11. Don't start a story with "another," "more," or "once again"
    (Why listen to more of the same?)
12. Don't start a story with a sentence that has a "no" or "not"
    - People respond more positively to positive statements
    - "Recast" the negative into a positive
13. Don't write a first sentence that uses "yesterday"
    (Yesterday is gone ... update that lead to read from today's perspective)
14. Don't write a first sentence that uses the verb "continues"
    (It doesn't tell your listener anything new)
15. Don't cram too much information into a story
    (Your audience simply cannot process the constant flow of facts)

16. Don't use newspaper constructions
    (Attribution before assertion)
17. Don't lose or fail to reach a listener
    - Talk to your listener, not at him
    - Understand that good writing is hard work
    - "Easy writing, hard listening. Hard writing, easy listening."
18. Don't make a factual error
    (Causes a loss of authority and credibility)

"'VENIAL' SINS":

1. Don't use pre-fabricated phrases – they quickly become boring and trite
    - "It's official," "It shouldn't come as any surprise," "Believe it or not," etc.
    - "Police are investigating," "Only time will tell," "Don't count him out yet," etc.
    - "In a prepared statement," "In an abrupt about-face," "None the worse for wear," etc.
2. Don't waste words – it's a waste of time and waters down what you say
    - "'literally' walked off the field
    - "'suddenly' fell off the bridge"
    - "'flatly' denied"
3. Don't use *non-broadcast* words
    - Don't use a word that's not likely to be readily understood by almost all listeners
    - If you suspect a word is a "non-broadcast" word, you're probably right
4. Don't use *hollow* words – they do nothing but take up time
    - "the shooting 'incident'" is just "the shooting"
    - "thunderstorm 'activity'" is better stated "thunderstorms"

5. Don't use *vague* words
   (if someone is "involved" in the crime, did they commit it or are they the victim?)
6. Don't use *weasel* words
   (If a rape occurred, be specific ... call it a rape, not an "attack")
7. Don't use *windy* words
   - Find the simple synonym
   - "commence" becomes "start"
   - "city" for "metropolis"
   - "use" instead of "utilize"
8. Don't use *weary* words
   - A weary word is one that's been "used up"
   - "Controversy" and "controversial" are two examples
9. Don't use *wrong* words
   - Ensure you know what a word means before you use it
   - A "dilemma" is two alternatives, equally undesirable, not a problem, plight, or predicament
10. Don't use foreign words and phrases
    (Many people have a hard enough time understanding English)
11. Don't resort to clichés
    - One cliché is not worth a thousand words
    - Do the police really "have their work 'cut out' for them"?
    - Do people really "'huddle' behind closed doors'?
12. Don't stretch for synonyms for words that are easily understood
    - Even if it does mean using the same word twice in a story, or even a sentence
    - Do "explains" and "says" really mean the same?
13. Don't "hotrod"
    ("Hotrodding" is "high power" writing)

"TOP TIPS OF THE TRADE":

1. Start strong. "Well begun is half done."
   (Your first words may determine if your listeners keep listening)
2. Read — and understand — your source copy.
   (Ensure you understand something BEFORE you use it)
3. Underline or circle key facts.
   (Allows you to instantly see what's important & keep track of important facts)
4. Don't write yet. Think.
   (Take time to think — even if it's just for 30 seconds)
5. Write the way you talk – unless you're from the Bronx!
6. Apply the rules for broadcast newswriting.
   (Don't try to cram the five "w's" up front)
7. Have the *courage* to write simply.
8. Refrain from wordy windups.
   (Tell your stories; don't write them)
9. Put attribution before assertion.
   (Let your listeners know who's behind the assertions at the outset)
10. Go with S-V-O: subject—verb—object.
    (That's the way we speak)
11. Limit a sentence to one idea.
    (This helps reduce difficult, complex stories to their essence)
12. Use short words and short sentences.
    (The words most of us use most frequently are short.)
13. Use familiar words in familiar combinations.
    (That's the way the audience is accustom to hearing them)
14. People-ize your copy.
    (Write about *people*, not *personnel* ... people want to hear about people)
15. Activate your copy.
    (Use verbs that move (action verbs) and avoid passive voice)
16. Avoid a first sentence whose main verb is any form of "to be."
    (It conveys no action)
17. Avoid *may, might, could, should, seems.*
    (These linking verbs are even weaker than the "to be" family)
18. Put your sentences in a positive form.
    (Accentuate the positive ... try to avoid "no" and "not")
19. Use present tense verbs where appropriate.
    (The verb that you can most often use in the present tense is *say)*
20. Don't start with a quotation or a question.
    (Your listener may think the words are your own)

21. Use connectives — *and, also, but, so, because* — to link sentences.
    (This makes it easier to follow the thread of your story)
22. Put the word or words you want to emphasize at the end of your sentence.
    (A word placed at the sentence's end gains emphasis and is remembered)
23. Use contractions — with caution.
    (They're conversational, but may cause confusion, e.g., *can't,* which might be heard as *can*.)
24. Pep up your copy with words like *new, now, but, says.*
    (They signal a listener he's hearing news and can compress a mouthful into one word)
25. Watch out for *I, we, our, here, up, down.*
    (They can confuse.)
26. Omit needless words.
    (You can often delete words with no loss in meaning and gain clarity)
27. Hit only the main points; trash the trivia.
    (Ensure every word you use is essential)
28. Don't parrot source copy.
    (Rewrite news stories in your own words)
29. Place the time element, if you need one, *after* the verb.
30. When in doubt, leave it out.
    (Deal only in facts, not in conjecture)
31. Don't raise questions you don't answer.
    (Don't include a fact that is unclear)
32. Read your copy aloud. If it sounds like writing, rewrite it.
    (What matters is how your copy sounds, not how it looks on paper)
33. Rewrite. The art of writing lies in rewriting what you've already written.
    (Check facts; get rid of clutter; ensure the words are in the right order, etc.)

Writing for DINFOS Copy Reference Guide

All writing products:

- 60-character line, normal character spacing, double spaced, all caps, Courier New font, 12-pitch.
- Three spaces from heading to "ANNOUNCER."
- One full line equals about four seconds of copy.
- Admin block contains: rank and full name, class number, page X of X.
- Heading contains: slug, date, product length in seconds.
- "Dunphies" or "- more -" at bottom of each page.
- 2 spaces after all end-of-sentence punctuation.

Reader Spots:

◊ "Kill" date in heading below date written.
◊ 30-seconds in length equals 7-9 lines of copy.
◊ Attention step.
◊ If a "sell" spot, include action step.

Produced spots:

♦ "Info" or "sell" and target audience in admin block.
♦ "Kill" date in heading below date written.
♦ Total spot length 30 seconds, including non-voice elements.
♦ Non-voice elements underlined.
♦ Attention step.
♦ If a "sell" spot, include action step.
♦ Topical slug of three words max (no verbs)

Radio News products:

- Release line in heading.
- Slug of three words max
- Commitment/Focus Statement of ten words max (can double as tease).
- Post paper story is 60-seconds, 14-16 lines.
- Local News Fact Sheet story is 45-60 seconds, including soundbite.
- Formally identify speaker before soundbite.
- Set up soundbite by paraphrasing ... avoid "echoing" the bite.
- Informal ID of speaker following soundbite.
- Triple space before and after soundbite information.
- One additional fact in the "conclusion" following the soundbite.

SAMPLE
Radio Hard News Release

Name
Class

...../...../...../...../...../...../
HELICOPTER CRASH DD MMM YYYY

(30 SECONDS) FOR IMMEDIATE RELEASE

ANNOUNCER:

A HELICOPTER CRASH AT NORTON AIR FORCE BASE HAS KILLED 20 AIRMEN AND INJURED NINE OTHERS. THE MILITARY AIRCRAFT WAS CARRYING MEN AND WOMEN FOR TRAINING IN ARIZONA WHEN IT WENT DOWN NORTH OF THE RUNWAY EARLY THIS MORNING. THE VICTIMS ARE AIR FORCE RESERVISTS ASSIGNED TO CALIFORNIA'S AIR NATIONAL GUARD. AIR GUARD OFFICIALS WILL RELEASE THE NAMES OF THE DEAD AND INJURED AIRMEN AFTER NOTIFYING THEIR FAMILIES. THE AIR FORCE IS INVESTIGATING THE CRASH.

# # #

(NORTON HELICOPTER CRASH KILLS 20 AIRMEN)

SAMPLE
Radio Feature Release

Name
Class
Page 1 of X

...../...../...../...../...../...../

COLLEGE MASCOT DD MMM YYYY

(66 SECONDS) FOR GENERAL RELEASE

ANNOUNCER:

MANY PEOPLE ENVY THE EAGLE AS IT FLOATS AMONG THE CLOUDS, FREE FROM THE BONDS OF GRAVITY. BUT AN R-O-T-C STUDENT AT FLINT'S 125TH PARACHUTE INFANTRY REGIMENT LOOKS TO A FLIGHTLESS BIRD FOR INSPIRATION. SERGEANT THOMAS MANN MASQUERADES AS AN EMU (EE-MYOO) AT EASTERN MIDWAY SPORTING EVENTS. THE SCHOOL USES A LARGE FLIGHTLESS BIRD AS A MASCOT BECAUSE THE EMU'S NAME SPELLS OUT THE SCHOOL'S NAME ABBREVIATED, E-M-U. TOM DOESN'T FIND IT ODD TO DRESS UP AS A GROUNDED BIRD EVEN THOUGH HE'S AN AIRBORNE QUALIFIED SOLDIER. THE MASQUERADE BEGAN WHEN INJURY GROUNDED THE ORIGINAL EMU JUST BEFORE AN IMPORTANT GAME. THE SHOW COULDN'T GO ON WITHOUT THE COLLEGE MASCOT, SO TOM SLIPPED INTO THE POLYESTER FEATHERS AND PLASTIC BEAK AND A NEW EMU WAS HATCHED. TOM SAYS HE DOESN'T ENVY THE EAGLES, FLOATING ABOVE THE EARTH ... HE CAN DO THAT ANYTIME BENEATH A BILLOWING PARACHUTE. INSTEAD, A FLIGHTLESS BIRD INSPIRES HIM TO TAKE THE FIELD AND "SOAR" AS A COLLEGE MASCOT.

###

SAMPLE
Radio News Release #1

Name
Class
Page 1 of X

...../...../...../...../...../...../
G-I BILL DD MMM YYYY

(60 SECONDS) FOR IMMEDIATE RELEASE

ANNOUNCER:

THE SENATE HAS PROPOSED A CHANGE TO THE AMOUNT SERVICE MEMBERS CONTRIBUTE TO THE MONTGOMERY G-I BILL. ACCORDING TO THE BASE PAPER, THE SENATE VETERANS COMMITTEE HAS RECOMMENDED SERVICE MEMBERS CONTRIBUTE 133 DOLLARS A MONTH INSTEAD OF THE CURRENT 100 DOLLARS. THE COMMITTEE SAYS THE INCREASE WOULD SAVE 933-MILLION DOLLARS OVER SEVEN YEARS. DEFENSE OFFICIALS SAY THEY FEAR THE INCREASE COULD DAMAGE AN ALREADY DIFFICULT RECRUITING PROCESS. THE CHAIRMAN OF THE JOINT CHIEFS OF STAFF TOLD THE COMMITTEE THE MONTGOMERY G-I BILL IS THE BEST RECRUITING TOOL THE SERVICES HAVE. ADMIRAL JAMES MORRISON ASKED THE COMMITTEE TO PRESERVE THE PROGRAM "AS IS." HE SAYS THE PROGRAM IS A COST-EFFECTIVE RECRUITING INCENTIVE ATTRACTING TOP-QUALITY MEN AND WOMEN TO THE SERVICES. NINETY-FOUR PERCENT OF RECRUITS ENTERING MILITARY SERVICE ENROLL IN THE G-I BILL PROGRAM.

# # #

(SENATE PROPOSES CHANGE TO G-I BILL CONTRIBUTIONS)

SAMPLE
Radio Reporter Package w/SB

Name
Class

...../...../...../...../...../...../

MEDICAL PROVIDERS DD MMM YYYY

(50 SECONDS) FOR IMMEDIATE RELEASE

ANNOUNCER:

YONGSAN'S MEDICAL CENTER WILL SOON SEE AN INCREASE IN PROVIDERS. THE COMMAND IS RE-FILLING 57 POSITIONS CUT IN THE DRAW-DOWN FIVE YEARS AGO. PATIENTS BEGAN COMPLAINING ABOUT DIFFICULTIES IN SCHEDULING ROUTINE APPOINTMENTS AFTER THE STAFF WAS CUT. MEDICAL CENTER CHIEF ADMINISTRATOR ARMY MAJOR ART WEBB SAYS THE NEW DOCTORS, DENTISTS, AND TECHNICIANS WILL MAKE A DIFFERENCE ALMOST IMMEDIATELY.

NEWS 1 SB

INCUE: "IT WILL TAKE..."

RT: :12

OUTCUE: "...THOSE HIGHER LEVELS."

ANNOUNCER:

MAJOR WEBB ALSO SAID THE NEW PROVIDERS WILL ARRIVE DURING THE NEXT FISCAL YEAR. AIRMAN PATRICIA HOOVER, YONGSAN, KOREA.

# # #

(COMMAND TO INCREASE MEDICAL PROVIDERS AT YONGSAN)

SAMPLE
Radio Reader Spot

Name
Class
Page 1 of X

...../...../...../...../...../...../
SOCK HOP DD MMM YYYY

(30 SECONDS) KILL DATE: 20 APR 16

ANNOUNCER:

GET READY FOR A BLAST FROM THE PAST. THE RED CROSS 50'S - 60'S "SOCK HOP" DANCE IS OPEN TO ALL OSAN RESIDENTS. TWIST AND GROOVE TO THE SONGS THAT TAKE YOU BACK IN TIME. BRING YOUR DATE AND WIN PRIZES FOR BEST DANCE, BEST CLOTHES, OR THE WILDEST HAIR COMPETITION. ADMISSION IS FREE, SO GET READY TO "CUT A RUG" AT THE OSAN COMMUNITY CENTER SATURDAY NIGHT FROM 7:00 TO 10:00. DANCE YOUR SOCKS OFF AT THE RED CROSS SOCK HOP.

# # #

SAMPLE
Radio VOM Spot

Name
Class
Page 1 of X

...../...../...../...../...../...../
SOFTBALL LEAGUE DD MMM YYYY

(30 SECONDS) KILL DATE: 7 MAY 16

MUSIC: UPBEAT POP ROCK:

(ESTABLISH 1-2 SECONDS THEN UNDER UNTIL STINGER)

ANNOUNCER:

IT'S TIME TO STRETCH THOSE MUSCLES AND START GETTING IN SHAPE! HOW? BY PLAYING SOFTBALL! THIS YEAR'S AVIANO INTRAMURAL SOFTBALL SEASON STARTS MONDAY, MAY 14TH. THE LEAGUE NEEDS AT LEAST 12 FULL TEAMS BEFORE IT CAN SCHEDULE GAMES FOR THE SEASON. IF YOU BELONG TO A UNIT, YOU'RE ELIGIBLE TO PLAY. GAMES ARE ON TUESDAY AND THURSDAY EVENINGS THROUGHOUT THE EIGHT-WEEK SEASON. PICK UP FORMS OR GET MORE INFORMATION AT THE FITNESS CENTER. JOIN THE FUN. SIGN UP TODAY!

MUSIC: UPBEAT POP ROCK STINGER (1-2 SECONDS)

# # #

SAMPLE
Radio Info Spot

Name
Class

...../...../...../...../...../...../

DANTES TESTING DD MMM YYYY

(30 SECONDS) KILL DATE: NONE

MUSIC: MEDIUM TEMPO JAZZ:

(ESTABLISH 1-2 SECONDS THEN UNDER UNTIL "MANAGEMENT")

ANNOUNCER:

YOU CAN GET CREDIT FOR WHAT YOU ALREADY KNOW! HOW? WITH "DANTES." THE VILSECK EDUCATION CENTER OFFERS DANTES "CLEP" TESTS, MULTIPLE-CHOICE TESTS COVERING SUBJECTS NORMALLY TAUGHT IN A SEMESTER OF COLLEGE. EACH TEST EARNS UP TO SIX SEMESTER HOURS OF CREDIT. TEST YOUR KNOWLEDGE IN A VARIETY OF SUBJECTS, INCLUDING MATH, MUSIC, AND MANAGEMENT.

SFX: CHEERING:

(ESTABLISH 1-2 SECOND THEN UNDER UNTIL "EXPECTED")

ANNOUNCER:

WITH DANTES' HELP, YOU COULD BE CHEERING ABOUT A COLLEGE DEGREE SOONER THAN YOU EXPECTED.

# # #

SAMPLE
Radio Selling Spot

Name
Class

...../...../...../...../...../...../

SOFTBALL SEASON DD MMM YYYY

(30 SECONDS) KILL DATE: 12 MAY 16

SFX: BASEBALL BEING HIT, CROWD CHEERS:

(ESTABLISH 2 SECONDS AND THEN FADE INTO MUSIC):

MUSIC: UPBEAT POP-ROCK:

(ESTABLISH 1-2 SECONDS THEN UNDER UNTIL 2ND "TEAM.")

ANNOUNCER:

GET READY TO GET OUTSIDE AFTER A LONG, HARD WINTER. THE CAMP CASEY INTRAMURAL COED SOFTBALL SEASON STARTS SATURDAY, MAY 19TH. MEN AND WOMEN OF ALL RANKS ARE WELCOME TO SIGN UP. IF YOUR UNIT DOESN'T HAVE A TEAM, THE FOLKS AT THE FITNESS CENTER WILL FIND YOU ONE. IT'S TIME TO GRAB YOUR GLOVE AND GET ON A TEAM.

SFX: BASEBALL UMPIRE YELLING "SAFE!" (1 SECOND)

SFX: CROWD CHEERING:

(UNDER ANNOUNCER UNTIL "TODAY")

ANNOUNCER:

GET A PIECE OF THE SPORTS ACTION TODAY. SIGN UP AT THE FITNESS CENTER!

# # #

SAMPLE
Community Update

Name
Class

...../...../...../...../...../...../
COMMUNITY UPDATE DD MMM YYYY

(60 SECONDS) KILL DATE: 25 SEP 16

ANNOUNCER:

YOU CAN BE PART OF THE RED CROSS. THE RED CROSS OFFERS AN ORIENTATION FOR ALL NEW VOLUNTEERS. JOIN THEM TUESDAY MORNINGS AT 10:00 AT THE KAISERSLAUTERN RECREATION CENTER.

THE FITNESS CENTER IS FORMING AN INTRAMURAL RACQUETBALL LEAGUE. BRING YOUR BEST LOB SERVE OR KILL SHOT. SIGN UP AT NOVICE, INTERMEDIATE, OR ADVANCED LEVELS.

LEARN HIGH-DEFINITION CAMOUFLAGE. JOIN THIS MONDAY NIGHT M-W-R CLASS THAT TEACHES YOU HOW TO BLEND-IN TO THE NATURE AROUND YOU. RESERVE YOUR SEAT BEFORE IT DISAPPEARS.

THE TOUR AND TRAVEL OFFICE OFFERS A NATURE-LOVERS' BIRD-WATCHING TRIP. IT'S SATURDAY MORNING FROM 6:00 TO 11:00. CATCH THE BUS AT THE RECREATION CENTER PARKING LOT.

"SUICIDE SQUAD" STARRING WILL SMITH AND TOM HARDY PLAYS AT THE RAMSTEIN THEATER TONIGHT. IT'S RATED P-G-13 AND STARTS AT 7:00.

# # #

Example
Community Update: 2-3 lines per topic; 12-14 lines total; 20 words max per sentence; must have all 5 topics; always end with the movie.

Voice Over (VO)

SLUG: Ft. Meade Shoppette Reopens
PRODUCER: SPC Joe Doe
DATE: Month/00/201_
RT: :34

...../...../...../...../...../...../...../...../...../...../....

Anchor:

THE AAFES SHOPPETTE CELEBRATED ITS GRAND REOPENING ON FORT MEADE YESTERDAY.

(INSERT B-ROLL)

THE CEREMONY MARKED A NEW ERA FOR THE EXPANDED STORE. THE STORE IS NOW 30-PERCENT LARGER TO ACCOMMODATE THE INCREASE IN STUDENTS AT THE DEFENSE INFORMATION SCHOOL. CONTRACTORS WORKED TEN HOURS A DAY, SEVEN DAYS A WEEK, FOR TWO MONTHS TO MAKE IT HAPPEN. THE UPGRADE IS PART OF THE TWO-POINT-FOUR-BILLION DOLLARS SPENT WORLDWIDE BY AAFES ON M-W-R IMPROVEMENTS.

Anchor:

AAFES HAS SEVERAL OTHER PROJECTS ON FORT MEADE INCLUDING CONSTRUCTION OF THE NEW B-X AND A LARGER U-S-O.

# # #

Voice Over Sound on Tape (VOSOT)

SLUG: Ft. Meade Shoppette Reopens
PRODUCER: SPC Joe Doe
DATE: Month/00/201_
RT: :49

...../...../...../...../...../...../...../...../...../...../....

ANCHOR:

THE AAFES SHOPPETTE CELEBRATED ITS GRAND REOPENING ON FORT MEADE YESTERDAY.

(INSERT B-ROLL)

THE CEREMONY MARKED A NEW ERA FOR THE EXPANDED STORE. THE STORE IS NOW 30-PERCENT LARGER TO ACCOMMODATE THE INCREASE IN STUDENTS AT THE DEFENSE INFORMATION SCHOOL. THE SHOPPETTE NOW HAS A GREATER VARIETY OF FOODS AVAILABLE INCLUDING ENERGY DRINKS, FROZEN MEALS, AND FRESH FRUIT.

SOUNDBITE: (:11) Lewis Puller, AAFES Shop Manager

"IF YOU HAVEN'T SEEN THE UPGRADES TO THE SHOPPETTE, IT IS AMAZING THE AMOUNT OF CHANGES MADE TO ALLOW SHOPPERS A QUICKER AND BETTER SHOPPING EXPERIENCE.

ANCHOR: (CUT TO ANCHOR)

THE UPGRADE IS PART OF THE TWO-POINT-FOUR-BILLION DOLLARS SPENT WORLDWIDE BY AAFES ON M-W-R.

# # #

Lead Sheet for TV News Story

SLUG: DINFOS Computers
PRODUCER: SSgt Jim Zorn
DATE: Month/00/201_
RT: :13
...../...../...../...../...../...../

ANCHOR:

MILITARY TRAINING ISN'T ONLY WEAPONS AND COMBAT. THE DEFENSE INFORMATION SCHOOL, OR DINFOS, RELIES ON TECHNOLOGY TO ACCOMPLISH ITS MISSION. ARMY STAFF SERGEANT JIM ZORN TELLS US ABOUT A COMPUTER UPGRADE AT THE SCHOOL.

(AVOID USING "REPORTS"**)**

C.G. FOR STANDUP INFO

REPORTER RANK & NAME: SSG Jim Zorn
REPORTER TITLE: Reporting
C.G. IN: 00:26
C.G. OUT: 00:31
Stand-Up Length: :15

C.G. FOR SOUNDBITE(S) INFO

SOUNDBITE RANK & NAME: Dennis Dornell
SOUNDBITE TITLE: ITO Chief
C.G. IN: 00:52
C.G. OUT: 00:57
Soundbite Length: :15

(DINFOS GETS NEW COMPUTERS)

Video Package w/o Standup

SLUG: Ft. Meade Shoppette Reopens
PRODUCER: SPC Joe Doe
DATE: Month/00/201_
RT: :52

...../...../...../...../...../...../...../...../...../...../....

REPORTER:

THE AAFES SHOPPETTE CELEBRATED ITS GRAND REOPENING ON FORT MEADE YESTERDAY. THE TOTAL COST TO RENOVATE THE SHOPPETTE WAS 240-THOUSAND DOLLARS. THE STORE EXPANDED IN SIZE BY 30-PERCENT TO ACCOMMODATE THE INCREASE IN STUDENTS AT THE DEFENSE INFORMATION SCHOOL. CONTRACTORS WORKED TEN HOURS A DAY, SEVEN DAYS A WEEK, FOR TWO MONTHS STRAIGHT TO MAKE IT HAPPEN. THE SHOPPETTE NOW HAS A GREATER VARIETY OF FOODS AVAILABLE FROM ENERGY DRINKS TO FROZEN MEALS AND EVEN FRESH FRUIT.

SOUNDBITE: (:11) Lewis Puller, AAFES Shop Manager

"IF YOU HAVEN'T SEEN THE UPGRADES TO THE SHOPPETTE, IT IS AMAZING THE AMOUNT OF CHANGES MADE TO ALLOW SHOPPERS A QUICKER AND BETTER SHOPPING EXPERIENCE.

REPORTER:

THE UPGRADE IS PART OF THE TWO-POINT-FOUR-BILLION DOLLARS SPENT WORLDWIDE BY AAFES ON M-W-R. REPORTING FROM FORT MEADE, I'M SPECIALIST JOE DOE.

# # #

Video Package with Standup

SLUG: Ft. Meade Shoppette Reopens
PRODUCER: SPC Joe Doe
DATE: Month/00/201_
RT: 1:24

...../...../...../...../...../...../...../...../...../...../...../....

REPORTER:

THE AAFES SHOPPETTE CELEBRATED ITS GRAND REOPENING ON FORT MEADE YESTERDAY. THE TOTAL COST TO RENOVATE THE SHOPPETTE WAS 240-THOUSAND DOLLARS. THE STORE EXPANDED IN SIZE BY 30-PERCENT TO ACCOMMODATE THE INCREASE IN STUDENTS AT THE DEFENSE INFORMATION SCHOOL. CONTRACTORS WORKED TEN HOURS A DAY, SEVEN DAYS A WEEK, FOR TWO MONTHS STRAIGHT TO OPEN THE SHOPPETTE BY THEIR DEADLINE.

SOUNDBITE: (:11) Lewis Puller, AAFES Shop Manager

"IF YOU HAVEN'T SEEN THE UPGRADES TO THE SHOPPETTE, IT IS AMAZING THE AMOUNT OF CHANGES MADE TO ALLOW SHOPPERS A QUICKER AND BETTER SHOPPING EXPERIENCE.

REPORTER:

THE NEW SHOPPETTE OPENED JUST IN-TIME FOR SUMMER, MEANING ROAD TRIPS JUST GOT A LITTLE BIT EASIER. THE STORE IS EQUIPPED WITH A FAST FOOD RESTAURANT SO PEOPLE ON THE GO CAN GRAB A QUICK BITE, GAS-UP, AND HIT THE ROAD.

Video Package with Standup

STANDUP: (:15) Joe Doe, Reporter

THE SHOPPETTE ALSO HAS A GREATER VARIETY OF FOODS AVAILABLE FROM ENERGY DRINKS TO FROZEN MEALS AND EVEN FRESH FRUIT. AS THE POST POPULATION AND DEMAND FOR ITEMS GROW, SO WILL THE SELECTIONS THE SHOPPETTE OFFERS.

REPORTER:

THE UPGRADE IS PART OF THE TWO-POINT-FOUR-BILLION DOLLARS SPENT WORLDWIDE BY AAFES ON M-W-R IMPROVEMENTS. AAFES HAS SEVERAL OTHER PROJECTS IN THE WORKS AROUND FORT MEADE: FOREMOST IS CONSTRUCTION OF THE NEW B-X SHOPPING AREA AND A LARGER U-S-O. REPORTING FROM FORT MEADE, I'M SPECIALIST JOE DOE.

# # #

Military Ranks

AIR FORCE

GRADE	ABBR.	FORMAL	INFORMAL
E1	AB	AIRMAN BASIC	AIRMAN
E2	Amn	AIRMAN	AIRMAN
E3	A1C	AIRMAN FIRST CLASS	AIRMAN
E4	SrA	SENIOR AIRMAN	AIRMAN
E5	SSgt	STAFF SERGEANT	SERGEANT
E6	TSgt	TECHNICAL SERGEANT	SERGEANT
E7	MSgt	MASTER SERGEANT	SERGEANT
E8	SMSgt	SENIOR MASTER SERGEANT	SERGEANT
E9	CMSgt	CHIEF MASTER SERGEANT	CHIEF
O1	2nd Lt	SECOND LIEUTENANT	LIEUTENANT
O2	1st Lt	FIRST LIEUTENANT	LIEUTENANT
O3	Capt	CAPTAIN	CAPTAIN
O4	Maj	MAJOR	MAJOR
O5	Lt Col	LIEUTENANT COLONEL	COLONEL
O6	Col	COLONEL	COLONEL
O7	Brig Gen	BRIGADIER GENERAL	GENERAL
O8	Maj Gen	MAJOR GENERAL	GENERAL
O9	Lt Gen	LIEUTENANT GENERAL	GENERAL
O10	Gen	GENERAL	GENERAL

ARMY

GRADE	ABBR.	FORMAL	INFORMAL
E1	PVT	PRIVATE	PRIVATE
E2	PV2	PRIVATE SECOND CLASS	PRIVATE
E3	PFC	PRIVATE FIRST CLASS	PRIVATE
E4	SPC CPL	SPECIALIST CORPORAL	SPECIALIST CORPORAL
E5	SGT	SERGEANT	SERGEANT
E6	SSG	STAFF SERGEANT	SERGEANT
E7	SFC	SERGEANT 1ST CLASS	SERGEANT
E8	MSG	MASTER SERGEANT/1ST SERGEANT (1SG)	SERGEANT/1ST SERGEANT
E9	SGM	SERGEANT MAJOR/COMMAND SERGEANT MAJOR (CSM)	SERGEANT MAJ/COMMAND SERGEANT MAJOR
O1	2LT	SECOND LIEUTENANT	LIEUTENANT
O2	1LT	FIRST LIEUTENANT	LIEUTENANT
O3	CPT	CAPTAIN	CAPTAIN
O4	MAJ	MAJOR	MAJOR
O5	LTC	LIEUTENANT COLONEL	COLONEL
O6	COL	COLONEL	COLONEL
O7	BG	BRIGADIER GENERAL	GENERAL
O8	MG	MAJOR GENERAL	GENERAL
O9	LTG	LIEUTENANT GENERAL	GENERAL
O10	GEN	GENERAL	GENERAL

MARINES

GRADE	ABBR.	FORMAL	INFORMAL
E1	Pvt	PRIVATE	PRIVATE
E2	Pfc	PRIVATE FIRST CLASS	PFC
E3	LCpl	LANCE CORPORAL	LANCE CORPORAL
E4	Cpl	CORPORAL	CORPORAL
E5	Sgt	SERGEANT	SERGEANT
E6	SSgt	STAFF SERGEANT	STAFF SERGEANT
E7	GySgt	GUNNERY SERGEANT	GUNNERY SERGEANT
E8	MSgt / 1st Sgt	MASTER SERGEANT/1ST SERGEANT	MASTER SERGEANT/1ST SERGEANT
E9	SgtMaj/ MGySgt	SERGEANT MAJOR/MASTER GUNNERY SERGEANT	SERGEANT MAJOR/MASTER GUNNERY SERGEANT
O1	2ndLt	SECOND LIEUTENANT	LIEUTENANT
O2	1stLt	FIRST LIEUTENANT	LIEUTENANT
O3	Capt	CAPTAIN	CAPTAIN
O4	Maj	MAJOR	MAJOR
O5	LtCol	LIEUTENANT COLONEL	COLONEL
O6	Col	COLONEL	COLONEL
O7	BGen	BRIGADIER GENERAL	GENERAL
O8	MajGen	MAJOR GENERAL	GENERAL
O9	LtGen	LIEUTENANT GENERAL	GENERAL
O10	Gen	GENERAL	GENERAL

NAVY

GRADE	ABBR.	FORMAL	INFORMAL
E1	SR	SEAMAN RECRUIT	SEAMAN
E2	SA	SEAMAN APPRENTICE	SEAMAN
E3	SN	SEAMAN	SEAMAN
E4	PO3	PETTY OFFICER 3RD CLASS	PETTY OFFICER
E5	PO2	PETTY OFFICER 2ND CLASS	PETTY OFFICER
E6	PO1	PETTY OFFICER 1ST CLASS	PETTY OFFICER
E7	CPO	CHIEF PETTY OFFICER	CHIEF
E8	SCPO	SENIOR CHIEF PETTY OFFICER	SENIOR CHIEF
E9	MCPO	MASTER CHIEF PETTY OFFICER	MASTER CHIEF
O1	ENS	ENSIGN	ENSIGN
O2	LTJG	LIEUTENANT JUNIOR GRADE	LIEUTENANT
O3	LT	LIEUTENANT	LIEUTENANT
O4	LCDR	LIEUTENANT COMMANDER	COMMANDER
O5	CDR	COMMANDER	COMMANDER
O6	CAPT	CAPTAIN	CAPTAIN
O7	RADM(LW)	REAR ADMIRAL	ADMIRAL
O8	RADM(UP)	REAR ADMIRAL	ADMIRAL
O9	VADM	VICE ADMIRAL	ADMIRAL
O10	ADM	ADMIRAL	ADMIRAL

Grading Guide

1. Content
    a) Error in fact (Major) -25*
    (Minor) -15*
    b) Weak/illogical development (DEV) -5
    c) Weak or non-localized tease -5
    d) Weak lead or attention step -5
    e) Weak or no snapper or telling point -5
    f) Unconversational copy -5
    g) Lacks colorful treatment (spots/features) -5
    h) Lack of original copy -5*
    i) Action step missing or misplaced -5
    j) Passive voice (PV) -5*
    k) Omission of essential element (OEE) -5*
    l) Unessential information included (UII) -5*
    m) Speculation or requires attribution (SPEC) -5*
    n) Clarity (Major) -5*
    o) Grammar (Major) -5*
    p) Non-voice element doesn't support narrative -3*
    q) Poor sentence structure, grammar (minor), punctuation, word choice, contraction, clarity (minor), other -2*

2. Timing
    a) Sentence length -3*
    b) Non-voice elements over or under requirement -3*
    c) Total copy length over or under requirement -2
    (per second – 12 points maximum if over)

3. Spelling
    a) Proper name where error changes pronunciation -15
    (example: JOHNSTON V. JOHNSON)
    b) Other names/words -5

4. Mechanics
    a) Copy neatness -5
    b) Non-voice elements not in proper format -3*
    c) Line or character spacing -2*
    d) Broadcast Writing Style Guide error -2*

5. Other
    a) Failure to meet assigned deadline -5
    (for every 5 minutes – maximum: -25)
    b) Failure to follow classroom, written or verbal, directions (FFI) -5*
    c) Fails to meet information objective – repeat assignment -25
    (includes sensitivities and security violations)
    d) Copying, libel, major sensitivity or security violation -100

(*per occurrence)

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