Proses Penyuntingan dan Penerbitan Berita

KOJ 3471 (Unit 1-6/6)

Muhammad Rosli Selamat
Fakulti Bahasa Modern dan Komunikasi
Universiti Putra Malaysia
43400 UPM Serdang
Selangor Darul Ehsan
Hak Cipta Terpelihara. Tidak dibenarkan mengeluarkan ulang mana-mana bahagian artikel ilustrasi dan isi kandungan buku ini dalam apa jua bentuk sama ada secara elektronik, fotokopi, mekanik, rakaman atau cara lain sebelum mendapat izin bertulis daripada Pengarah, Pusat Pendidikan Luar (PPL), Universiti Putra Malaysia, 43400 UPM, Serdang, Selangor Darul Ehsan. Perundungan tertahluk kepada perkiraan royalti atau honorarium.

MODUL PEMBELAJARAN: KOJ 3471 PROSES PENYUNTINGAN DAN PENERBITAN BERITA disediakan dalam bentuk bahan pengajaran dan pembelajaran kendiri di bawah program Pendidikan Jarak Jauh, Universiti Putra Malaysia. Sebarang pertanyaan dan cadangan untuk memperbaiki gaya penyampaian dan isi kandungan modul ini bolehlah dikemukakan kepada penulis dengan menggunakan alamat Pusat Pendidikan Luar.

Penulis : MUHAMAD ROSLI SELAMAT
Fakulti Bahasa Modern dan Komunikasi
Universiti Putra Malaysia
43400 UPM, Serdang
Selangor Darul Ehsan

Alamat : Unit Modul dan Bahan Kendiri
Pusat Pendidikan Luar
Universiti Putra Malaysia
43400 UPM, Serdang
Selangor Darul Ehsan
Tel: 03-89468300/03-89458904
Fax: 03-8945 8902

Reka Bentuk Kulis dan Cetak oleh : PENERBIT
Universiti Putra Malaysia
43400 UPM, Serdang
Selangor Darul Ehsan
Tel: 03-89468851/8854
Faks: 03-89416172
Emel: penerbit@putra.upm.edu.my
(KOJ 3471)
PROSES PENYUNTINGAN DAN PENERBITAN BERITA

1. **Salam Pengenalan**

Saya, Muhamad Rosli Selamat, penyusun modul ini mengucapkan tahniah dan syabas kepada semua pelajar yang telah berjaya meneruskan pengajian masing-masing ke semester 6 program B Comm (PJH).

2. **Maklumat Penulis**

Muhamad Rosli Selamat
Jabatan Komunikasi
Fakulti Bahasa Moden & Komunikasi
Universiti Putra Malaysia.

No. Telefon: (03) 89468762 (telefon pejabat)
E-mail: rosl8@hotmail.com

3. **Tujuan Modul**

Modul KOJ 3471 ini bertujuan untuk mendedahkan pelajar kepada bidang kewartawanan, khususnya akhbar dengan tumpuan kepada gaya penulisan, penyuntingan dan penerbitan. Aspek-aspek khusus yang disentuh, antaranya ialah gaya penulisan berita sesuatu akhbar, sumber penulisan berita, peranan penyunting, teori penyuntingan, keadaan penyuntingan berita, simbol penyuntingan, penulisan tajuk berita, **makeup**, rekalekta dan rekabentuk sebuah akhbar, dan aspek perundangan dalam penerbitan di Malaysia.

Seorang petugas atau pengamal komunikasi korporat yang berwibawa perlu tahu dan peka kepada kelainan dan keperluan publik-publiknya supaya ia berjaya dalam melaksanakan tugas dan berupaya mempertingkatkan ketrampilan dan profesionalisme komunikasi korporat masing-masing. Salah satu publik utama pengamal komunikasi korporat atau perhubungan awam ialah akhbar (sama ada wartawan, penyunting berita, institusi perauratkhabaran, badan penyiaran atau selainnya).


Selain daripada teks di atas anda juga digalakkan untuk menggunakan perkhidmatan rujukan secara on-line yang disediakan oleh perpustakaan UPM. Perkhidmatan tersebut boleh anda layari melalui laman web (http://www.epnet.com/ehost/).

9. **Pendekatan Pembelajaran**

Untuk Kursus KOJ 3471 ini, anda diberikan maklumat mengenai tajuk-tajuk yang berkaitan dengan penulisan, penyuntingan dan penerbitan akhbar. Pada setiap unit, dikemukakan maklumat mengenai objektif pembelajaran dan juga soalan-soalan perbincangan dan latihan yang boleh dilakukan oleh pelajar sendiri. Maklumat mengenai tajuk perbincangan dan latihan terdapat dalam teks yang dilampirkan dalam modul.

**SELAMAT MENELA AH**

&

**SELAMAT MENGHADAPI PEPERIKSAAN**
Unit 1
Gaya Penulisan Akhbar

Objektif Pembelajaran;

Pada akhir pembelajaran unit ini para pelajar akan dapat;

1. Menjelaskan gaya bahasa akhbar secara umum.
2. Menerangkan prinsip penyediaan kapi.
4. Menjelaskan gaya bahasa akhbar berdasarkan laras sukan dan perniagaan.

Topik Perbincangan Tutorial dan Latihan

1. Terangkan ciri-ciri umum gaya bahasa akhbar.
2. Bincangkan prinsip asas penyediaan kapi.
4. Terangkan apa yang anda fahami dengan gaya penulisan berita menggunakan laras sukan dan laras perniagaan.
Sumber Bahan Pembelajaran Modul

Rujukan yang digunakan sebagai bahan pembelajaran pada modul Unit 1 ini adalah sebagai berikut;

1. Gaya Penulisan Berita (m.s.1)

2. House-Style for Sarawak Tribune (m.s.21)

3. Sports Guidelines and Style (m.s.37)
   Business Guidelines and Style (m.s.46)
   A Guide to Punctuation (m.s.52)
GAYA PENULISAN BERITA


Para pemberita yang tidak berpengalaman kerap merungut kerana mereka dikehendaki memadankan sesuatu cerita (dan gaya mereka sendiri) dengan bentuk-bentuk dan gaya suratkhabar yang sudah ditetapkan. Mereka menegaskan bahawa daya kreatif mereka disekat kerana mereka mest mematuhi peraturan-peraturan tanda baca, tatabahasa, dan prinsip-prinsip retorik. Segolongan guru bahasa bersetuju dengan pendapat ini. Bagaimanapun, pada tahun-tahun kebelakangan ini guru-guru bahasa telah dikecam hampir sama hebatnya dengan kecaman yang dibuat terhadap kakitangan suratkhabar, iklan, dan berita televisyen kerana merosotnya dan jatuhnya mutu bahasa. Namun demikian, mereka masih mengatakan bahawa ada seabalan kecil suratkhabar yang mematuhi
peraturan-peraturan tanda baca dan tatabahasa dan prinsip-prinsip retorik. Mereka seterusnya menunjukkan kesilapan tatabahasa yang terdapat dalam suratkhabar dan mencela ayat-ayat pendek dan perenggan pendek yang lazim terdapat dalam gaya tulisan suratkhabar.


**BAHASA SURATKHBAR**

4b. 1. Ayat dan Perenggan Haruslah Pendek

   Perenggan berita jarang-jarang melebihi 50 perkataan

Pada umumnya, perenggan suratkhabar merupakan kumpulan perkataan yang bersifat arbitrari, bukannya lojik dan perlu. Tujuan utamanya ialah untuk memecahkan ruangan perkataan-perkataan yang padat supaya mudah dibaca. Bagaimanapun, ia haruslah mencapai mutu kesatuan, koheren dan penekanan dan dibuat dengan seberapa ringkas yang boleh. Ayat yang pendek dan sederhana adalah lebih baik daripada ayat yang panjang dan berbelit-belit. Tetapi usaha untuk memperolehi ayat yang pendek itu janganlah menyebabkan timbulnya gaya yang janggol. Kepelbagaian panjang atau pendek ayat dan kepelbagaian ungkapan permulaan ayat dan perenggan akan mengelakkan keadaan yang membosankan.

4c. 2. **Orang Yang Dinamakan dalam Cerita Berita Hendaklah Dikenal Pasti**

Sememangnya "datuk bandar" dalam cerita Datuk Bandar John Jones adalah pengenalan yang cukup dalam kes ini dan kes-kes yang serupa. Bagaimanapun, jika sesorang yang dinamakan itu tidak mudah dikenali, maka pemberita mestilah mencari cara-cara lain untuk mengenalinya.

Banyak jenis fakta deskriptif digunakan dalam mengenal pasti orang-orang yang nama mereka disebut dalam sesuatu berita itu. Yang paling lazim digunakan termasuklah nama timangan, umur, alamat rumah, pekerjaan, penglibatan-nanya dalam pertubuhan-pertubuhan sosial atau agama, jawatan-jawatan awam yang disandang, hubungan dengan orang-orang setempat atau kenamaan ("anak saudara ahli Kongres Jones"), pencapaian ("johan golf bandaraya") dan kekejian ("bekas banduan").

Pengenalan yang paling lazim digunakan ialah alamat rumah. Ada suratkhabar yang menggunakan umur dan juga alamat rumah sebagai peraturan am. Tetapi pemberita digalakkan menggunakan cara-cara lain sebagai tambahan kepada, atau sebagai ganti, alamat rumah itu jika ada
pengenalan yang lebih baik. “Penjaja di Trent Street”, misalnya, merupakan pengenalan yang lebih baik daripada alamat rumah Leonard M. Jones. Lebih ramai orang akan mengenali Encik Jones sebagai penjaja di Trent Street daripada namanya Leonard M. Jones yang tinggal di 3401 Trent Street. Cara-cara yang konvensional ini sudah memadai setakat memenuhi maksud pengenalan tentang diri seseorang yang tertentu, iaitu untuk memperkatakan tentang dirinya, sebagaimana yang dia dikenali oleh kebanyakan orang.

4d. 3. Setiap Cerita Berita Hendaklah Mendedahkan atau dengan Jelas Membayangkkan Sumber atau Autoritinya

Pemberita biasanya mendapat fakta-faktanya daripada orang atau sumber lain kecuali jika dia sendiri menyaksikan peristiwa yang berlaku itu. Fakta yang didapat dari orang atau sumber lain mestilah dinyatakan autoriti atau sumbernya (juga dinamakan atribusi) bagi setiap cerita berita melainkan jika autoriti itu dinyatakan dalam cerita berkenaan. Biasanya pemberita mempunyai tiga pilihan:

a. Dia boleh menyatakan sumber maklumatnya itu secara eksplisit:

    Mogok itu akan berakhir pada tengahari hari Khamis, kata Datuk Bandar Thomas.
    (Sekiranya ia merupakan rujukan pertama kepada datuk bandar, gunakan nama penuh beliau).

b. Atau biarkan sumber itu tersirat:

    Sepuluh orang tahanan telah melarikan diri dari penjara daerah pada awal pagi ini.
    (Sumber yang tersirat ialah ketua polis daerah atau pegawai penjara).

c. Atau dengan sengaja menyembunyikan sumber maklumatnya untuk melindungi seseorang individu atau memelihara kebaikan berita:

    Suatu sidang khas dewan perundangan akan dipanggil dalam masa 30 hari walaupun gabenor menafi-
    kan adanya khabar-khabar anjing tentang perkara ini, demikian mengikut sumber yang sah malam tadi.
Pilihan-pilihan di atas boleh digunakan untuk membuat pelaporan biasa setiap hari. Beberapa kecualian dan kelayakan kepada peraturan biasa bagi memetik sumber berita akan dihuraikan dalam Bab 5 yang membincangkan etika dan libel.

Pengarang menghendaki pemberita memberikan sumber berita-nya (auttoriti) bagi semua butiran yang berbentuk pendapat seseorang, kecuali dalam kes-kes yang luar biasa seperti berikut:

“Datuk Bandar Thomas tidak layak memegang jawatan tinggi yang disandangnya”, kata Ahli Majlis Harkwright.

Pemberita mestilah memberikan sumber atau autoriti bagi ke-nyataan-kenyataan yang menghina. Dengan berbuat demikian dia dapat menghindarkan dirinya daripada menyairkan kenyataan yang berat sebelah atau kenyataan yang salah, yang mungkin dianggap oleh orang lain sebagai kenyataannya sendiri. Sebenarnya, dalam setengah-setengah kes dia mungkin perlu menyebutkan beberapa sumber berita bagi mengelakkan daripada memaparkan satu versi sahaja sebagai yang benar. Ini bertujuan untuk mengurangkan berlakunya fakta yang tidak tepat iaitu dalam keadaan apabila pemberita itu telah diperlakukan oleh sumber-sumber yang biasanya boleh dipercayai yang mungkin mempunyai motif yang terselindung bagi menimbulkan cerita-cerita berita yang tertentu.


Tucker menganggap cukai itu “tidak adil”.
Cukai itu “tidak adil,” tegas Tucker.

4f. Corita Itu Hendaklah Teratur

Sebuah cerita yang diperkatakan oleh seseorang itu boleh berlaku dengan sangat kucar-kucir dan mengelirukan. Cerita yang tertulis itu mestilah menganalisis dan menghubungkan setiap yang diperkatakan itu dengan baik dan berkaitan dengan tema cerita. Pencerah mungkin berbicara dengan tidak teratur tetapi pemberita hendaklah menyusun kembali cerita itu agar kelihatan kemas dan menarik.

BUKU GAYA

Sebelum menulis cerita berita, pemberita hendaklah mengetahui dengan bersungguh-sungguh buku gaya penerbitan tempat dia bekerja. Buku panduan ini, yang biasanya diberikan kepada seseorang pemberita baru pada hari pertama dia melaporkan diri, menjelaskan gaya penulisan suratkhabar dalam menyediakan naskah, ejan, tanda baca, pembubuhan huruf besar, singkatan dan butir-butir lain yang seumpamanya. Gaya ini diikuti oleh semua anggota staf.


4g. PENYEDIAAN KOPI

(Catatan) Suratkhabar yang menggunakan terminal peragaan video, pengimbas dan alat-alat elektronik yang lain mempunyai arahan-arahan yang tertentu bagi menyediakan kopi (lihat Bab 32). Arahan-arahan itu agak serupa dengan arahan-arahan di bawah ini.
Bagaimanapun, arahan-arahan ini memasukkan kod-kod khas yang mesti didapati pada setiap kopi dan juga arahan-arahan bagi membuat sisipan-sisipan dan pembetulan-pembetulan pada mesin taip elektrik.

1. Sediakan semua kopi dengan menggunakan mesin taip.
2. Mulakan setiap cerita pada lembar kertas baru (kertas kopi biasanya bersaiz 8½ × 11 inci).
3. Letakkkan nama anda di penjuru kiri sebelah atas pada setiap halaman kertas.
4. Tuliskan “panduan” bagi cerita itu dalam baris yang sama dengan nama anda, atau di bawahnya. “Panduan” ini merupakan pengenalan ringkas tentang cerita itu, seperti “kebakaran” bagi cerita kebakaran atau “majlis bandaraya” bagi laporan tentang mesyurat majlis bandaraya, misalnya.
5. Nomborkan setiap halaman di sebelah atas, selepas panduan itu.
7. Tinggalkan birai yang lebarnya sekurang-kurangnya satu inci di kedua-dua belah kertas itu.
8. Semua kopi ditaip langkau dua.
9. Taip pada sebelah kertas sahaja.
10. Engsotkan lima ketikan mesin taip untuk memulakan sesuatu perenggan.
12. Perenggan empat baris adalah yang optimum.
15. Tuliskan perkataan “bersambung” atau buatkan anak panah pendek yang menunjuk ke bawah di tengah-tengah, pada akhir tiap-tiap halaman jika cerita itu berterusan pada halaman yang lain.
4h. **EJAAN**


4i. **TANDA BACA**

**Penggunaan Titik:**

1. Jangan gunakan titik dalam singkatan bagi agensi-agensi kerajaan:
   
   FAMA, FELDA, PKNS, MARA, PEMADAM dan lain-lain.

2. Gunakan tiga titik (…) untuk menunjukkan bahan yang dipetik yang telah tidak digunakan (empat titik jika diakhiri sesuatu ayat dan diikuti dengan ayat lain).

3. Gunakan satu titik untuk menunjukkan sen sahaja apabila angka itu lebih daripada satu ringgit dan apabila tanda ringgit digunakan. Jika tidak, tuliskan perkataan “sen”.

   $1.01  43 sen  sembilan sen


**Penggunaan Koma:**

1. Elakkan penggunaan terlalu banyak koma, tetapi janganlah melanggar aturan-aturan umum sebagaimana yang ditetapkan dalam buku panduan standard.

2. Gunakan koma sebagai tanda pengenal diri seseorang:

   John Smith, 1012 Towne St.

3. Gunakan koma dalam menyenaraikan sesuatu siri (lihat Semikolon, 1).


   John Jones Sr.  James Smith Jr.  George VI
Penggunaan Kolon:
1. Gunakan kolon untuk memperkenalkan siri formal bagi nama atau kenyataan:
   Para pegawai untuk jawatan berikut telah dilantik: John Smith, presiden ....
   (Tetapi "Para pegawai yang dilantik adalah John Smith, presiden ....")
2. Gunakan kolon sebelum minit dalam menulis waktu, seperti "3:30 p.m." (Tetapi "3 p.m.")

Penggunaan Semikolon:
1. Semikolon hendaklah digunakan untuk memisahkan suatu siri nama dan alamat atau siri yang serupa yang mengandungi koma:
   Mereka yang hadir ialah John Jones, 405 Trace St.; James Smith, 910 Drew Ave.; ...
   Mata yang dipungut oleh Joe Jones, 893; James Smith, 745; ...
2. Semikolon hendaklah digunakan sebagai ganti titik-titik dalam tajuk berita:
   Enam Tahanan Melemparkan Diri; Pengawal Penjara Cedera

Penggunaan Sengkang:
1. Gunakan sengkang untuk menunjukkan ayat-ayat yang belum siap atau struktur ayat terputus.
2. Gunakan sengkang untuk membezakan unsur-unsur berpARENTESIS dan untuk mengurangi apositif yang mengandungi koma-koma.
   Orang ramai berhimpun di hadapan bangunan itu, tetapi Syerif—orang yang mereka panggil—tidak kelihatan.
3. Gunakan sengkang dalam petikan-petikan S. (Sealan) dan J. (Jawapan), meninggalkan tanda-tanda petikan:
   S. Berapa umur anda?   J. Lima puluh empat tahun.
4. Gunakan sengkang untuk menunjukkan huruf-huruf yang ditinggalkan.
5. Gunakan sengkang untuk memisahkan baris tarikh daripada perkataan pertama dalam pendulu cerita.


**Penggunaan Sempang:**
1. Gunakan sempang di antara dua angka untuk menunjukkan termasuknya semua angka yang terkandung di antaranya seperti “1-5 Mei”.

2. Gunakan sempang dalam memberikan skor, seperti “13-6”.

**Penggunaan Tanda Kurung:**
1. Gunakan tanda kurung untuk menyisipkan sesuatu perkataan di dalam tajuk:
   Jabatan Bomba Bridgetown (Conn.)

2. Gunakan tanda kurung dalam sesuatu petikan langsung untuk menyisipkan kata-kata yang bukan diucapkan oleh penceramah itu:
   “Dia (pembunuh) telah lari,” kata polis.

3. Gunakan tanda kurung untuk memasukkan angka-angka atau huruf-huruf yang menunjukkan bahagian-bahagian subjek di dalam sesuatu ayat:
   Jawatankuasa itu bercadang (1) melantik ...

4j. **Penggunaan Tanda Petikan:**
1. Gunakan tanda petikan untuk memulakan petikan-petikan langsung.
   **Catatan Khas:** Walaupun kebanyakan ayat boleh ditulis sama ada sebagai petikan langsung atau petikan tak langsung, penggunaan petikan langsung dalam cerita-cerita suratkhabar adalah dipakai terutamanya bagi
kenyataan-kenyataan yang paling sesuai dipaparkan di dalam tanda-tanda petikan. Contoh-contohnya ialah kenyataan yang sangat kontroversil, frasa yang indah, kenyataan yang tajam, ungkapan yang ironis, fakta-fakta yang tak tepat akibat penyusunan semula perkataan, ide-idea yang menjadi tidak efektif akibat penggunaan semula dan penggabungan kata-kata luar biasa.

2. Gunakan tanda petikan untuk memulakan tajuk-tajuk ucapan, makalah, buku, sajak, drama, opera, catar, program televisyen:

"Hamlet"  "Mona Lisa"  "Aida"

(Catatan: Suratkhabar pada umumnya tidak menggunakan taip italik, dan tanda petikan digunakan sebagai gantinya. Bagaimanapun, tanda petikan tidak digunakan dalam menamakan suratkhabar dan majalah).


4. Gunakan tanda petikan untuk membezakan nama timangan apabila nama penuhnya digunakan tetapi tidak apabila nama timangan itu digunakan sebagai ganti nama penuhnya:

John "Bud" Smith     Bud Smith

5. Dalam siri perenggan-perenggan yang dipetik, gunakan tanda petikan pada permulaan tiap-tiap satu perenggan ini dan pada akhir perenggan yang terakhir sahaja.


7. Bagi tajuk berita gunakan tanda petikan tunggal.

Penggunaan Koma Atas:

1. Gunakan koma atas untuk membentuk jamak huruf tetapi bukan jamak angka, seperti "'70-an.'"
4k. PENGUNAAN HURUF BESAR

Tulis dengan huruf besar:

1. Nama agama:
   Islam  Kristian  Hindu  Buddha

2. Kerakyatan, ras:
   Jerman  Negro  Cina

3. Nama binatang, seperti Fido atau Rover (tiada tanda petikan).

4. Nama pertubuhan politik:
   Democratic  Republican

5. Perkataan-perkataan yang digunakan dengan angka untuk membentuk nama khas:
   Bilik 32  Lot 21


7. Gelaran-gelaran lengkap semua pertubuhan awam atau pertubuhan persendirian.
   Perhimpunan Agung
   Dewan Bandaraya

8. Nama tempat:
   Tasik Michigan  Sungai Ohio  Bandaraya Vatican
   Lautan Atlantik

9. Perkataan pertama dan semua perkataan utama dalam tajuk ucapan, buku drama, sajak:
   "Patah Sayap Terbang Jua"

10. Nama-nama lengkap jalan, lorong, seperti
    Jalan Ampang  Jalan Tun Razak
11. Hari Libur
   Hari Raya Puasa   Hari Raya Haji

12. Singkatan bagi ijazah universiti, seperti “B.A”.
14. Nama akta perundangan atau seksyen dokumen:
   Undang-undang Smith

**Jangan Gunakan Huruf Besar:**
1. Musim-musim tahunan, seperti “musim panas”.
2. Arah kompas, seperti “timur laut”.
6. Nama saintifik tumbuhan dan binatang, kecuali nama yang terbit daripada katanama khas (Hereford cattle).
7. “Kerajaan”, “negeri”, “persekutuan”.
8. “Persatuan”, “kelab”, “tentera darat”.

41. **SINGKATAN**

**Singkatan Ejaan:**
1. Bulan yang melebihi lima huruf apabila hari bagi bulan itu diberikan:
   24 Nov. 21 Mac.

2. Waktu harian, seperti 6 pg.
3. Ijazah-ijazah kolej yang biasa, seperti B.A., Ph.D., M.D.
4. Nama negeri hanya apabila ia menyusuli nama bandaraya atau negara:
   Blankville, Ark. sebuah bandar di Arkansas

5. En, Pn, Dr, Prof, Jen, dln apabila gelaran itu mendahului nama seseorang.
6. Gelaran pertubuhan awam dan pertubuhan persendirian yang sangat dikenali oleh para pembaca setelah gelaran gelaran itu digunakan sekali dalam bentuk yang diejaikan:
PDRM UMNO MCA BN FBI YMCA

Jangan Singkatkan Ejaan:
1. "Peratus" sebagai "%", kecuali dalam tabulasi.
2. Nama orang.
3. Arah kompas.
4. Nama bandaraya atau negara.
5. Nama hari.
6. Jalan, dan lain-lain apabila tidak didahului oleh nombor rumah dan namanya.
8. Persatuan, universiti.
9. "Jabatan" atau "bangunan".
10. "Dan" sebagai "&" kecuali jika ia merupakan sebahagian daripada nama rasmi sesuatu firma.
11. Berat atau ukuran, seperti "paun", "kaki".

4m. GELARPAN
1. Sentinel berikan nama pertama atau inisial seseorang dengan nama keluarga bagi kali pertama mana-mana nama digunakan. (Gunakan nama yang pertama, bukan inisial, bagi perempuan yang belum kahwin). Selepas itu, orang itu bolehlah dirujuk sebagai:
   Cik Aminah       Dr. Aminah
   Puan Aminah     Prof. Aminah

3. Jangan gunakan gelaran yang panjang dan mengkekokkan sebelum sesuatu nama. Ungkapan “Pengarah Taman Negara John Smith” sebaliknya haruslah digantikan dengan “John Smith, pengarah taman negara”.
4. Berikan gelaran yang tepat bagi ahli-ahli fakulti, pegawai awam, eksekutif perniagaan.

4n. ANGKA
1. Ejakan nombor-nombor dari satu hingga sembilan, dan gunakan angka bagi semua nombor yang melebihi sembilan.

   Kekecualian:
   a. Ejakan sebarang nombor yang memulakan sesuatu ayat.
   b. Ejakan nombor yang merujuk kepada abad, seperti “abad ke-17”.
   c. Ejakan nama-nama jalan ordinal, seperti “Fourth Street” hingga “21st”.
   d. Gunakan angka bagi semua jumlah wang: “$5”, “$6.01”, “$23”.
   e. Gunakan angka bagi waktu harian, seperti “3 pg.” “pukul 8”.
   f. Gunakan angka dalam penjadualan.
   g. Gunakan angka bagi sebarang angka bulat dan angka pecahan, seperti “91½”, “4.1”.

2. Ejakan nombor pecahan, kecuali selepas nombor seluruh, seperti “satu pertiga”.

4o. PEMBETULAN KOPI
Pemberita pelatih haruslah mempelajari sebahagian daripada tanda-tanda bacaan kopi dengan secepat mungkin supaya dia boleh mengetahui cara membuat pembetulan dengan pensil dalam cerita beritanya yang bertaip.
Dalam menaip sesebuah cerita, nama-nama perkataan atau ayat yang salah haruslah ditandakan dan dibuat pembetulan dengan pensil. Bagaimanapun, kopi itu haruslah bersih supaya senang dibaca, dan semua pembetulan hendaklah jelas apabila diserahkan oleh pemberita.

Satu contoh tentang bagaimana pembetulan dibuat dengan mesin taip elektrik pada kopi yang hendak diproses dengan pengimbas (scanner) terdapat dalam Bab 32.

Berikut adalah contoh tanda-tanda yang digunakan oleh kebanyakan pemberita:

Potong huruf:

Dua lelaki berada dalam kereta itu ....

Potong perkataan atau perkataan-perkataan:

Dua lelaki berada dalam kereta bersama kami ....

Alihkan kedudukan huruf atau perkataan:

Dua lelaki dalam kereta itu ....

Ejakakan atau singkatkan (gunakan simbol yang sama)

Dua lelaki berada dalam kereta itu bersama En. Jones.

Sisipkan perkataan atau perkataan-perkataan:

berada

Dua lelaki dalam kereta itu bersama En. Jones.

Gunakan huruf besar:

Dua lelaki berada dalam kereta itu bersama ....

Tukarkan kepada huruf kecil:

Dua lelaki berada dalam kereta itu bersama ....
Tanda titik (salah satu daripada dua simbol):

Dua lelaki berada dalam kereta itu bersama En. Jones.

Pisahkan huruf-huruf dengan ruang:

Dua lelaki berada dalam kereta itu ....

Rapatkan huruf-huruf:

Dua lelaki berada dalam kereta itu ....

Kekalkan kopi yang telah dipotong:

Dua lelaki berada dalam kereta itu bersama En. Jones.

Bagi pembetulan kopi yang lebih daripada satu baris tandakan semua bahan yang telah dipotong itu dan buatkan garis tebal dari awal hingga akhir bahan yang dipotong itu:

Terletak di tengah-tengah pulau ini ialah sebuah pondok kayu yang mungkin dibina 100 tahun lepas walaupun tidak seorang pun memahui akan tarikh sebenar ia dibina, dan di belakang pondok kayu itu ialah bekas perkampungan lama orang-orang Indian.

Dalam membetulkan perkataan-perkataan yang tersalah eja, potongkkan setiap huruf yang tersalah guna itu dan bubuhkan huruf yang betul di atasnya. Sekiranya kesilapan ejaan perkataan itu sangat teruk, potonglah seluruh perkataan itu dan tuliskan ejaan yang betul di atasnya:

Budak lelaki itu pergi berjalan ke bilik itu.

Pemberita haruslah menggunakan simbol-simbol di mana yang boleh semasa membetulkan kopinya kerana ini boleh menjimatkan masa. Bagaimanapun, jika sesuatu frasa (atau perkataan) terpisah antara dua baris, maka cara yang paling mudah ialah memotong seluruh atau sebahagian daripada frasa itu dan menuliskan semula frasa yang betul di antara baris-baris itu.
LATIHAN


2. Pilihlah lima buah cerita berita yang ayat-ayat pembukaannya mengandungi empat puluh perkataan atau lebih dan tuliskan semula cerita-cerita itu dengan menggunakan tidak lebih daripada 25 perkataan.


5. A. Potong sebuah cerita yang agak panjang daripada sebuah surat khabar harian; gariskan semua perkataan yang menunjukkan sumber atau autori bagi fakta-fakta dalam cerita itu.

B. Susunkan satu senarai perkataan-perkataan seerti bagi perkataan “berkata”.

C. Frasa “kata Smith” atau “Smith berkata” biasa digunakan dalam memetik kenyataan seseorang baik secara langsung atau tak langsung dalam cerita-cerita berita. Pilihlah dua buah cerita daripada surat khabar-surat khabar yang anda ada dan gariskan berbagai-bagai cara yang digunakan oleh penulis untuk mengelakkan penggunaan frasa “kata Smith”.
House-style For Sarawak Tribune

The main objective of standardising the house-style for the Sarawak Tribune is to improve the overall appearance of the pages and to have a uniform look like in most newspapers worldwide. Be assured that the house-style is not designed to suppress/restrict the sub-editor's creativity in laying out pages. However, the guidelines (do's and don'ts) as spelled out below are essential for the successful implementation of the house-style and should therefore be diligently followed. To make the house-style work, the co-operation and commitment of the sub-editors is a must.

1. Text

1.1 Font: Nin住房和
Size: 8 point (standard)
7.5 point (when absolutely necessary)
Leading: One point
Example: Text 8 point - leading 9 point.
Text 7.5 point - leading 8.5 point.

Do NOT exceed the above range.
Example: Do not make the text 7 point
in size with an 8 point leading or 9 point
in size with a leading of 10 point.

1.2 Effective utilisation of editorial space

If the story is too short for the space provided, consider the following where feasible:

(a) Add more words

Example. Sarawak is a beautiful State, said Dr James Masing to newsmen after opening the Sarawak Tourism Association General Meeting. (19 words).

You may choose to expand it by changing it thus:
Sarawak is a beautiful State, said Dr James Masing.
He was speaking to newsmen after opening the Sarawak Tourism Association General Meeting. (22 words)

(b) Add sub-headings
(c) Increase the column-size of pictures

(d) Use a filler (short story) to fill the space

NO! NO! NO! : Avoid the temptation of over-increasing the point size to 10 or more for the sake of filling up space. It makes the page look incoherent and ugly.

1.3 Adjusting stories due to space constraint

If the story is too long, do NOT reduce the text size to 6 point. This is too small to read. Seven (7) point is still acceptable for a bottom-of-the-page story or filler.

A good way is to shorten the story by editing or cutting out a few paragraphs.

Example: "Sarawak is a beautiful State," said Dr James Masing to newsmen after opening the Sarawak Tourist Association General Meeting. (19 words).

Change It to: Opening the Sarawak Tourist Association General Meeting, Dr James Masing said the State was beautiful (14 words).

IMPORTANT: Make sure the story is not left "hanging" (incomplete) through careless cutting.

1.4 Avoid excessive spaces

Please do NOT leave excessive bar spaces between words.

Example:

I read the Sarawak Tribune
(Five bar spaces in between - to be avoided). One bar space suffices.

1.5 Format

Use the ‘Block’ format for all stories
Do not leave ‘legs’ hanging all over the page.

2. Byline of reporter/writer

2.1 The size of the byline is 8 point - bold, set left

The byline is placed directly above the text of the story and below the headline.

Example:

KUCHING - A woman pillion rider suffered a fractured left hand when her jacket got caught in the rim of the rear wheel of the motorcycle she was riding with a friend at Petra Jaya on Monday night.

By William Chai

Tourists see panoramic view of Kuching City

By Peter Lee

caption

Canada beat Austria in tough encounter
2.3 Do NOT underline bylines

Examples:
- By Fraser Barul (incorrect)
- By Fraser Barul (correct)

STICK TO ONE: If a reporter/writer has two or more stories on a page, credit him/her with the most important one. Do NOT use the same byline more than once on the same page. Although it is flattering to see one’s name appear twice or more on a page, it is better NOT to appear redundant. Remember to give credit where credit is due. A three- or four-paragraph story deserves no byline.

3. Headlines/Headings

3.1 Set left

3.2 Size

Minimum: 18 point
Maximum: 72 point

If the heading of the lead story is 72 point, that of the second lead should preferably be half the value (36 points). Indicate clearly the proper order of stories on a page via the judicious use of type sizes. Where possible, AVOID using the same type size more than once on a page. For contrast, use both bold and ordinary type faces.

3.3 Decks

If the heading of the lead story spans five or more columns, it should be two decks.

Examples:
- (a) Government to increase tax after mid-term review (correct)
- (b) Government to increase tax after mid-term review, according to Deputy DPM (incorrect)

3.4 Proper spacing

Make the heading (for lead or other stories) balanced.

Like this:
- Government to introduce better systems at new institutions next year: Najib

Not like this:
- Government to introduce better systems at new institutions next year: Najib

NOTE: If not of the same length, the top deck should be longer than the bottom deck.

Examples:
- (a) La Nina fury assembles over South China Sea (correct)
- (b) La Nina fury assembles over South China Sea (incorrect)

PONDER: Types used on pages with big advertisements (half or three-quarter page) should not appear to compete with the wordings or logos/pictures on the advertisements (the discerning advertiser can spot this and may demand a discount or reprint). Over-sized headlines or pictures are strictly taboo. Do NOT sacrifice visual elegance and quality for convenience by using big types and multiple-decked headlines to fill up the space just because it is convenient to do so. The urge to do this should
be strongly resisted. Always strive for balance. Where possible, do not
place a picture next to an advertisement.

3.4 Lead headings
(a) Eight, seven, six and five column lead
headings can be one or two decks
(b) Four-column lead headings
can be two or three decks
(c) Three column-lead headings
can be three or four decks.

3.5 Second and third lead headings
(a) Eight, seven and six column headings
can only be one deck.
(b) Five-column headings can be one or two decks.
(c) Four-column headings can be one,
two or three decks.
(d) Three column headings can
be one, two, three or four decks.
(e) Two column headings can be one, two,
three or four decks.

REMEMBER: Single column headings should not exceed five decks.

3.6 Do NOT hyphenate headlines
Example:
Indonesian students clash with soldiers on tense Jakarta streets. (incorrect)

3.7 When writing headlines, avoid tabs.

3.8 Where possible, headlines should be in the present tense and have an
active verb. Headlines should only be in the past tense in special cases.
Avoid long headlines - a mouthful of words will only choke the reader.

4. Caption for pictures

4.1 The text size of caption for pictures is 8 point, bold, 9 point leading,
lower case and preceded by a summary heading (9 point bold - all caps).

4.2 The accreditation for the photographer will be as follows:
PHOTOGRAPH : TII LU (all caps, 7 points ordinary).

4.3 Caption for mugshots
Eight points/bold/all caps

Example:
DATUK PATINGGI TAIB
ENCK MONG
TAN SRI KOH

5. Addressing people/subjects

This section does not apply to World and Sports Pages

All the names will be addressed formally (e.g. Datuk, Encik, Puan Sri)
The full title is ONLY used in the opening paragraph (intro) e.g.
Datuk Patinggi Tan Sri Haji Abdul Taib Mahmud yesterday announced that ...
For SECOND and SUBSEQUENT paragraphs, write Datuk Patinggi Taib
said the government would ...

NOTE: Locals (without titles)
to be addressed as Encik, Cik or Puan.
Mr. or Mrs. for non-locals.

5.1 Titles
(a) Tun (Tun Puan)
(b) Datuk Patinggi (Datuk Patinggi)
(c) Tan Sri (Puan Sri)
(d) Dato’ Seri (Datin Seri)
(e) Datin (Datin Assalam)
(f) Dato (Dato) (PNBS - State Award first class)
(g) Dato (Dato) (PGKB - State Award second class)
(h) Datu (Datu) (DJBK - State Award third class)
(i) Dato’ (Datin) (Award from Sultan)
5.2 Use woman instead of lady

Examples:
(a) The woman driver crashed against the lamp post.
(b) The illegal 4-D operator was a woman.

(i) If you want to use the term 'lady' for the woman you are referring to, make sure she is of good breeding and has an exemplary and lady-like character. Women are women but few can claim to pass off as ladies.

(ii) Lady is the title of the wife of a knighted person.
Example: Lady Waddell, wife of Sir Alexander Waddell

(ii) Lady is also used as a nickname or a tribute paid to a high-achieving woman and should be in capital letter.
Example: The Iron Lady, the Lady with the lamp.

5.3 Use man instead of gentleman

Examples:
(a) The man driver curses the policeman for giving him a speeding ticket.
(b) The man hawkers sells mee siam only in the evening.

If the men in both cases were gentlemen, they would neither have cursed the policeman nor charged anything for the mee siam respectively.

CAREFUL: Be careful with names of people whose gender is not specified by the reporter.

Example: Chan Luk Kee was accidentally shot in the leg while out hunting with friends yesterday. The victim was rushed to a nearby clinic. If the reporter does not state the victim’s gender and clarification cannot be sought, do NOT guess. It would appear foolish to write Enck Chan when the victim turns out to be a woman. Better leave it simply as Chan.

Do not use Puan or Cik if you are not sure whether the subject is married or single. Leave it as Cheng, Song, Sharifah, Norilah or Umeng. The onus is on the reporter to get the facts of his/her stories right.

6. Brevery

For brevity (word economy), use Tourism Minister instead of Minister for Tourism, Industrial Development Minister instead of Ministry of Industrial Development, Science, Technology and Environment Minister instead of Minister for Science, Technology and Environment; Kim Hin Bhd chairman and not chairman of Kim Hin Bhd;
Ummu Deputy President and not Deputy President of Umno.

6.1 For house-style, use Assistant Minister of Tourism instead of Assistant Tourism Minister. This should apply to all Assistant Ministers.

7. Court Reporting

7.1 The accused need not be reported formally
Example: Abang Mohamad was accused of stealing ...

NOT Enck Abang Mohamad ...

7.2 Upper case (first letter) for the name of courts
Example: The High Court, the Magistrate’s Court, the Sessions Court.

8. Dates

Avoid officialase when writing dates.

Example:
(a) Twelfth June 1995 or 12th June 1995 (incorrect)
(b) 12 June 1995 (correct)

(c) The year should be omitted if it is the current year. If reference is made to past or future years, then include them in your dates but they should take the following form: 12 June 1994 or 20 September 1996 and NOT June 12, 1994 or September 20, 1996.

9. Numbers

9.1 Avoid starting a sentence with numerals

Examples:
(a) 3 illegal immigrants were arrested (incorrect)
(b) Three illegal immigrants were arrested (correct)

NOTE: Use illegals or illegal immigrants instead of aliens unless you are dealing with ETs. The same applies to headlines.

9.2 For numbers below 10, words are preferable to numerals.

Example: (a) There were seven files missing from the shelf.

9.3 Use words for ordinate numbers.

Examples:
(a) This is the second report. (correct)
(b) This is the 2nd report. (incorrect)

9.4 Use words in succession, NOT numerals.

Examples:
(a) Ten six-man rescue teams (correct)
(b) 10 six-man rescue teams (incorrect)

9.5 Sets of numerals.

Do not run sets of numerals together, combine with words.

Examples:
(a) Twenty thousand 10 ringgit notes (correct)
(b) 20,000 ten ringgit notes (incorrect)

10. Avoid short forms.

Examples:
(a) Kpg, as, dt, sg (incorrect)
(b) Kampung, anak, binte, sungai (correct)

11. Italics for special words only.

Examples: Parang ilang, toko ah, non de plume

12. Continuation.

If part of a story is transferred to another page due to space constraint, indicate as follows: Continue on page ...
In the case of related stories, use either of the following: More on page ..., or Also see page ...

SUGGESTION: For contrast, Geneva font (8 points ordinary) could be used for such indicators.


13.1 Lower case except the first letter.

Examples: Unimas, Perkin, Socso, Akar, Uncom, Pernas, Asean, Steco, Mara, Sirim, Abim, Qantas.

13.2 Capitalise acronyms with a single syllable.

Examples: SUPP, SNAP, DAP, WHO, SHA, MAS, AIDS.

13.3 Capitalise initials of organisations whose short forms are hard to pronounce.

Examples: PBDS, DBKU, MBKS, PBB, RTM, EPF, SEDC, BBC, RBA.

13.4 Identify all acronyms and abbreviations before using them.

Examples: (a) University Malaysia, Sarawak (Unimas) will start recruiting students next month.
(b) The World Health Organisation (WHO) is concerned at the increase in sexually transmitted diseases (STD).
(c) Parti Pesaka Bumiputra Bersatu (PPB) will hold its Triennial Convention in August.

13.4 Caps for unique identification for...
person and place or things and nicknames

Examples: The Flying Dayak, the Brown Bomber, the Damai Lagoon, the Himan, Mr Nice Guy.

13.5 NOT capitalise when the proper noun is remote

Examples: arabic numerals, french fries, english man, state assemblyman

13.6 Species of plants, animals, disease need no capitals

Examples: malaria, cocksackie, orang-utan, mangrove

13.7 Caps for titles and special days

Examples: Chinese New Year, Hari Raya, Gawai Dayak, Christmas, Deepavali, Wesak Day, Yang Berhormat, Member of Parliament

NOTE: In reporting, avoid the word etc. It shows that you have some more to add but are not sure of what. Inadequacy on the part of writer.

14. Punctuation

14.1 Use single quotation marks for headlines

Examples:
(a) ‘School buses must be punctual’ (correct)
(b) "School buses must be punctual" (incorrect)

14.2 Use the right quotation marks

Examples: “” (double) "" (single) (correct)
"" (double) ‘’ (single) (incorrect)

The above applies to both headlines (single) and text of stories (double).

14.3 Leave full stops out of initials

Examples: US, UN, FA Cup, JIE
U.S., U.N., F.A. Cup, H.E.
(correct)

15. Apostrophes

15.1 There is usually no problem about using the apostrophe with words ending in s. The princess’s return, Schultz’s car are all acceptable because they can be pronounced easily. Some words would look or sound so odd — eg: the Dukakis’s son or Tunia’s main prison - that it is best to write your way out of trouble. Recast such phrases. Example: The son of the Dukakis or the main prison in Tunia.

15.2 Avoid these expressions

The factory’s gates, the car’s wheels.
Write the gates of the factory, the wheels of the car.

15.3 Specifics

(a) The school bus - this is a general type of bus.
(b) The mission school’s bus - this is a particular type of bus.
(c) Do NOT say the accused car when you mean the accused’s car. Cars do not get charged in court.
(d) Avoid saying the deceased was seen driving over the bridge. Use the name of the deceased instead. Dead people do not drive cars!

15.4 Correct usage

Note that it’s is an abbreviation of it is. The possessive form of the pronoun it is it’s. Do NOT use an apostrophe in words like the 1990s or abbreviations like NGO. Do not use an apostrophe show that a word has been shortened.

Examples: ‘phone, the 60’s.

16. Capitals

16.1 Proper nouns

Examples: Rejang River, Mount Samibong,
Kapit Division, Kote Samaranah, Karling Division
16.2 Use capitals for titles of people

*Example:* President Bush, Datuk 1ra Zehnder, French Minister Roland Dumas.

16.3 Omit when referred to with their holders are in capitals

*Example:* District Officer Encik Gary Toy, House Speaker Dato' Song Swee Guan, Kuching Resident Puan Donna Babel, salon Chairman Encik Eric Edwards, the Pope, the Aga Khan, the Dalai Lama, the Queen.

**NOTE:** When these are discussed in general, there is no need for capitals. Example: The course is for district officers.

17. Colons

17.1 Use a colon before directly quoting a complete sentence

*Example:* The Judge said: “Lawyers should be well prepared before presenting their cases in court.” (Full stop followed by quotation mark).

17.2 Use a colon as a signal that you are about to list things advertised in the preceding words

*Example:* These were: three French hens, two turtle doves and a partridge in a pear tree.

18. Commas

18.1 Do not over-punctuate with commas

Any sentence studded with commas could probably benefit from a rewrite.

18.2 Use commas to mark off a clause that is not essential to the meaning of the sentence

*Example:* The airliner, which was seven years old, crashed in Limbang yesterday. However, a clause that cannot be removed from the sentence without affecting its meaning is NOT marked off by commas.

*Example:* The airliner that crashed on Thursday was seven years old.

18.3 A comma is often needed before and or but in the middle of a compound sentence to make clear where the new clause begins.

*Example:* They gave the prize to Jones and his wife, and the family was delighted. It was very different from they gave the prize to Jones, and his wife and family were delighted.

19. Dashes

19.1 A dash is the same symbol as a hyphen but has space before and after it.

19.2 Use dashes to mark a strong parenthesis

*Example:* John Smith - the man's a fool - is staying here.

19.3 Use the dash to introduce, add explanations or sum up

*Example:* Journalism has many forms - newspaper, periodical, broadcast, television.

19.4 A dash is used usually in pairs to highlight a point

*Example:* Graphics can really liven up a presentation - in black and white or colour - so that it makes a real impact.

20. Uncountable nouns

Increasingly, the Americans are using uncountable nouns as countable. Avoid this. The following nouns are usually used uncountably and need singular verbs: furniture, equipment, staff, traffic, accommodation, machinery, information, traffic, pollution, scenery, litter, evidence, honesty, waste.

21. Exclamation Mark !

Grossly overused, particularly by tabloid newspapers, to inject spurious drama. A safe rule would be to use it in text or headlines only when it is a legitimate part of a quotation.

22. Proportion

In everyday life, people think in fractions NOT decimals. So in stories where mathematical precision is not essential, use a quarter, a third, a half rather than 25, 33, 50 per cent. In a lead on an opinion poll, for instance,
it is better to write Two Sarawakians in three prefer than Sixty-nine percent of Sarawakians prefer. The precise figure could be given lower in the story.

23. Hyphens

Use hyphens with:

(a) Fractions (two-thirds, three-quarters)
(b) Adjectives formed from to or more words (right-wing groups, private-sector, 70-year-old judge, well-known personality, good-looking boy, tough-talking leader)
(c) Separating identical letters (Book-keeping, re-entry, re-emerg)
(d) Compound nouns which are a single idea
    Example: Drop-out (without the hyphen, the two separate words can be misunderstood).
(e) Written numerals (Fifty-five, thirty-three).

24. Reported Speech

24.1 Do NOT retain the present indicative in reported speech. Change is to was, are to were, will and shall to would, has and have to had.

24.2 It is possible to keep the present tense if you are discussing a future event

Example: Alan Vest said Sarawak is capable of winning tonight’s match against Sabah.

24.3 For true statements, the present tense can be used

Examples:
(a) Galileo proved the earth goes round the sun.
(b) She told me she is only 28 years-old.

24.4 Present and past tenses

We often use present tenses if we feel we are reporting facts. We prefer past tenses if we are not sure of the truth of what we are reporting.

Examples:
(a) She told me she is getting married.
    (Quite positive).

(b) She told me she was getting married.
    (It may or may not be true).

IMPORTANT: Unless there is a good reason, do not mix up your tenses. Do not write “he said” in one sentence and “he thinks” in the next.

Do not write: Speaking at the meeting, Encik Sim said. Isn’t it obvious that in order to speak, he has to say something?

It’s better to write Encik Sim told the meeting ...

In general, where speakers say things that are nonsensical, obscure or ambiguous, report their words indirectly, telling the readers what they (the speakers) intended to say.

25. Reporting verbs

25.1 Stick to reporting verbs like say, add, ask, think, feel, believe.

Avoid words which are not readily understood and which distract the reader from the story such as expostulated, interjected, opined or remonstrated.

25.2 Other words such as explained, insisted, repeated or denied should only be used if they clarify the nature of the directed or reported speech. Remember: pointed out and explained have positive overtones while claimed and asserted have negative overtones.

25.3 The word Urge is often overused.

Alternatives: Advise, ask, call upon, encourage

25.4 Lament: To show, feel, express great sorrow/regret

Examples:
(a) To lament for a friend.

(b) To lament over one’s misfortune
26.5 Endorse (over): To show enthusiasm for

Examples:
(a) He endorsed over the new software installed in the Editorial Department. (correct)
(b) "The Local Council has spent all its money," Enos Robert later endorsed. (inappropriate)

26.5 Stress (to put emphasis)

Stress on (incorrect)
Lay stress on (correct)

26. USEFUL GRAMMATICAL TIPS

26.1 Implied subject

Sometimes a subject may be implied or understood. There are nouns that are plural in form but singular in meaning.

Examples:
(a) Five hundred dollars is a lot to pay for a pen.
(b) The news is what the reader wants to know.
(c) Fifty pages is a lot to copy.

26.2 Two ways of expression

A singular verb is used when a subject is expressed in two ways or two nouns are taken together as a single subject.

Examples:
(a) The long and the short of it is that she is going to get married.
(b) Eggs and bacon is the normal breakfast for most Europeans.

26.3 Parenthetical expressions

These are not regarded as part of the subject and are often introduced by with, along with, together with, as well as, in addition to or neither nor.

Examples:
(a) My brother, with one of his friends, often goes fishing.
(b) The captain, as well as two members of the cabin crew, was trapped when the ship sank.
(c) Neither the chief clerk nor his assistant was at the lunch.

27. The Correct Word

The doctor said I had no temperature. (Quite commonly used)
If you had no temperature, you'd be dead!
What the doctor actually said was I had no fever.
So, it's important to know the difference between fever and temperature

27.1 About and Around

(i) About means approximately. When you run about four blocks, you cover a distance of approximately four blocks.
(ii) Around means starting at one point and coming back to the same point. In mathematics, the word for around is circumference. When you run around four blocks, you cover more ground than if you were to run about four blocks.

27.2 Adopt and Adapt

(i) Adopt means to take as your own what was originally not your own.
Examples:
(a) When you adopt a child, you take the child as your own.
(b) When you adopt a plan, you take over the plan and put it into use.

(ii) While you can never adopt yourself, you can adapt yourself. Adapt means to adjust yourself to new conditions.
Example:
(a) If you are offered a plan for building a model airplane,
27.3 Admittance and Admission

(i) Admittance is used almost always in the sense of being allowed to enter. No admittance means you cannot enter.
Admission means a number of things.

Examples:
(a) A fee paid for being allowed to enter as in 50 cents is the price of admission.
(b) The act of being received or being allowed to enter a group, a society, a college or a school as in gaining admission to college these days is difficult.
(c) Owning up to an accusation or statement as in his admission of his part in the crime shocked everyone.

27.4 Affect and Effect

(i) Affect is always a verb - nothing else.
It means:
(a) To impress or to influence or to move or to act on generally the mind or feelings as in Bach's music affects me (moves me) deeply.
(b) To assume the character or appearance of or to put on as in he affects a British accent and manner.

(ii) Effect is both a noun and a verb.
As a noun, it generally means three things:
(a) A result or consequence or outcome as in we shall long feel the effects of World War II.
(b) Fulfillment or accomplishment as in

27.5 Number and Amount

(i) Use number when you can count the things you are writing about.
Example:
(a) Every year, a large number of people are killed in accidents.

(ii) Use amount when dealing with quantities that cannot be counted or when you are just considering the size of things.
Examples:
(a) There was a tremendous amount of sand on the highway.
(b) Americans spend large amounts of money every year on travel and amusement.

(iii) For liquid (water, wine) volume is used.
Example: He reduces the volume of water in the aquarium.

27.6 Between and Among

(i) Between is used with two persons or things as in Between you and me or Between father and mother.

(ii) Among is used with three or more persons or things as in She walked among the flowers or The cake was divided among all of us.

27.7 Beside and Besides

(i) Beside means at the side of.

(ii) Besides means in addition to.
27.4 Bring and Take

(i) Bring is the opposite of Take

Bring means to carry, to come with something toward the speaker or listener.

*Examples:*
(a) Bring me the newspaper.
(b) Bring the hat home this evening.

(ii) Take means to carry something away from the speaker.

*Examples:*
(a) Take this package to the post office.
(b) Take little Johnny home to his mother.

27.9 Continual and Continuous

(i) Continual means repeated often.

(ii) Continuous means without stop.

27.9(a) Fewer and Less

(i) Fewer refers to number as in I am buying fewer presents this year than last.

(ii) Less refers to amount or degree as in this year, we had less rainfall than expected.

*Note: Here you are talking about the amount of rain. If you were talking about the number of raindrops, you would have used fewer.*

28. Good and well

(i) Good is generally an adjective. It must therefore modify or complete the meaning of a noun.

*Example:*
(a) His art work is good

(ii) Well is used both as an adjective and an adverb. It is an adjective ONLY when it refers to health.

*Example:*
(a) I am feeling well (Adjective)

In adverb form

*Examples:*
(a) I work as well as I can.
(b) The machine works well (not the machine works good).

28.1 Healthful and Healthy

People are healthy. But the things that promote good health are healthful. Therefore, healthful diet and living habits make us healthy.

28.2 Human and Humane

(i) Human means characteristic of man such as to err is human.

(ii) Humane means kind and compassionate as in he was a humane ruler.

28.3 Immigrate and Emigrate

(i) Immigrate means to come into another country after leaving your native land.

*Example:*
(a) In the past year, many Indonesians immigrated to Malaysia.

(ii) Emigrate means to leave your native land.

*Example:*
(a) Towards the end of the 19th century, many people emigrated from China and came to Sarawak.

When you leave your own country to settle elsewhere, you are an emigrant.

When you enter a new country to settle there, you are an immigrant.

28.4 Imply and infer

(i) Imply means to hint.

*Example:*
(a) Although he said they were all honourable men,
the sneer in his voice implied (hinted) that they were not.

(ii) Infer means to find out by reasoning, to draw a conclusion from facts.

Example:
(a) Based on his track record, it was easy to infer (to come to the conclusion) that he would make a great leader.

28.5 Ingenious and Ingenious

(i) Ingenious means clever, skillful, resourceful, inventive

Example:
(a) He had an ingenious mind, always thinking up ways of saving time.

(ii) Ingenious means frank, sincere, honest, open.

Example:
(a) He was of an ingenious nature.

28.6 Latest and Last

(i) Latest means the most recent.

(ii) Last means the final one.

28.7 Lay and Lie

(i) Lay means to put something down and must always take an object.

Examples:
(a) I lay the book (object) on the table.
(b) He will lay the foundation stone (object) of the factory at Kota Samarahan tomorrow.

The principal parts of lay are Lay (present), Laid (past) and Laid (present perfect).

(ii) Lie means to recline as in I lie on the sofa.

The principal parts of lie are Lie (present), Lay (past), and Lain (present perfect).

(iii) Lie also means to tell an untruth.

The principal parts of lie in this case are Lie (present), Lied (past) and Lied (present perfect).

(iv) Hens lay eggs. Here the principal parts of lay are Lay (present), Laid (past) and Laid (present perfect).

28.8 Persecute and Prosecute

(i) Persecute means to hunt down, bring suffering and unhappiness upon others.

(ii) Prosecute means to carry out a legal action.

28.9 Principal and Principle

(i) Principal means head of the school. It also means main or most important as in the principal witness, the principal city.

(ii) Principle means a belief, truth, policy, conviction, rule.

29. Statue and Statute

(i) Statue is an image of a person or animal carved in stone or wood or cast in bronze or clay or wax.

(ii) A Statute is a law.

30. Disinterested and Uninterested

(i) Disinterested means having no desire to gain something for oneself.

(ii) Uninterested means not interested.

31. Correct spelling of often misspelt words

Words with the prefix Dis

Dissatisfied, dissatisfy, dissatisfaction, dissatisfaction, dissolve.

Words with the prefix Mis

Misspell, misspelt, misspoken
31.1 Doubling the final consonant

We sometimes write I am hopping to see you when we mean I am hoping to see you. Or I am planning to come when we mean I am planning to come. But hopping is not hoping and planning is not planning. That's plain enough. But how do we spell?

The general rule

If a word has one syllable, ends in a consonant (except h, x)

and has a vowel (a, e, i, o, u) before it, then double the final consonant before adding ing, er, ed or est.

Examples: Hop (hopping, hopper, hopped)
Bid (bidding, bidder)
Plan (planning, planner)
Star (starring, starred)
Sad (sadder, saddest)
Beg (begging, beggar)
Rob (robbing, robber)

The same applies to words with two syllables before adding ed or ing.

Examples: Admit (admitted, admitting)
Begin (beginning, beggar)
Regret (regretted, regretting)
Control (controlled, controlling)
Commit (committed, committing)
Rebel (rebelled, rebelling)
Occur (occurred, occurring)

31.2 Words ending in ceed, cede and sede

Only one word ends in sede - supersede
Only three words end in ceed - exceed, proceed and succeed.
All the other words end in cede - precede, accede, intercede, concede, recede.

31.3 Hyphenated words

In certain hyphenated words, only the principal or most important part of the word forms the plural.

Examples: Court-martial (courts-martial), hanger-on (hangers-on),
jack-in-the-box (jacks-in-the-box), knight-errant (knaves-errant),
maid-of-honour (maids-of-honour), man-of-war (men-of-war),
mother-in-law (mothers-in-law), father-in-law (fathers-in-law),

32. Plurals

(i) Most nouns ending in ch, sh, s, x and z add es to the singular to form the plural.

Examples: Church (churches), kiss (kisses), brush (brushes),
box (boxes) watch (watches)

(ii) A few nouns add es to the singular to form the plural.

Examples: Ox (oxen), woman (women), man (men)

Sometimes, the vowels are changed to the singular to form the plural.

Examples: Tooth (teeth), foot (feet), mouse (mice), house (houses)

(iii) Nouns ending in y preceded by a consonant change y to i and add es to form the plural.

Examples: Study (studies), fly (flies), treaty (treaties), enemy (enemies)

(iv) Nouns ending in y, preceded by a vowel, add s to form the plural.

Examples: Monkey (monkeys), turkey (turkeys), alley (alleys), key (keys),
journey (journeys), attorney (attorneys), valley (valleys)

(v) Many nouns ending in f and fe form the plural by changing f or fe to ves or by adding s

(a) These change f or fe to ves - roof (roofs), loft (lofts),
calf (calves), wall (walls), wife (wives), life (lives)

(b) These add s - belief (beliefs), proof (proofs), chief (chiefs),
reef (reefs), handkerchief (handkerchiefs), terf (terfs)

(vi) Most nouns ending in a add s to form the plural.

Examples: Auto (autos), piano (pianos), piccolo (piccolos), solo (solas),
dynamo (dynamo), casino (casinos), eskimo (eskimos)

(vii) The following nouns add es to form the plural.
Examples: Domino (dominoes), negro (negroes), hero (heroes), potato (potatoes), echo (echos), tomato (tomatoes), embargo (embargoes), torpedo (torpedoes), vesto (vestoes)

(viii) These nouns form the plural in either way.
Examples: Bravo (bravos, bravos), buffalo (buffalos, buffaloes)
cargo (cargos, cargoes), flamingo (flamingos, flamingoes)
grotto (grottos, grotoes), halo (halos, haloes), immemorial
(inmemorials, inmementos, mementos, memenmos)

(ix) The plural of Mr is Messrs., Miss (Misses), Master is Masters. There is no plural for Mrs.

(x) Some words are the same in the plural as in the singular. Examples: Cattle, sheep, deer, gross, salmon, trout, fish (unless there are different species), grouse, land, furniture, machinery, scenery, information.

(xi) If the singular noun ends in s, the modern usage just adds the apostrophe.
Examples: HG Wells’ books, St Thomas’ School, Francis’ knee, James’ car. Older usage: HG Wells’s book, St Thomas’s School, Francis’s knee, James’s car.

(xii) Plural possessive: Add ‘s to the plural noun.
Examples: Children’s (children’s), girls’ (girls’) men’s (men’s), women’s (women’s), spectators’ (spectators’).

NOTE: In general, it is preferable to show the possessive case of inanimate objects by means of the of phrase instead of ‘s.
Examples: The side of the house (not the house’s side).
The cuff of my shirt (not my shirt’s cuff).
The garden of the house (not the house’s garden).
The box of the plaster (not the plaster’s box).

Some exceptions: Thirty days’ notice, for pity’s sake, a day’s travel, an hour’s walk, a week’s pay, a month’s holiday.

USEFUL LEGAL TERMS

1. Civil Procedure

(a) An action is commenced by a WRIT which is a formal document. The Chief Justice orders the defendant to appear within a specified time. Failure to do so may result in judgement in his absence.

(b) The Writ is served personally on the defendant.

(c) The defendant must enter an appearance - that is give notice to the court that he intends to defend the claim. He has 10 days to do so.

(d) Even if the defendant enters an appearance and files a defence, the plaintiff can ask for Summary Judgement where it is obvious the defendant has no defence.

(e) If that is not the case, parties exchange pleadings which are written statements served by one party on another containing all material Facts on which the parties intend to rely. The purpose of this is to save time and money.

(f) The plaintiff serves a Statement Of Claim on the defendant. This contains all the facts which gave rise to a cause of Action together with the remedy sought.

(g) In return, the defendant may make a Counter Claim if he has an independent cause of Action.

(h) Before trial, Discovery Of Documents is carried out which means that the opponent’s documents are inspected.

(i) Interrogatories are questions asked by each of the parties. This procedure shortens the trial.

2. Criminal Procedure

(a) The procedure begins in the Magistrate’s Court.

(b) The defendant/accused appears before the court in one of three ways:

(i) Summons by Court which
is issued by a magistrate.

(ii) Warrant for arrest which is
an order to the police to arrest
the named person.

(iii) Arrest without warrant for
"seizable offences" which are
offences specified in the
Criminal Procedure
Examples: Unlawful assembly,
riot, public disturbances

(c) The defendant appears and the charge against him is read

(d) He is asked if he pleads guilty or wishes to claim trial

(e) If he pleads guilty, the prosecuting officer reads
a summary of the case, the plea is recorded and
sentence passed.

(f) If the accused declines/refuses to plead or claims
trial, the court hears the evidence presented by the
prosecutor. If the court finds that no case is made
out, it may order an acquittal.

(g) At the stage, the defence may make a submission
of No Case To Answer and if the court agrees,
the accused will be released

(h) If guilty, the court passes sentence. The accused may make
a plea in mitigation before sentencing

3. Criminal Process in Malaysia

(a) X is suspected of an offence - not enough evidence for arrest yet

(b) X is accused of an offence - police have enough evidence to accuse

(c) X is arrested for an offence - police pick up X

(d) X is charged with an offence - charges have been laid by the police

(e) X has been charged and asked to plead (guilty or not)

(f) X is tried for an offence (on trial in a court of law)

(b) X is convicted of an offence and sentenced to
punishment (a term of imprisonment)

4. Correct terms

(a) The defendant - when on trial after
being formally charged

(b) The offender - after being convicted

(c) The suspect - under investigation

(d) The convict - serving prison term

(e) The criminal - after being convicted

(f) The accused - on trial, after being formally charged

26th January 1999,
Kuching
SPORTS GUIDELINES
AND STYLE

In 1983, all sports entries were moved into one section, making the use of the information more convenient.
Perhaps it is also an indication of how the coverage of sports continues to grow
and how important it is to the overall news report.
Sports is entertainment. It is big business. It is news that extends beyond games,
winners and losers.
It is also statistics — egad.
Writing about sports requires a broad understanding of law and economics
and psychology and sociology and more.
As the appetite grows, so too does the need for writing with style and consistency.
The constant is the need to write with clarity and accuracy.
Good sports writing depends on the same writing and reporting tools as any other
story.
A stylebook, a sports section of a stylebook, is an aid in reaching that goal.

SPORTS GUIDELINES
AND STYLE

abbreviations Do not spell out the
most common abbreviations: NFL,
NBA, CART, USAC, AFC, NPC.

All-America, All-American The
Associated Press recognizes only one
All-America football and basketball
team each year. In football, only Walter
Camp's selections through 1904, and
the AP selections after that, are recog-
nized. Do not call anyone an All-America
selection unless he is listed on either
the Camp or AP roster.
Similarly do not call anyone an All-
America basketball player unless an AP
selection. The first All-America basket-
ball team was chosen in 1946.
Use All-Americans when referring
specifically to an individual:
All-American Pat Bowing, or He is an
All-American.
Use All-America when referring to
the team:
All-America team, or All-America se-
lection.

Americas Cup (golf) America's
Cup (yachting)

archery Scoring is usually in points.
Use a basic summary. Example:
(After list of 4 Distances)
1. Daniel Paule, Colorado, 84 points.
2. Patrick McKinney, Montana, 84 800
3. etc.

AstroTurf A trademark for a type of
artificial grass.

athlete's foot, athlete's heart

athletic club Abbreviate as AC
with the name of a club, but only in

sports summaries: Illinois AC. See the
volleyball entry for an example of such
a summary.

athletic teams Capitalize teams,
associations and recognized nicknames:
Red Sox, the Big Ten, the A'a, the Colts.

auto racing Follow the forms listed below for
summaries.

Examples:

Qualifying:

AUTOWN, Foydne (AP) — Qualifying results Fri-
tday for the Foydne Grand Prix on the 3.37-kilometer (2.10-mile) major Foydne circuit with
driver, country, state of car and qualifying speed.
1. Ayrton Senna, Brazil, Midland Honda, 171.603 mph (275.65 mph)
2. Allen Prost, France, Ferrari, 170.397 mph (273.99 mph)
3. etc for entire starting grid.

Races:

AUTOWN, Foydne (AP) — Results Sunday at the
Foydne Grand Prix for the 110-kilometer (68.24-mile)
Major Foydne circuit with driver, country, state of car, finishing speed, class of winner, laps completed, finishing place (1st-10th) and average speed.
1. Ayrton Senna, Brazil, Midland Honda, 14 laps, 161.215 mph (259.72 mph)
2. Prost, France, Ferrari, 15 laps
3. etc for entire starting grid, adding places and times as follows:

23. Sterling Berger, Australia, Midland Honda, 12, Boston add.

After the final driver, add:

Tire/tyre change 1 52.52

For point leaders:

World Driver Leaders
(Points as of 11-1-32-2-1Week)
1. Hunt, England, 47 points
2. Emerson For-
park, Brazil, 23.3 points

For point leaders:

World Driver Leaders
(Points as of 11-1-32-2-1Week)
1. Hunt, England, 47 points
2. Emerson For-
park, Brazil, 23.3 points
badminton Games are won by the first player to score 21 points, unless it is necessary to continue until one player has a two-point spread. Most matches go to the first winner of two games. Use a match summary. See racquetball for an example.

ball carrier

ballclub, ballpark, ballplayer

baseball

The spellings for some frequently used words and phrases, some of which are exceptions to Webster’s New World:

backstop
ballpark
outfield

NUMBERS: Some examples of numbers: first inning, secondinning, stretch, 10th inning, first base, second base, third base, first home run, 10th home run, first place, last place; one RBI, 10 RBIs. *The pitcher’s record is now 0-5. The final score was 1-0.*

LEAGUES: Use American League, National League, American League West, National League East, or AL West and NL East, etc. On second reference: the league, the pennant in the West, the league’s West Division, etc.

BOX SCORES: A sample follows.

The visiting team always listed on the left, the home team on the right. Only one position, the first he be played in the game, is listed for any player. Figures in parentheses are the player’s total in that category for the season. Use the First Game line shown here only if the game was the first in a doubleheader.

One line in this example—None out when winning run scored—could not have occurred in this game as played. It is included to show its placement when needed.

boxscore

basketball

basic summary

This format for summarizing sports events lists winners in the order of their finish. The figure showing the place finish is followed by an athlete’s full name, his affiliation or hometown and his time, distance, points, or whatever performance factor is applicable to the sport.

If a contest involves several types of events, the paragraph begins with the name of the event.:

example:

- The first quarter, a second-quarter lead, nine field goals, 10 field goals, the 6-foots forward, the-10 center.
- He is 6 feet 10 inches tall.

LEAGUE: National Basketball Association or NBA.

for subdivisions: the Atlantic Division of the Eastern Conference, the Pacific Division of the Western Conference, etc. On second reference: the NBA East, the division, the conference, etc.

BOX SCORE: A sample follows. The visiting team always listed first.

In listing the players, begin with the five starters—two forwards, center, two guards—and follow with all substitutes who played.
**bicycle**  
**billiards** Scoring is in points. Use a match summary. Example:  
Bin Mustin, St Paul, Minn., 47 Points 110  
**bobsledding, luge** Scoring is in minutes, seconds, and tenths of a second. Extend to hundredths if available. Identify events as two-man, four-man, men's luge, women's luge.  
**use a summary basic.** Example:  
Tahoe Cup, 2 Man Bobsled  
Men's Luge  
USSA Luge  
**bowl games** Capitalize them: Cotton Bowl, Orange Bowl, Rose Bowl, etc.  
**bowling** Scoring systems use both total points and won-lost records. Use the basic summary format in paragraph form. Note that a comma is used in giving pinsfalls of more than 999. Example:  
**boxing** The three major sanctioning bodies for professional boxing are the World Boxing Association, the World Boxing Council and the International Boxing Federation.  
**batting odds** Use figures and a hyphen: The odds were 5-4; he was despite 3-2 odds against him.  
**bettor** A person who bets.
Canada goose—Not Canadian goose.

canoeing—Scoring is in minutes, seconds and tenths of a second. Extend to hundredths if available. Use a basic summary. Example:

Canoeing, Men

<table>
<thead>
<tr>
<th>Event</th>
<th>Time (min:sec)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000 m</td>
<td>2:10.34</td>
</tr>
<tr>
<td>5000 m</td>
<td>15:23.45</td>
</tr>
</tbody>
</table>

Canoeing, Women

<table>
<thead>
<tr>
<th>Event</th>
<th>Time (min:sec)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000 m</td>
<td>2:08.76</td>
</tr>
<tr>
<td>5000 m</td>
<td>14:57.89</td>
</tr>
</tbody>
</table>

coach—Capitalizes only when used without a qualifying term before the name of the person who directs an athletic team. General Manager, Red Auerbach signed Coach Tom Heinsohn to a new contract.

If coach is preceded by a qualifying word, lowercase it: third base coach Frank Crosetti. Defensive coach George Perles, swimming coach Mark Spitz.

Lowercase coach when it stands alone or is set off from a name by comma: The coach, Tom Heinsohn, was charged with a technical.

The capitalization of coach is based on the general rule that formal titles used directly before an individual's name are capitalized. See titles in main section.

coll—A male horse 4 years and under.

courses—Here is a listing of major college conferences:

Atlantic Coast Conference: Clemson, Duke, Georgia Tech, Maryland, North Carolina, North Carolina State, Virginia, Wake Forest.

Big East Conference: Boston College, Connecticut, Georgetown, Pittsburgh, Providence, St. John's, Seton Hall, Syracuse, Villanova.

Big Eight Conference: Colorado, Iowa State, Kansas, Kansas State, Missouri, Nebraska, Oklahoma, Oklahoma State, Wyoming.


Metro Collegiate Athletic Conference: Cincinnati, Florida State, Louisville, Memphis State, South Carolina, Southern Mississippi, Tulane, Virginia Tech.

Mid-American Conference: Ball State, Bowling Green, Central Michigan, Eastern Michigan, Kent State, Miami-Ohio, Northeastern Illinois, Ohio University, Toledo, Western Michigan.

Pacific Coast Athletic Conference: California-Irvine, California-Santa Barbara, Fresno State, Fullerton State, Long Beach State, Nevada-Las Vegas, New Mexico State, Pacific, San Jose State, Utah State.


Southeastern Conference: Alabama, Auburn, Florida, Georgia, Kentucky, Louisiana State, Mississippi, Mississippi State, Tennessee, Vanderbilt.


Sun Belt Conference: Alabama-Birmingham, Jacksonville, North Carolina-Charlotte, Old Dominion, South Alabama, South Florida, Virginia Commonwealth, Western Kentucky.


courtsey titles—On sports wires, do not use courtesy titles in any reference unless needed to distinguish among people of the same last name. See courtesy titles in main section.

cross country—No hyphen, an exception to Webster's New World based on the practices of U.S. and international governing bodies for the sport.

diving—Use a basic summary. See skating, figure for the style on compulsory dives.

decathlon—Summaries include time or distance performance, points earned in that event and the cumulative total of points earned in previous events. Contestants are listed in the order of their overall point totals. First name and hometown (or state) are included only on the first and last events on the first day of competition. On the last day, first names are included only in the first event and in the summary denoting final positioning.

Use the basic summary format. Include all entrants in summaries of each of the 10 events.

A basic summary of events:

<table>
<thead>
<tr>
<th>Event</th>
<th>Score (points)</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-meter dash</td>
<td>10.5</td>
</tr>
<tr>
<td>Long jump</td>
<td>8.5</td>
</tr>
<tr>
<td>Shot put</td>
<td>15.0</td>
</tr>
<tr>
<td>Hammer throw</td>
<td>20.0</td>
</tr>
<tr>
<td>Javelin throw</td>
<td>15.0</td>
</tr>
</tbody>
</table>

ERA—Acceptable in all references to baseball's earned run average.

fencing—Identify epee, foil and saber classes as men's individual foil, women's team foil, etc. Use a match summary for rounds of major events, lessor district meets and for touraments.

Use a basic summary for final results of major championships.

For major events, where competitors meet in a round-robin and are divided into pools, use this form:

Epee, round robin (qualify for semi-finals): Pod 1: Joe Smith, George Hill, Bob Dixon. Pod 2: ... 2:8

figure skating—See skating, figure for guidelines on the summary form.

filly—A female horse under the age of 3.

football—The spellings of some frequently used words and phrases:

ball carrier, lineman
ball bob, line of scrimmage
blitz, end line
and some
field goal, placekicker
fullback, placekicker
halfback, running back
halfback, split end
handoff, tight end

dive—The dive thrown in track and field events.

diving—Use a basic summary. See skating, figure for the style on compulsory dives.

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halfback, split end
handoff, tight end


discus—The discus thrown in track and field events.

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ERA—Acceptable in all references to baseball's earned run average.
The rushing and receiving paragraph for individual leaders show attempts and yardage gained. The passing paragraph shows completions, attempts, number of attempts intercepted, and total yardage gained.

STANDINGS: The form for professional standings:

<table>
<thead>
<tr>
<th>Conference</th>
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In college conference standings, limit team names to nine letters or fewer. Abbre-viate as necessary.

fractions Put a full space between the whole number and the fraction. Do not separate with a thin line.

The game plan:

gelding A castrated male horse.

golf Some frequently used terms and some definitions:

America Cup No possession.

birdie, birdies One stroke under par.

bogey, bogey One stroke over par. The past tense is bogeyed.

eagle Two strokes under par.

fairway Masters Tournament No possession. Use the Masters on second reference.

tee off US Open Championship Use the U.S. Open or the Open on second reference.

NUMBERS: Some simple uses of numbers:

Use figures for handicaps: He has a 3 handicap, a 3-handicap golfer; a handicap of 3 strokes; a 3-stroke handicap.

Use figures for par listings: He had a par 5 in finish 2-up for the round, a par 4 hole, a 7-under par 64, the par 3 seventh hole.

Use figures for class ratings: A No. 7 iron, a 7-iron, a 7-iron shot, a 7-wood.

Miscellaneous: the first hole, the ninth hole, the 18th hole, the back nine, the final 18, the third round. He was 3 and 3.

ASSOCIATIONS: Professional Golfers Association of America (note: the apostrophe) or PGA. Headquarters is in Palm Beach Gardens, Fla. Members teach golf, golf schools and teaching facilities across the country.

The PGA Tour is a separate organization made up of competing professional golfers. Use tour (lowercase) on second reference.

The PGA conducts the PGA Championship, the PGA Senior's Championship, the Ryder Cup matches as well as other golf championships not associated with the PGA Tour.

The Ladies Professional Golf Association (no apostrophe, in keeping with LPGA practice) or LPGA.

SUMMARY—Stroke (Medal) Play: List scores in ascending order. Use a dash before the final figure, hyphens between others.

On the first day, use the player's score for the final nine holes, a hyphen, the player's score for the second nine holes, a dash and the player's total for the day.

On subsequent days, give the player's score for each day, then the total for all rounds completed.

Final round, professional tournaments, including prize money:

handball Games are won by the first player to score 21 points or, in the case of a tiebreaker, 11 points. Most matches:
handicaps Use figures, hyphenating adjective forms before a noun: He has a 3 handicap golfer, a handicap of 3 strokes, a 3-stroke handicap.

hit and run (v.) hit-and-run (m. and adj.) The coach told him to hit and run. He scored on a hit-and-run. She was struck by a hit-and-run driver.

hockey The spellings of some frequently used words:
- blue line
- crease
- face off (v.)
- faceoff (m. adj.)
- goal (m. adj.)
- goal line
- goal post
- goalshooter
- penalty box

The term hat trick applies when a player has scored three goals in a game. Use it sparingly, however.

LEAGUE: National Hockey League or NHL.
For NHL subdivisions: the Patrick Division of the Campbell Conference, the division, the conference, etc.

SUMMARIES: The visiting team always is listed first in the score by periods.
Note that each goal is numbered according to its sequence in the game.
The figure after the name of a scoring player shows his total goals for the season.
Names in parentheses are players credited with an assist on a goal.
The final figure in the listing of each goal is the number of minutes elapsed in the period when the goal was scored.

horse races Capitalize their formal names: Kentucky Derby, Preakness, Belmont Stakes, etc.

horse racing Some frequently used terms and their definitions:
- colt: A male horse 4 years old and under.
- horse: A male horse 4 years old and under.
- gelding: A castrated male horse.
- filly: A female horse under the age of 5.
- mare: A female horse 5 years and older.
- stallion: A male horse used for breeding.
- broodmare: A female horse used for breeding.
- furlong: One-eighth of a mile. Race distances are given in furlongs up through seven furlongs, after that in miles, as in one-mile, 1 1/16 miles.

entry: Two or more horses owned by the same owner running as a single betting interest. In some states two or more horses trained by the same person but having different owners also are coupled in betting.

mutual field Not mutual field: Two or more horses, long shots, that have different owners and trainers. They are coupled as a single betting interest to give the field not more than 12 wagering interets. There cannot be more than 12 betting interests in a race. The option wins if either horse finishes in the money.

half-mile pole The pole on a race track that marks one-half mile from the finish. All distances are measured from the finish line, meaning that when a horse reaches the quarter pole, he is one-quarter mile from the finish.

bug boy An apprentice jockey, so called because of the asterisk beside the individual's name in a program. It means that the jockey's mount gets a weight allowance.

horses' names Capitalize. See animals in main section.

ICAA See Intercollegiate Association of Amateur Athletes of America.

Indoor (adj.) Indoor (adj.) He plays indoor tennis. He went indoors.

Injuries: They are suffered or sustained, not received.

Intercollegiate Association of Amateur Athletes of America In general, spell out on first reference.
A phrase such as ICAA tournament may be used on first reference, however, to avoid a cumbersome lead. If this is done, provide the full name later in the story.

Judo Use the basic summary format by weight divisions for major tournaments; list the match summary for dual and lesser meets.

K
Kentucky Derby The Derby on second reference. An exception to normal second-reference practice.
See capitalization in main section.

L
lacrosse Scoring in goals, worth one point each.
The playing field is 110 yards long. The goals are 80 yards apart, with 15 yards of playing area behind each goal.
A match consists of four 15-minute periods. Overtimes of varying lengths may be played to break a tie.
Adopt the summary format in hockey.

Ladies Professional Golf Association No apostrophe after Ladies. In general, spell out on first reference.
A phrase such as LPGA tournament may be used on first reference to avoid a cumbersome lead. If this is done, provide the full name later in the story.

Left hand (m.) left-handed (adj.)
M

marathon Use the format illustrated in the cross country and track and field entries.

mare A female horse 5 years and older.

match summary This format for summarizing sports events applies to one vs. one contests such as tennis, match play golf, etc.

Give a competitor's name, followed either by a hometown or by a college or club affiliation. For competitors from outside the United States, a country name alone is sufficient in summaries sent for domestic use.

Example:

Army Connors, Bethlehem, Pa., del moneta, Grants, Spain. 2-6 8-6 6-2.

metric system See main section.

motorboat racing Scoring may be posted in miles per hour, points or laps, depending on the competition.

In general, use the basic summary format. For some major events, adapt the basic summary to paragraph form under a dateline. See the auto racing entry for an example.

motorcycle racing Follow the format shown under auto racing.

N

National Association for Stock Car Auto Racing Or NASCAR.

National Collegiate Athletic Association Or NCAA.

Numerals See the main section on general use and entries on betting odds, handicaps and scores.

O

odds See betting odds.

P

pingpong A synonym for table tennis.

The trademark name is Ping-Pong.

platform tennis See tennis.

play off (v.) playoff, playoffs (n. and adj.) The noun and adjective forms are exceptions to Webster's New World Dictionary, in keeping with widespread practice in the sports world.

postseason, pre-season No hyphen.

R

racket Not racquet, for the light bat used in tennis and badminton.

racquetball Games are won by the first player to score 21 points, unless it is necessary to continue until one player has a two-point spread. Most matches go to the first winner of two games.

Use a match summary. Examples:


record Avoid the redundant new record.

right hand (n.) Right-handed (adj.) right-hander

rodeo Use the basic summary format by classes, listing points.

rowing Scoring is in minutes, seconds and tenths of a second. Extend to hundredths if available.

Use a basic summary. An example for a major event where qualifying heats are required:


runner-up, runners-up

S

scores Use figures exclusively, placing a hyphen between the totals of the winning and losing teams. The Red Sox defeated the Red Sox 4-3, the Giants scored a 13-6 baseball victory over the Cardinals, the golfer had a 6 on the first hole but finished with a 2-under par score.

Use a comma in this format: Boston 6, Baltimore 5.

See individual listings for each sport for further details.

skating, figure Scoring includes both ordinals and points.

Use a basic summary. Examples:

Men

Allure 2: exemplary figure

Silver: Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, Small, 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A player wins a point if his opponent fails to return the ball, hits it into the net or hits it out of bounds. A player also wins a point if his opponent is serving and fails to put the ball into play after two attempts (double faults, in tennis terms).

A player must win four points to win a game. In tennis scoring, both players begin at love, or zero, and advance to 15, 30, 40 and game. (The numbers 15, 30 and 40 have no point value as such—they are simply tennis terminology for 1 point, 2 points and 3 points.) The server's score always is called out first. If a game is tied at 40-all, or deuce, play continues until one player has a 2-point margin.

A set is won if a player wins six games before his opponent has won five. If a set becomes tied at five games apiece, it goes to the first player to win seven games. If two players who were tied at five games apiece also tie at six games apiece, they normally play a tie-breaker—a game that goes to the first player to win seven points. In some cases, however, the rules call for a player to win by two games.

A match may be either a best-of-three contest that goes to the first player or team to win two sets, or a best-of-five contest that goes to the first player or team to win three sets.

Set scores would be reported this way: Chris Everett Lloyd defeated Sue Barker 6-0, 3-6, 6-4. Indicate tie-breakers in parentheses after the set score: 7-6 (11-9).

SUMMARIES: Winners always are listed first in aggregate summaries. An example:

Merri's Singles

First Round

Jim Cooper, Atlanta, Ga, 6-3, 6-4, 6-1, 6-4, 6-2.

Second Round

Frank Page, Cleveland, Ohio, 6-3, 6-7, 6-4, 6-1, 6-3.

Quarterfinals

Lynn Duren, Augusta, Ga, 6-3, 6-1, 6-4.

Semi-Finals

Chris Everett, Atlanta, Ga, 6-3, 6-7, 6-2, 6-4.

Finals

Chris Everett, Atlanta, Ga, 6-3, 6-2, 6-4.

track and field Scoring is in points, depending on the event. Most events are measured in metric units. For those events that include feet, make sure the measurement is clearly stated, as in men's 100-meter dash, women's 800-yard run, etc.

For time events, spell out minutes and seconds on first reference, as in 3 minutes, 26.1 seconds. Subsequent times in stories and all times in aggregate require a colon and decimal point: 3:36.4. For a marathon, it would be 2 hours, 11 minutes, 40.62 seconds on first reference, then the form 2:11:40.6 for later listings.

Do not use a colon before times given only in seconds and tenths of a second. Use progression such as 6.0 seconds, 9.4, 10.1, etc. Extend times to hundredths, if available: 9.46.

In running events, the first event should be spelled out, as in man's 100-meter dash. Later references can be condensed to phrases such as the 200, the 400, etc.

For hurdle and relay events, the progression can be 100-meter hurdles, 200 hurdles.

For field events—those that did not involve running—use these forms: 26½ for 26 feet, one-half inch; 39-10½ for 39 feet, 10½ inches, etc.

In general, use a basic summary. For the stories when a record is broken, note the mile event in the example below. For the style in listing relay teams, note 100-meter relay.

Volleyball Games are won by the first team to score 15 points, unless it is necessary to continue until one team has a two-point spread.

Use a match summary. Example:

National AAU Men's Volleyball Championship Final Round

New York, N.Y. (June 10, 10:15, 10:15)

Volley Ball Club, Philadelphia, Pa, 5-1, 1-0

World Series Or the Series on second reference. A rare exception to the general principles under capitalization.

wrestling Identify events by weight division.

water polo Scoring is by goals. List team scores. Example:

World Water Polo Championship First Round

United States 5, Canada 1

water skiing Scoring is in points. Use a basic summary. Example:

World Water Skiing Championships

Canada—1. George Jones, Canada, 1467 points

1. Paul Brown, Great Britain, 1736.3 Ets.

Swimmer—George Jones, Canada, 73 buays two rounds, 5 Ets.

weightlifting Identify events by weight classes. Where both pounds and kilograms are available, use both figures with kilograms in parentheses, as shown in the examples. Use a basic summary. Example:

Pan American Games

Weight Class: 170 pounds

Qualifying heat: 2.00 kg.

Average: 2.00 kg.

Competition: 1.00 kg.

Best lift: 2.00 kg.

Where qualifying heats are required: "Where qualifying heats are required, the number of bouts required to qualify is stated.

yachting Use a basic summary, identifying events by classes.

yard Equal to 3 feet. The metric equivalent is approximately 0.91 meters.

yard line Use figures to indicate the dividing lines on a football field and distance traveled: 4-yard line, 40-yard line, he plunged in from the 2, he ran 6 yards, a 7-yard gain.

yearling An animal 1 year old or in its second year. The birthdate of all thoroughbreds arbitrarily set at Jan. 1. On that date, any foal born in the preceding year is reckoned 1 year old.

v
BUSINESS GUIDELINES
AND STYLE

Covering business or economic news often intimidates reporters who seldom do it. It should not. Writing about business is not much different from covering a plane crash or a hockey game—you have to find out what happened, then explain it clearly.

This section of the Stylebook is intended to help you do that. It includes an explanation of how to write one of the most common business stories, the quarterly earnings report issued by all publicly held corporations. And there are alphabetical definitions of business and economic terms and jargon.

A word of caution. As with any specialty, technical terms and economic argot permeate the business world. Avoid jargon. Define technical terms. Do not assume your reader knows their meaning. Stories about corporations, business executives and economic trends increasingly are spreading beyond the business pages. We must cover these stories so they can be understood by the general public.

Covering Corporate Earnings Reports

Federal law requires all corporations whose stock is publicly traded to report revenues and profits or losses each three months. This is what business is all about—whether a corporation made money or lost it, and why.

Each of these stories should include certain basic information. The lead should tell the reader what the company does if it is not a household word and should give the increase or decline of profits, either in percentage or absolute terms, along with the reason. Comparisons of profits or losses and revenues should be made with the same period a year earlier. For example, the third quarter of this year compared to the third quarter of last year. This reduces seasonal variations that affect many businesses.

If the report is for the final quarter of the company’s fiscal year, include the annual profit and revenue figures. Include the earnings-per-share figure, which simply is the profit divided by the number of shares of stock outstanding. Include comments on the corporation’s performance from the chief executive or outside analysts, and any background that puts the performance in perspective. Here is an example of a concise and understandable story on Polaroid Corp.’s performance during the final quarter of 1981.

Note the third paragraph, which fits into a sentence the profits, earnings per share and revenues for the quarter, along with the numbers for the comparable quarter a year earlier.

Earnings stories are routine. But with thought, they can pack a lot of information about a company into a small package.

AM-Polaroid Earnings
Polaroid Earnings Plunge 95 Percent
CAMBRIDGE, Mass. (AP)—Polaroid Corp. said Thursday earnings plunged 95 percent in the final three months of 1981, in part because of the $304.4 million it set aside to cover the cost of reducing its workforce by 11 percent.

Polaroid said other factors contributing to the decline were a slump in worldwide sales of still cameras and the cost of introducing its new Polaroid Sun Cameras and phasing out older products.

For the fourth quarter, earnings were $1.7 million, or 6 cents a share, on revenue of $445.3 million, compared with earnings of $323 million, or 96 cents a share, on revenue of $460 million in the same 1980 period.

Profits for all of 1981 fell 64 percent to $31.12 million, or 95 cents a share, from $55.4 million, or $2.60 a share, in 1980. Sales of the instant camera giant were also down, slipping from $1.45 billion in 1980 to $1.42 billion in 1981.

Polaroid announced a plan several months ago to trim back its staff by offering early retirement incentives. The company says it has cut back worldwide employment by 2,000 workers or 11 percent of its workforce.

Polaroid President William J. McCune Jr. said international sales declined 9 percent last year, partially due to worldwide economic decline and the weakening of foreign currencies against the dollar.

He said U.S. sales were up modest 3 percent, including an increase in the company’s share of the instant camera market.

Polaroid’s technical and industrial photographic business continued to increase in dollar volume, he said.
A

accounts payable Current liabilities or debts of a business which must be paid in the near future (within one year).

accounts receivable Amount due to a company for merchandise or services sold on credit. These are short-term assets.

acquisitions The process of buying or acquiring some asset. The term can refer to the purchase of a block of stock, or, more often, to the acquisition of an entire company.

agricultural parity The ratio between the price a farmer buys and sells, calculated from the same base period when farm incomes were considered equivalent to income standards of the economy. In the United States when parity falls below 100 for certain products, the farmer receives a percentage of the actual parity figure from the government.

antitrust Any law or policy designed to encourage competition by curtailing monopolistic power and unfair business practices.

appreciation Increase in value of property, as opposed to depreciation.

arbitrage Buying currency, commercial bills or securities in one market and selling them at the same time in another to make a profit on the price discrepancy.

asset Current cash and other items readily converted into cash, usually within one year.

asset, fixed Plant, land, equipment, long-term investments which cannot be readily liquified without disturbing the operation of the business.

B

balance sheet A listing of assets, liabilities and net worth showing the financial position of a company at a specific time. A bank's balance sheet is generally referred to as a statement of condition.

balloon mortgage A mortgage whose amortization schedule will not extinguish the debt by the end of the mortgage term, leaving a large payment (called balloon payment) of the remaining principal balance to be paid at that time.

bankruptcy An individual or organization acting voluntarily or by court order, liquidates its assets and distributed the proceeds to creditors. Various filings under U.S. Bankruptcy Code:

Chapter 7 Sometimes referred to as straight bankruptcy, this filing usually leads to liquidation of a company. A company in Chapter 7 proceedings is able to continue to operate under the direction of a court trustee until the matter is settled. If the company can resolve its problems and settle with creditors in the interim, it may not have to be liquidated.

Chapter 11 The most common form of bankruptcy, this action frees a company from the threat of creditors' lawsuits while it reorganizes its finances. The debtor's reorganization plan must be accepted by a majority of its creditors. Unless the court rules otherwise, the debtor remains in control of the business and its assets.

Chapter 12 This is an extension of Chapter 11, designed to help debt-burdened family farms. It allows family farmers to operate under bankruptcy court protection while paying off creditors.

Chapter 13 Called the "wage earner" bankruptcy, this is available to individuals who promise to repay as many debtors as possible from available income.

basis point The movement of interest rates or yields expressed in hundredths of a percent.

bear market A period of generally declining stock prices.

bear bond A bond for which the owner's name is not registered on the books of the issuing company. Interest and principal is thus payable to the bond holder.

bearer stock Stock certificates that are not registered in any name. They are negotiable without endorsement and transferable by delivery.

blue chip stock A company known for its long-established record of making money and paying dividends.

bond ratings Grades assigned by credit-rating agencies to corporate and municipal debt securities, based on the borrower's expected ability to repay. The higher the grade, the lower the interest rate a borrower must pay.

The two major Wall Street credit rating firms are Moody's Investors Service Inc. and Standard & Poor's bond ratings. Both issue a variety of grades. Standard & Poor's bond ratings, for example, include 10 basic grades: in order, AAA, AA, A and BBB, given to borrowers with the strongest ability to repay; BB, B, CCC, CC and C, for more speculative securities, and D, for securities that are in payment default.

bonds See loan terminology.

book value The difference between a company's assets and liabilities. The book value per share of common stock is the book value divided by the number of common shares outstanding.

brand names When they are used, capitalizing them.

Brand names normally should be used only if they are essential to a story. Sometimes, however, the use of a brand name may be essential but is acceptable because it lends an air of reality to a story: He fished a Camel from his shirt pocket may be preferable to the less specific cigarette.

Brand name is a non-legal term for service mark or trademark. See entries under those words in main section.

bull market A period of generally increasing market prices.
bullion Unmelted precious metals of standard suitable for coinage

capital When used in a financial sense, capital describes money, equipment or property used in a business by a person or corporation

capital gain, capital loss The difference between what a capital asset cost and the price it brought when sold.

cents Spell out the word cents and lowercase, using numerals for amounts less than a dollar. 5 cents, 12 cents. Use the $ sign and decimal system for larger amounts: $1.01, $5.50

central bank A bank having responsibility for controlling a country’s monetary policy.

charge off A loan that no longer is expected to be repaid and which is written off as a bad debt.

Chicago Board of Trade The largest commodity trading market in the United States.

Chicago Board Options Exchange (CBOE) An exchange set up by the Chicago Board of Trade to trade stock options.

closely held corporation A corporation in which stock shares and voting control are concentrated in the hands of a small number of investors, but for which some shares are available and traded on the market.

Co. See company

collateral Stock or other property that a borrower is obliged to turn over to a lender if unable to repay a loan. See loan terminology.

commercial paper One of the various types of short-term negotiable instruments whereby industrial or financial companies obtain cash after agreeing to pay a specific amount of money on the date due.

commodity The products of mining or agriculture before they have undergone extensive processing.

commodities futures contract A contract to purchase or sell a specific amount of a given commodity at a specified future date.

common stock, preferred stock An ownership interest in a corporation. If other classes of stock are outstanding, the holders of common stock are the last to receive dividends and the last to receive payments if a corporation is dissolved. The company may raise or lower common stock dividends as its earnings rise or fall.

When preferred stock is outstanding and company earnings are sufficient, a fixed dividend is paid. If a company is liquidated, holders of preferred stock receive payments up to a set amount before any money is distributed to holders of common stock.

Company, companies Use Co. or Cos. when a business uses either word at the end of its proper name. Ford Motor Co., American Broadcasting Cos. But: Aluminum Company of America.

If company or companies appears alone in second reference, spell the word out.

The forms for possessives: Ford Motor Co.’s profits, American Broadcasting Cos.’s profits.

See main section for specific company names.

company names Consult the company or Standard & Poor’s Register of Corporations if in doubt about a formal name. Do not, however, use a comma before Inc. or Ltd.

Do not use all capital letter names unless the letters are individually pronounced: CRX, USX. Others should be uppercase and lowercase.

conglomerate A corporation that has diversified its operations, usually by acquiring enterprises in widely varied industries.

consumer credit Loans extended to individuals or small businesses usually on an unsecured basis, and providing for monthly repayment. Also referred to as installment credit or personal loans.

convertible bond See loan terminology.

Corp. See corporation.

corporate names See company names.

corporation An entity that is treated as a person in the eyes of the law. It is able to own property, incur debt, sue and be sued.

Abbreviate corporation as Corp. When a company or governmental agency uses the word at the end of its name: Gulf Oil Corp., the Federal Deposit Insurance Corp.

Spell out corporation when it occurs elsewhere in a name: the Corporation for Public Broadcasting.

Spell out and lowercase corporation whenever it stands alone.

The forms for possessives: Gulf Oil Corp.’s profits.

cost-plus

coupon See loan terminology for its meaning in a financial sense.

cross rate The rate of exchange between two currencies calculated by referring to the rates between each and a third currency.

debt service The outlay necessary to meet all interest and principal payments during a given period.

default The failure to meet a financial obligation, the failure to make payment either of principal or interest when due or a breach or non-performance of the terms of a note or mortgage.

deflation A decrease in the general price level, which results from a decrease in total spending relative to the supply of available goods on the market. Deflation's immediate effect is to increase purchasing power.

depreciation The reduction in the value of capital goods due to wear and tear or obsolescence.

Estimated depreciation may be deducted from income each year as one of the costs of doing business.

discount Interest withheld when a note, draft or bill is purchased.

discount rate The rate of interest charged by the Federal Reserve on loans it makes to member banks. This rate has an influence on the rates banks then charge their customers.

dividend In a financial sense, the word describes the payment per share that a corporation distributes to its stockholders as their return on the money they have invested in its stock. See profit terminology.

dollars Always lowercase. Use figures and the $ sign in all except casual
equity When used in a financial
sense, equity means the value of prop-
eiety beyond the amount that is owed
it.
A stockholder’s equity in a corpora-
tion is the value of the shares he
holds. A homeowner’s equity in the
difference between the value of the house and
the amount of the unpaid mortgage.

Eurodollar A U.S. dollar on deposit
in a European bank, including foreign
branches of U.S. banks.

extraordinary loss, extraordinary
income See profit terminology.

F

factor A financial organization
whose primary business is purchasing
the accounts receivable of other firms,
at a discount, and taking the risk and
responsibilities of making collection.

Farm Credit System The feder-
ally-chartered cooperative banking sys-
tem that provides most of the nation’s
agricultural loans. The system is coop-
eratively owned by its farm borrowers
and is made up of the regional banks
that issue operating and mortgage
loans through local land bank associa-
tions and production credit associa-
tions.

federal funds, federal funds rate
Money in excess of what the Federal Re-
serve says a bank must have on hand to
back up deposits. The excess can be lent
overnight to banks that need more cash
on hand to meet their reserve require-
ments. The interest rate of these loans is
the federal funds rate.

Federal National Mortgage Asso-
ciation (Fannie Mae) and Federal
Home Mortgage Corp. (Freddie Mac)
Two government-chartered organiza-
tions formed to help provide money for
home mortgages by buying mortgages
from lenders such as banks and resup-
plying them as investment securities.

fiscal, monetary Fiscal applies to
budgetary matters.
Monetary applies to money supply.

fiscal year The 12-month period
that a corporation or governmental
body uses for bookkeeping purposes.
The federal government’s fiscal year
starts on Oct. 1, 1983, for example, ran

float Money that has been commit-
ted but not yet credited to an account,
like a check that has been written but
has not yet cleared.

free on board Acceptable on first reference
for free on board.

force majeure A condition permit-
ting a company to depart from the strict
terms of a contract because of an event
or effect that can’t be reasonably con-
trolled.

freely floating Describes an ex-
change rate which is allowed to fluctu-
ate in response to supply and demand in
the foreign markets.

full faith and credit bond See loan
termology.

futures Futures contracts are agree-
ments to deliver a quantity of goods,
holding company A company whose principal assets are the securities it owns in companies that actually provide goods or services. The usual reason for forming a holding company is to enable one corporation and its directors to control several companies by holding a majority of their stock.

International Monetary Fund (IMF) is acceptable on second reference. Headquarters is in Washington. A supply of money supported by subscriptions of member nations for the purpose of stabilizing international exchange and promoting orderly and balanced trade. Member nations may obtain foreign currency needed, making it possible to correct temporary maladjustments in their balance of payments without currency depreciation.

leverage The use of borrowed assets by a business to enhance the return of the owner's equity. The expectation is that the interest rate charged will be lower than the earnings made on the money.

leveled buyout A corporate acquisition in which the full of the purchase price is paid with borrowed money. The debt then is repaid with the acquired company's cash flow, with money raised by the sale of debt or by the leveraged buyout of the entire company.

liabilities When used in a financial sense, the word means all the claims against a corporation. They include accounts payable, wages and salaries due but not paid, dividends declared payable, taxes payable, and fixed or long-term obligations such as bonds, debentures and bank loans.

See assets.

liquidity The ease with which assets can be converted to cash without loss in value.

loan terminology Note the meanings of these terms in describing loans by governments and corporations:

- bond A certificate issued by a corporation or government stating the amount of a loan, the interest to be paid, the time for repayment and the collateral pledged if payment cannot be made. Repayment generally is not due for a long period, usually seven years or more.
- collateral Stock or other property that a borrower is obligated to turn over to a lender if unable to repay a loan.
- commercial paper A document describing the details of a short-term loan between corporations.
- convertible bond A bond carrying the stipulation that it may be exchanged for a specific amount of stock in the company that issued it.
- coupon A slip of paper attached to a bond that the bondholder clips at specified times and returns to the issuer for payment of the interest due.
- default A person, corporation or government is in default if it fails to meet the terms for repayment.
- debenture A certificate stating the amount of a loan, the interest to be paid and the time for repayment, but not providing collateral. It is backed only by the corporation's reputation and promise to pay.

full faith and credit bond An alternative term for general obligation bond, often used to contrast such a bond with a mortgage bond.

general obligation bond A bond that has had the formal approval of either the voters or their legislature. The government's promise to repay the principal and pay the interest is constitutionally guaranteed on the strength of its ability to tax the population.

maturity The date on which a bond, debenture or note must be paid.

moral obligation bond A government bond that has not had the formal approval of either the voters or their legislature. It is backed only by the government's "moral obligation" to repay the principal and interest on time.

municipal bond A general obligation bond issued by a state, county, city, town, village, possession or territory, or by an agency or authority set up by one of these governmental units. In general, interest paid on municipal bonds is exempt from federal income taxes. It also usually is exempt from state and local taxes if held by someone living within the state of issue.

note A certificate issued by a corporation or government stating the amount of a loan, the interest to be paid and the collateral pledged in the event payment cannot be made. The date for repayment is generally more than a year after issue but not more than seven or eight years later. The shorter interval for repayment is the principal difference between a note and a bond.

revenue bond A bond backed only by the revenue of the airport, turnpike or other facility that was built with the money it raised.

Treasury borrowing A Treasury bill is a certificate representing a loan to the federal government that matures in three, six or 12 months. A Treasury note may mature in one to 10 years or more. A Treasury bond matures in seven years or more.

margin The practice of purchasing securities in part with borrowed money, using the purchased securities as collateral.
eral in anticipation of an advance in the market price. If the advance occurs, the borrower may be able to repay the loan and make a profit. If the price declines, the stock may have to be sold to settle the loan. The margin is the difference between the amount of the loan and the value of the securities used as collateral.

monetary See the fiscal, monetary entry.

money market The market for various money market instruments.

moral obligation bond See loan terminology.

municipal bond See loan terminology.

National Labor Relations Board NLRB is acceptable on second reference.

net income, net profit See profit terminology.

New York Stock Exchange NYSE is acceptable on second reference as an adjective. Use the stock exchange or the exchange for other references.

note For use in a financial sense, see loan terminology.

option The word means an agreement to buy or sell something, such as shares of stock, within a stipulated time and for a certain price.

A put option gives the holder the right to sell blocks of 100 shares of stock within a specified time at an agreed-upon price.

A call option gives the holder the right to buy blocks of 100 shares of stock within a specified time at an agreed-upon price.

over the counter A term for the method of trading when securities are not listed on a recognized securities exchange.

preferred stock See the common stock, preferred stock entry.

price-earnings ratio The price of a share of stock divided by earnings per share for a 12-month period. Ratios in AP stock tables reflect earnings for the most recent 12 months.

For example, a stock selling for $60 per share and earning $6 per share would be selling at a price-earnings ratio of 10 to 1.

See profit terminology.

prime rate A benchmark rate used by banks to set interest charges on a variety of corporate and consumer loans, including some adjustable home mortgages, revolving credit cards and business loans. Banks set the rate based on their borrowing costs, as reflected by the interest on short-term Treasury securities in the bond market.

profit-taking (n. and adj.) Avoid this term. It means selling a security after a recent rapid rise in price. It is inaccurate if the seller bought the security at a higher price, watched it fall, then sold it after a recent rise but for less than he bought it. In that case, he would be cutting his losses, not taking his profit.

profit terminology Note the meanings of the following terms in evaluating a company's financial status. Always be careful to specify whether the figures given apply to quarterly or annual results.

The terms, listed in the order in which they might occur in analyzing a company's financial condition:

revenue The amount of money a company took in, including interest earned and receipts from sales, services provided, rents and royalties. The figure also may include excise taxes and sales taxes collected for the government. If it does, the data should be noted in any report on revenue.

sales The money a company received for the goods and services it sold. In some cases the figure includes receipts from rents and royalties. In others, particularly when rents and royalties make up a large portion of a company's income, figures for these activities are listed separately.

gross profit The difference between the sales price of an item or service and the expenses directly attributed to it, such as the cost of raw materials, labor and overhead linked to the production effort.

income before taxes Gross profits minus company-wide expenses not directly attributable to specific products or services. These expenses typically include interest costs, advertising and sales costs, and general administrative overhead.

net income, profit, earnings The amount left after taxes have been paid. A portion may be committed to pay preferred dividends. Some of what remains may be paid in dividends to holders of common stock. The rest may be invested to obtain interest revenue or spent to acquire new buildings or equipment to increase the company's ability to make further profits.

To avoid confusion, do not use the word income alone—always specify whether the figure is income before taxes or net income.

The terms profit and earnings are commonly interpreted as meaning the amount left after taxes. The terms net profit and net earnings are acceptable synonyms.

earnings per share (or loss per share, for companies posting a net loss) The figure obtained by dividing the number of outstanding shares of common stock into the amount left after dividends have been paid on any preferred stock.

dividend The amount paid per share per year to holders of common stock. Payments generally are made in quarterly installments.

The dividend usually is a portion of the earnings per share. However, if a company shows no profit during a given period, it may be able to use earnings retained from profitable periods to pay its dividend on schedule.

return on investment A percentage figure obtained by dividing the company's assets into its net income.

extraordinary income An expense or source of income that does not occur on a regular basis, such as a loss due to a major fire or the revenue from the sale of a subsidiary. Extraordinary items should be identified in any report on the company's financial status to avoid the false impression that its overall profit trend has suddenly plunged or soared.

protective tariff A duty high enough to assure domestic producers against any effective competition from foreign producers.

receivership A legal notion in which a court appoints a receiver to manage a business while the court tries to resolve problems that could ruin the business such as insolvency. Receivership is often used in federal bankruptcy court proceedings. But it also can be
used for non-financial troubles like an ownership dispute.

In bankruptcy proceedings, the court appoints a trustee called a receiver who attempts to settle the financial difficulties of the company while under protection from creditors.

recession A falling-off of economic activity which may be a temporary phenomenon or could continue into a depression.

retail sales The sales of retail stores, including merchandise sold and receipts for repairs and similar services. A business is considered a retail store if it is engaged primarily in selling merchandise for personal, household, or farm consumption.

revenue See profit terminology.

revenue bond See loan terminology.

revolving credit Describes an account on which the payment is any amount less than the total balance, and the remaining balance carried forward is subject to finance charges.

rollover The selling of new securities to pay off old ones coming due or the refinancing of an existing loan.

savings and loan associations They are not banks. Use the association on second reference.

service mark A brand, symbol, word, etc. used by a supplier of services and protected by law to prevent a competitor from using it: Reiser, for a member of the National Association of Realtors, for example. When a service mark is used, capitalize it.

The preferred form, however, is to use a generic term unless the service mark is essential to the story. See brand names and trademark.

short An investment term used to describe the position held by individuals who sell stock that they do not yet own by borrowing from their broker in order to deliver to the purchaser.

A person selling short is betting that the price of the stock will fall.

short covering The purchase of a security to repay shares borrowed from a broker.

short sale A sale of securities which are not owned by the seller at the time of sale but which they intend to purchase or borrow in time to make delivery.

small-business man

spinoff (n.) A distribution that occurs when the company forms a separate company out of a division, a subsidiary or other holdings. The shares of the new company are distributed proportionately to the parent company holders.

spot market A market for buying or selling commodities or foreign exchange for immediate delivery and for cash payment.

spot price The price of a commodity available for immediate sale and delivery. The term is also used to refer to foreign exchange transactions.

Standard & Poor's Register of Corporations The source for determining the formal name of a business. See company names.

The register is published by Standard & Poor's Corp. of New York.

stockbroker

stock index futures Futures contracts valued on the basis of indexes that track the prices of a specific group of stocks. The most widely traded is the future based on the Standard & Poor's 500-stock index. Speculators also trade options on index futures.

stock market prices Use fractions rather than decimals, spelling out the fraction if it is not linked with a figure: The stock went up three-quarters of a point. The stock went up 1 1/4 points.

trademark A trademark is a brand, symbol, word, etc. used by a manufacturer or dealer and protected by law to prevent a competitor from using it: AstroTurf, for a type of artificial grass, for example.

In general, use a generic equivalent unless the trademark name is essential to the story.

When a trademark is used, capitalize it.

Many trademarks are listed separately in this book, together with generic equivalents.

The U.S. Trademark Association, located in New York, is a helpful source of information about trademarks.

See brand names and service marks.

Treasury bills, Treasury notes See loan terminology.

union names The formal names of unions may be condensed to conventional short forms that capitalize characteristic words from the full name followed by union in lowercase.

Follow union practice in the use of the word worker in shortened forms. Among major unions, all except the United Steelworkers use two words: United Auto Workers, United Mine Workers, etc.

See entry in main section for more detail and references.

Wall Street When the reference is to the entire complex of financial institutions in the area rather than the actual street itself, the Street is an acceptable short form.

See capitalization.

wholesale price index A measurement of the changes in the average price that businesses pay for a selected group of industrial commodities, farm products, processed foods and feed for animals.

Capital when referring to the U.S. Index, issued monthly by the Bureau of Labor Statistics, an agency of the Labor Department.

yield In a financial sense, the annual rate of return on an investment, as paid in dividends or interest. It is expressed as a percentage obtained by dividing the market price for a stock or bond into the dividend or interest paid in the preceding 12 months.

See profit terminology.
A GUIDE TO PUNCTUATION

There is no alternative to correct punctuation. Incorrect punctuation can change the meaning of a sentence, the results of which could be far-reaching. Even if the meaning is not changed, bad punctuation, however consequential, can cause the reader to lose track of what is being said and give up reading a sentence.

The basic guideline is to use common sense.

- Punctuation is to make clear the thought being expressed.
- If punctuation does not help make clear what is being said, it should not be there.

"The Elements of Style" by E.B. White and William Strunk Jr. is a bible of writers. It states:

"Clarity, clarity, clarity. When you become hopelessly mired in a sentence, it is best to start fresh; do not try to fight your way through against terrible odds of syntax. Usually what is wrong is that the construction has become too involved at some point; the sentence needs to be broken apart and replaced by two or more shorter sentences."

This applies to punctuation. If a sentence becomes cluttered with commas, semicolons, and dashes, start over.

Two of these paragraphs are full of commas and clauses; all of it equals too much for the reader to grasp:

The Commonwealth Games Federation, in an apparent effort to persuade other nations to ignore the spiraling boycott, ruled Sunday that Budd, a runner who has had a storied past and off the track, and Cowey, a swimmer who competes for the University of Texas, were ineligible under the Commonwealth Constitution to compete for England in the 10-day event to be held in Edinburgh, Scotland, beginning July 31.

The decision on Budd, who has been the object of a number of demonstrations in the past, and Cowey followed an earlier announcement Sunday by Tanzania that it was joining Nigeria, Kenya, Ghana and Uganda in boycotting the games because of Brabham's refusal to support economic sanctions against South Africa's white-led government.

SOMATIC COMMON NOUNS ENDING IN S. Add 's unless the next word begins with a, the house's, the nation's, the hosts' seat, the witness's answer, the witnesses' story.


SPECIAL EXPRESSIONS. The following exceptions to the general rule for words not ending in a to apply to words that end in an s sound and are followed by a word that begins with a, for appearance's sake, for conscience's sake, for goodness' sake. Use 's otherwise: the appearance's cost, my conscience's voice.

PRONOUNS: Personal interrogative and relative pronouns have separate forms for the possessive. None involves an apostrophe: mine, ours, your, yours, his, her, its, theirs, whose.

Caution: If you are using an apostrophe with a pronoun, always double-check to be sure that the meaning calls for a contraction: you're, it's, there's, who's.

Follow the rules listed above in forming the possessives of the other pronouns: another's, one's, others' planes, someone's guess.

COMPOUND WORDS: Applying the rules above, add an apostrophe or 's to the word closest to the object possessed. The proper general's decision, the proper general's decisions, the attorney general's request, the attorneys general's requests. See the plural entry for guidelines on forming the plurals of these words.

All morning, Jack's attitude, John Adams Jr.'s father, Benjamin Franklin of Pennsylvania's motion. Whenever practical, however, repeat the phrase to avoid ambiguity: the motion by Ben...
JOSIAH FRANKLIN of Pennsylvania.

JOINT POSSESSION: Use a possessive form after only the last word if ownership is joint: Fred and Sylvia's apartment, Fred and Sylvia's sports.

Use a possessive form after both words if the objects are individually owned: Fred's and Sylvia's books.

DESCRIPTIVE PHRASES: Do not add an apostrophe to a word ending in s when it is used primarily in a descriptive sense: citizens' band radio, a Cincinnati Reds infielder, a teachers college, a Teamsters request, a writers guide.

Memory Aid: The apostrophe usually is not used if or rather than of would be appropriate in the longer form: a radio band for citizens, a college for teachers, a guide for writers, a railroad by the Teamsters.

An s is required, however, when a term involves a plural word that does not end in s: a children's hospital, a people's republic, the Young Men's Christian Association.

DESCRIPTIVE NAMES: Some governmental, corporate and institutional organizations with a descriptive word in their names use an apostrophe, some do not. Follow the user's practice: Actors Equity, Dinner Club, the Lindus' Home Journal, the National Governors' Association. See separate entries for these and similar names frequently in the news.

QUASI POSSESSIVES: Follow the rules above in composing the possessive form of words that occur in such phrases as a day's pay, two weeks' vacation, three days' work, your money's worth.

Frequently, however, a hyphenated form is clearer: a two-week vacation, a three-day job.

DOUBLE POSSESSIVE: Two conditions must apply for a double possessive - a phrase such as a friend of John's - to occur: 1. The word after of must refer to an animate object, and 2. The word before of must involve only a portion of the animate object's possessions.

Otherwise, do not use the possessive form in the word after of: The friends of John Adams mourned his death. (All the friends were involved.) He is a friend of the college. (Not college's, because college is inanimate.)

Memory Aid: This construction occurs most often, and quite naturally, with the possessive forms of personal pronouns. He is a friend of mine.

INANIMATE OBJECTS: There is no blanket rule against creating a possessive form for an inanimate object, particularly if the object is treated in a personified sense. See some of the earlier examples, and note these: death's call, the wind's announcer.

In general, however, avoid excessive personification of inanimate objects, and give preference to an of construction where it fits the makeup of the sentence. For example, the earlier references to mathematics' rules and measles' effects would better be phrased: the rules of mathematics, the effects of measles.

OMITTED LETTERS: 's, it's, there's, they're, we're, it's, there's, they're, we're, there's.

MEMORY AID: 's, it's, don't, rock 'n' roll, 's the season to be jolly. He is a no-nonsense. See contractions in main section.

OMITTED FIGURES: The class of '69, The Spirit of '76, The 50s.

PLURALS OF A SINGLE LETTER: Mind your p's and q's. He learned the three R's and brought home a report card with four A's and two B's. The Oath of Office's.

DO NOT USE: For plurals of numerals or multiple-letter combinations. See plurals.

brackets They cannot be transmitted over news wire. Use parentheses or repeat the material. See parentheses.

comma (,): The following guidelines treat some of the most frequent questions about the use of commas. Additional guidelines on specialized uses are provided in separate entries such as dates and scores. For detailed guidance, consult the punctuation section in the back of Webster's New World Dictionary.

IN A SERIES: Use commas to separate elements in a series, but do not put a comma before the conjunction in a simple sentence: The flag is red, white, and blue. He would nominate Tom, Dick, or Harry.

Put a comma before the concluding conjunction in a series, however, if an integral element of the series requires a conjunction: I had orange juice, toast, and ham and eggs for breakfast.

Use a comma and also before the concluding conjunction in a complex series of phrases: The main points to consider are whether the athletes are skilled enough to compete, whether they have the stamina to endure the training, and whether they have the proper mental attitude.

See the dash and semicolon entries for cases when elements of a series contain internal commas.

WITH EQUAL ADJECTIVES: Use commas to separate a series of adjectives equal in rank. If the commas could be replaced by the word and without changing the sense, the adjectives are equal, a thoughtful, precise manner; a dark, deep, violet sky.

Use no comma when the last adjective before a noun outranks its predecessors because it is an integral element of a noun phrase, which is the equivalent of a single noun: a cheap fur coat (the noun phrase is fur coat), the old oak in the yard.

WITH NON-ESSENTIAL CLAUSES: A non-essential clause must be set off by commas. An essential clause must not be set off from the rest of a sentence by commas. See the essential clauses, non-essential clauses, entry in the main section.

WITH NON ESSENTIAL PHRASES: A non-essential phrase must be set off by commas. An essential phrase must not be set off from the rest of a sentence by commas. See the essential phrases, non-essential phrases, entry in the main section.

WITH INTRODUCTORY CLAUSES AND PHRASES: A comma is used to separate introductory clauses or phrases from the main clause. When he had heard all of the sad news of New York, he moved to Dubuque. The comma may be omitted after short introductory phrases if no ambiguity would result: During the night he heard starlings chatter.

But use the comma if its omission would slow comprehension: On the street below, the current gathered.

WITH CONJUNCTIONS: When a conjunction such as and, or, but or for links two clauses that stand alone as separate sentences, use a comma before the conjunction in most cases. She was
glad she had looked, for a man was approaching the house. As a rule of thumb, when two clauses have the subject of each clause is expressly stated. We are visiting Washington, and we also plan a side trip to Williamsburg. We visited Washington, and our senator greeted us personally. But no comma when the subject of the two clauses is the same and is not repeated in the second: We are visiting Washington and plan to see the White House.

The comma may be dropped if two clauses with expressly stated subjects are short. In general, however, favor use of a comma unless a particular literary effect is desired or if it would distort the sense of a sentence.

INTRODUCING DIRECT QUOTES: Use a comma to introduce a complete one-sentence quotation within a paragraph. Wallace said, “She spent six months in Argentina and came back speaking English with a Spanish accent.” But use a colon to introduce quotations of more than one sentence. See colon.

Do not use a comma at the start of an indirect or partial quotation: He said his victory put him “firmly on the road to a first-ballot nomination.”

BEFORE ATTRACTION: Use a comma instead of a period at the end of a quote that is followed by attribution: “Ruth my shoulders,” Miss Cauley suggested.

Do not use a comma, however, if the quoted statement ends with a question mark or an exclamation point: “Why should I?” he asked.

WITH HOMETOWNS AND AGES: Use a comma to set off an individual's hometown when it is placed in apposition to a name: Mary Richards, Minneapolis, and Madison, Wisconsin, both present.

If an individual's age is used, set it off by commas: Maude Findlay, 48, Tuckahoe, N.Y., was present.

WITH PARTY AFFILIATION, ACADEMIC DEGREES, RELIGIOUS AFFILIATIONS: See separate entries under each of these terms.

NAMES OF STATES AND NATIONS USED WITH CITY NAMES: His journey will take him from Dublin, Ireland, to Fargo, N.D., and back. The

USE PARENTHESES, however, if a state name is inserted within a proper name: The Huntsville (Ala.) Times.

WITH YES AND NO: Yes, I will be there.

DIRECT ADDRESS: Mother, I will be home late. No, sir, I did not take it.

SEPARATING SIMILAR WORDS: Use a comma to separate duplicated words that otherwise would be confusing: What the problem is, it is not clear.

IN LARGE FIGURES: Use a comma for most figures higher than 999. The major exceptions are: street addresses (1324 Main St.), broadcast frequencies (4800 kilohertz), room numbers, serial numbers, telephone numbers, and years (1876). See separate entries under these headings.

PLACEMENT WITH QUOTES: Commas always go inside quotation marks. See semicolon.

COMPOUND ADJECTIVES: See the hyphen entry.

dash (——) Follow these guidelines: abrupt change: Use dashes to denote an abrupt change in thought in a sentence or an emphatic pause: We will fly to Paris in June — if I get a raise. Smith offered a plan — it was unprecedented — to raise revenues.

series within a phrase: When a phrase that otherwise would be set off by commas contains a series of words that must be separated by commas, use dashes to set off the full phrase: He listed the qualities — intelligence, humor, conservatism, independence — that he liked in an executive.

ATTRIBUTION: Use a dash before an author’s or composer’s name at the end of a quotation: “Who steals my purse steals trash.” — Shakespeare.

IN DATEDLINES: NEW YORK (AP) — The city is broke.

IN LISTS: Dashes should be used to introduce individual sections of a list.

Capitalize the first word following the dash. Use periods and colons, at the end of each section. Example: Jones gave the following reasons: He never ordered the package. — If he did, it didn’t come. — If it did, he sent it back.

WITH SPACES: Put a space on both sides of a dash in all uses except the start of a paragraph and prepositions.

LOCATION ON KEYBOARDS: On most manual typewriters, the dash must be indicated by striking the hyphen key twice. On most video display terminals, however, there is a separate key that should be used to provide the unique dash symbol with one keystroke.

ellipses (…) In general, treat an ellipsis as a three-letter word, constructed with three periods and two spaces, as shown here.

Use an ellipsis to indicate the deletion of one or more words in condensing quotes, texts, and documents. Be especially careful to avoid deletions that would distort the meaning.

Brief examples of how to use ellipses are provided after guidelines are given. More extensive examples, drawn from the speech in which President Nixon announced his resignation, are found in the sections below marked CONDENSATION EXAMPLE AND QUOTATIONS. SPACING REQUIREMENTS: In some computer editing systems the thin space must be used between the periods of the ellipsis to prevent them from being placed on two different lines when they are sent through a computer that handles hyphenation and justification.

Leave one regular space — never a thin — on both sides of an ellipsis: I . . . tried to do what was best.

PUNCTUATION GUIDELINES: If the words that precede an ellipsis constitute a grammatically complete sentence, either in the original or in the condensation, place a period at the end of the last word before the ellipsis. Follow it with a regular space and an ellipsis. I no longer have a strong enough political base.

When the grammatical sense calls for a question mark, exclamation point, comma or colon, the sequence is word, punctuation mark, regular space, ellipsis: Will you come?

When material is deleted at the end of one paragraph and at the beginning of the one that follows, place an ellipsis in both locations.

CONDENSATION EXAMPLE: Here is an example of how the spacing and punctuation guidelines would be applied in condensing President Nixon's resignation announcement:

Good evening.

In all the decisions I have made in my public life, I have always tried to do what was best for the nation. . . .

However, it has become evident to me that I no longer have a strong enough political base in Congress.

As long as there was a base, I felt strongly that it was necessary to see the constitutional process through to its conclusion, that to do otherwise would be . . . a dangerously destabilizing precedent for the future.

QUOTATIONS: In writing a story, do not use ellipses at the beginning and end of direct quotes: "It has become evident to me that I no longer have a strong enough political base," Nixon said.

Not...it has become evident to me that I no longer have a strong enough political base, Nixon said.

HESITATION: An ellipsis also may be used to indicate a pause or hesitation in speech, or a thought that the speaker or writer does not complete. Substitute a dash for this purpose, however, if the context uses ellipses to indicate that words actually spoken or written have been deleted.

SPECIAL EFFECTS: Ellipses also
may be used to separate individual items within a paragraph of show business gossip or similar material. Use periods after items that are complete sentences.

exclamation point (!) Follow these guidelines:

EMPHATIC EXPRESSIONS: Use the mark to express a high degree of surprise, incredulity or other strong emotion.

AVOID OVERUSE: Use a comma after mild interjections and mildly exclamatory sentences with a period.

PLACEMENT WITH QUOTES: Place the mark inside quotation marks when it is part of the quoted material. "How wonderful!" he exclaimed. "Never!" she shouted.

Place the mark outside quotation marks when it is not part of the quoted material: I hated reading Spencer’s "Poe's Quotations".

MISCELLANEOUS: Do not use a comma or a period after the exclamation mark.

Wrong: "Hail!" the corporal cried.
Right: "Hail!" the corporal cried.

hyphen (-) Hyphens are joiners. Use them to avoid ambiguity or to form a single idea from two or more words.

AVOID AMBIGUITY: Use a hyphen whenever ambiguity would result if it were omitted: The president will speak to small business men. (Businessmen normally is one word. But the president will speak to small businessmen in unclear.

Others: He recovered his health. He re-covered the leaky roof.

COMPOUND MODIFIERS: When a compound modifier—two or more words that express a single concept—precedes a noun, use hyphens to link all the words in the compound except the adverb very and all adverbs that end in ly: a first-quarter touchdown, a bluish-green dress, a full-time job, a well-known man, a better-qualified woman, a know-it-all attitude, a very good time, an easily remembered rule.

Many combinations that are hyphenated before a noun are not hyphenated when they occur after a noun: The team scored in the first quarter. The dress, a black-green, was attractive on her. She works full time. His attitude suggested that he knew it all.

But when a modifier that would be hyphenated before a noun occurs instead after a form of the verb to be, the hyphen usually must be retained to avoid confusion: The man is well-known. The woman is quick-witted. The children are soft-spoken. The play is second-rate.

The principle of using a hyphen to avoid confusion explains why no hyphen is required with very and -ly words. Readers can expect them to modify the word that follows. But if a combination such as little-known man were not hyphenated, the reader could logically be expecting little to be followed by a noun, as in little man. Instead, the underemphasizing little known would have to back up mentally and make the compound connection on his own.

TWO-THOUGHT COMPOUNDS: semi-comic, socio-economic

COMPOUND PROPER NOUNS AND ADJECTIVES: Use a hyphen to designate a dual heritage: Italian-American, Mexican-American, etc.

However, for French Canadian or Latin American:

FIRST NAMES AND SURFACES: See the prefixes and suffixes entries, and separate entries for the most frequently used prefixes and suffixes.

AVID DUPLICATED VOWELS, TRIPLED CONSONANTIC EXAMPLES: anti-intellectual, pre-empt, shell-like.

WITH NUMERALS: Use a hyphen to separate figures in compound adjectives: twice the length, four times as much, four degrees.

AVID DUPLICATED VOWELS, TRIPLED CONSONANTIC EXAMPLES: anti-intellectual, pre-empt, shell-like.

WITH NUMERALS: Use a hyphen to separate entities: a one-inch-thick book, an eight-mile walk, a five-pound cat, a 10-year-old girl.

SUSPENSIVE HYPHENATION: The farm: He received a 10- to 20-year sentence in prison. parentheses ( ) In general, use parentheses around logos, as shown in the datelines entry, but otherwise be sparing with them.

Parentheses are jarring to the reader. Because they do not appear on some news service printers, there is also the danger that material inside them may be misinterpreted.

The temptation to use parentheses is a clue that a sentence is becoming tortured. Try to write it another way. If a sentence must contain incidental material, then commas or two dashes are frequently more effective. Use these alternatives whenever possible.

There are occasions, however, when parentheses are the only effective means of inserting necessary background or reference information. When they are necessary, follow these guidelines:

WITHIN QUOTATIONS: If parenthetical information inserted in a direct quotation is at all sensitive, place an editor’s note under a dash at the bottom of the story alerting copy desks to what was inserted.

PUNCTUATION: Place a period outside a closing parenthesis if the material inside is not a sentence (such as this fragment).

An independent parenthetical sentence such as this one takes a period before the closing parenthesis.

Abbreviations using only the initials of a name do not take periods: JFK, LBJ.

ELIPSIS: See ellipsis.


PLACEMENT WITH QUOTATION MARKS: Periods always go inside quotation marks.

question mark (?) Follow these guidelines:

END OF A DIRECT QUESTION: Who started the riot?

Did he ask who started the riot? (The sentence as a whole is a direct question despite the indirect question at the end.)
You started the riot? (A question in the form of a declarative statement.)

INTERROGATIVE QUESTION: You told me—Did I hear you correctly—
—that you started the riot?

MULTIPLE QUESTION: Use a single question mark at the end of the full sentence.

Did you hear him say, "What right have you to ask about the riot?"
 "Did he plan the riot, employ assistants, and give the signal to begin?"

Or, to cause full stop and three em-
phases on each element, break into separate sentences: Did he plan the riot?
Employ assistants? Give the signal to begin?

CAUTION: Do not use question marks to indicate the end of indirect questions.

He asked who started the riot. To ask why the riot started is unnecessary. I want to know what the cause of the riot was. How foolish it is to ask what caused the riot.

QUESTIONS AND ANSWER FORMAT: Do not use quotation marks. Paragraph each speaker’s words.

Q: Where did you keep it?
A: In a little tin box.

PLACEMENT WITH QUOTATION MARKS: Inside or outside, depending on the meaning.

Who wrote, "Done With The Want"?
He asked, "How far will it take?"

MISCELLANEOUS: The question mark supercedes the comma that normally is used when supplying attribution for a quotation: "Who is there?" she asked.

QUOTATION MARKS (" ") The basic guidelines for open-quote marks (" ") and close-quote marks (" ").

DIRECT QUOTATIONS. To surround the exact words of a speaker or writer when reported in a story.

"I have no intention of staying," he re-
plied. "I do not object," he said, "to the tenor of the report."

"A penny saved is a penny earned." Franklin said, "A penny saved is a penny earned."

A speculator said the practice is "too conservative for inflationary times."

UNUSUAL SITUATION: A word or words being introduced to quote a proper noun may be placed in quotation marks on first reference.

Broadcast frequencies are measured in "kilohertz."

Do not put subsequent references to "kilohertz" in quotation marks.

See the foreign words entry.

AVOID UNNECESSARY FRAGMENTS: Do not use quotation marks to report a few ordinary words that a speaker or writer has used.

Wrong: The senator said he would "go home to Michigan" if he lost the election.
Right: The senator said he would go home to Michigan if he lost the election.

PARTIAL QUOTES: When a partial quote is used, do not put quotation marks around words that the speaker could not have used.

Suppose the individual said, "I am horrified by your slovenly manners.
Wrong: She said she was horrified at their slovenly manners.
Right: She said she was horrified at their slovenly manners.

More practical: Use the full quote.

QUOTES WITHIN QUOTES. Alternate between double quotation marks (" " ) and single marks (’ ’). See ellipsis.

"Will you go?"
"Yes, sir."
"What?"
"Thursday."

NOT IN Q-AND-A: Quotation marks are not required in formats that identify questions and answers by Q- and A-:

Q: See the question mark entry for example.

NOT IN TEXTS: Quotation marks are not required in full texts, condensed texts or textual excerpts. See ellipsis.

COMPOSITION TITLES: See the composition titles entry for guidelines on the use of quotation marks in book titles:

NICKNAMES: Place the nicknames entries.

IRONY: Put quotation marks around a word or words used in an ironical sense. The "debate" turned into a free-for-all.

COMMAS WITH QUOTES: Place commas outside quotation marks.

Note that the semicolon is used before the final and in such a series.

Another application of this principle may be seen in the cross-references at the ends of entries in this book. Because some entries themselves have a comma, a semicolon is used to separate references to multiple entries, as in: See the felon, misdemeanor entry; pardon, parole, probation; and prison, jail.

See the dash entry for a different type of connection that uses dashes to avoid multiple commas.

TO LINK INDEPENDENT CLAUSES: Use a semicolon when a coordinating conjunction such as and, but is for is not present. The package was due last week; it arrived today.

If a concluding conjunction is present, use a semicolon before it only if extensive punctuation also is required in one or more of the independent clauses. They pulled their boats from the water, unbugged the retaining walls, and boarded up the windows, but even with these precautions, the island was hard-hit by the hurricane.

Unless a particular literary effect is desired, however, the better approach in these circumstances is to break the independent clauses into separate sen-
tences.

PLACEMENT WITH QUOTES: Place semicolons outside quotation marks.
BIBLIOGRAPHY

Following are reference books used in the preparation of the Associated Press Stylebook. They are the accepted reference sources for material not covered by the Stylebook.

First reference for spelling, style, usage and foreign geographic names:

Second reference for spelling, style and usage:

Second reference for foreign geographic names:
National Geographic Atlas of the World, National Geographic Society, Washington, D.C.

First reference for place names in the 50 states:
U.S. Postal Service Directory of Post Offices; U.S. Postal Service, Washington, D.C.

For aircraft names:

For military ships:

For non-military ships:
Lloyd's Register of Shipping; Lloyd's Register of Shipping Trust Corp. Ltd., London.

For railroads:

For federal government questions:

For foreign government questions:

For the formal name of a business:
Standard & Poor's Register of Corporations, Directors and Executives; Standard & Poor's Corp., New York.

For religion questions:


Other references consulted in the preparation of the AP Stylebook:
Unit 2
Sumber Maklumat Berita Akhbar

Objektif Pembelajaran;

Pada akhir pembelajaran unit ini para pelajar akan dapat;

1. Menjelaskan sumber maklumat berkomputer.
2. Menerangkan peranan komputer dalam penganalisisan data.
3. Menerangkan sumber-sumber maklumat tradisional.
4. Menerangkan kaedah mengumpul berita.
5. Menjelaskan sumber berita perniagaan dan pengguna.

Topik Perbincangan Tutorial dan Latihan

2. Bincangkan bagaimana komputer membantu dalam penganalisisan data.
3. Terangkan bagaimana berita perniagaan diperolehi
4. Bincangkan kaedah untuk mendapatkan berita pengguna.
Sumber Bahan Pembelajaran Modul

Rujukan yang digunakan sebagai bahan pembelajaran pada modul Unit 2 ini adalah sebagai berikut:

1. *Sources and Searches (m.s.60)
   Business and Consumer News (m.s.78)*
   Sumber:
   Brooks, Brian S., George Kennedy, Daryl R.
CHAPTER 7

SOURCES AND SEARCHES
When Elliot Grossman of the Allentown (Pa.) Morning Call tried to document abuses of parking privileges by local police officers, he sifted through thousands of paper records to prepare his story. Grossman discovered that over the years a scam had allowed hundreds of police officers to park their private cars almost anywhere simply by signing the backs of the tickets and sending them to the Allentown Parking Authority. Any excuse, it seemed, would suffice for one of Allentown’s finest.

Some data on parking tickets was available on computer, but the Parking Authority refused to release the computer tapes necessary for a quick analysis. So Grossman, with the help of a news clerk and reporting interns, decided to do it the hard way. He set out to build his own database to document the extent of the problem.

For two weeks, Grossman and his helpers sat at laptop computers in the offices of the Parking Authority and entered data on the type of violation, location of the vehicle, date and time of violation and license plate number. In many cases, other notations were made on the officer’s badge number or the reason the officer was parked at the location. The result was a body of information that allowed Grossman to confirm his suspicions that many of the tickets were dismissed without good reason.

What had begun as a rule allowing the cancellation of tickets for officers on official business had grown into a local scandal, and Grossman was able to expose it.

Grossman’s experience is one example of many that show how the best reporters in our business have embraced the considerable capability of personal computer technology. Once the domain of investigative reporters, computer skills are now vital in all areas of the news business. Today, no reporter who hopes to succeed in the profession can afford to be without skills in searching internal and external computer databases and building his or her own databases and spreadsheets. These skills, in addition to more traditional library search skills, are among the essential tools of today’s working journalist. Like the carpenter who must know how to use a hammer and saw, the journalist must know how to use words and computers.

Fine-tuning computer skills is the topic of entire books and college courses. In this chapter, however, you will be introduced to the most common computer-assisted techniques employed by reporters and editors.

**Using Computers**

Reporters and editors of today have a wealth of information available at their fingertips. To access it, they merely have to become comfortable with using computers. In addition to making raw data available, computers help reporters organize and analyze information.
Sources of Computer Information

From the news library in your local office to national databases of published newspaper, magazine and broadcast stories, the amount of on-line information is staggering.

Primary sources of computerized information include:

1. The news library maintained by your own publication or broadcast station (often called the morgue).
2. The public information utilities (CompuServe, America Online, Prodigy, Delphi and others).
3. The Internet, an international communications network that is an incredible, if difficult to navigate, source of information.
4. The commercial database services (Dialog, Lexis/Nexis, WorldText and others).
5. Government databases (city, county, state and federal).
6. Special-interest-group databases (those created by organizations with a cause).
7. CD-ROMs.
8. Self-constructed databases (such as the one created by Elliot Grossman) and spreadsheets.

Let's explore the usefulness of each in more detail.

Your News Library: The Place to Start

Computer databases are a 20th-century marvel that good reporters and editors have learned to cherish. Before they were available, doing research for a story was a laborious process that involved a trip to the newspaper, magazine or broadcast station library to sift through hundreds or even thousands of tattered, yellowed clippings. Too often, clippings disappeared, were misfiled or were misplaced, making such research a hit-and-miss proposition. Despite those shortcomings, the library was considered a valuable asset. Reporters were routinely admonished, "When you are assigned to a story, first check the morgue to see what's already been written about the subject."

You will still hear that advice in news rooms today, but most of today's news libraries are computerized, which virtually ensures that an item will not disappear and will be easier to locate. Typically, you can do a check of the computerized library from your own computer, which makes it easier than ever to do good background work on a story. Your ability to search the library is limited only by your skill with search techniques.

News libraries are what computer experts call full-text databases, which means that all words in the database have been indexed and are searchable. Such capability gives you incredible flexibility in structuring searches using what is known as Boolean search commands. Boolean operators such as AND, OR and NOT allow you to structure the search to find material most closely related to the subject being researched. For example, if you are interested in finding articles on
South African President Nelson Mandela’s visits to the United States, you might issue this command on the search line:

Mandela AND United Adj States

The computer would then search for all articles containing the word “Mandela” that also contained the words “United” and “States” adjacent to each other. In this case, AND and Adj (for adjacent) are the Boolean operators used. Such a search would produce all articles on Mandela and the United States, but would exclude any articles involving Mandela and the United Arab Emirates, despite the presence of the word “United.” (It’s not adjacent to the word “States.”)

The result of such a search in most cases would be a report from the computer telling you how many articles match your search criteria:

Search found 27 articles. Would you like to see them or further narrow your search?

At this point, you would have the option of further limiting the search (by date, for example) or reading all 27 articles.

It is important to remember that computers aren’t really very smart. In our sample search, an article on Mandela’s visit to Miami that did not contain the words “United States” would not have been found. Therefore, it is important to understand the limitations as well as the power of computer-assisted database searching. Good reporters quickly learn to take into account such possibilities and learn to recast their searches in other ways.

There are other limitations. Most library databases do not allow you to see photos, nor can you see articles as they appeared in the newspaper or magazine. Nor do most current systems permit you to hear how a broadcast story was used on the air. Instead, you have access only to a text-based version of what appeared. That limits your ability to learn how the story was displayed in the newspaper or magazine or read on the air.

Some newer library computer systems overcome these disadvantages by allowing you to call graphical reproductions of the printed page to the screen. You can view photographs, charts and maps in the same way. In broadcast applications, more and more libraries permit storage of digital video and sound clips. As such systems proliferate, the shortcomings of present computer libraries will disappear. Despite current limitations, few veteran reporters would be willing to return to the days of tattered yellow clippings. They know that computerization has made the library a more reliable source of background information.

Thus, the best reporters of today do what good reporters have always done: Check the morgue first. They simply do it with computers.
The Public Information Utilities

Some might consider it strange to think of CompuServe, America Online, Prodigy, The Microsoft Network, eWorld and Delphi as useful sources of information for reporters. Don’t tell that to reporters who have used them.
The PINs, which we introduced in Chapter 2, are accessible to anyone with a computer and modem. Designed as services for the general public, they contain forums for discussions on topics ranging from genealogy to stamp collecting to sports. Forum participants exchange messages on every conceivable topic. Some even write computer software that facilitates the pursuit of their passion, and they frequently make that software available to others interested in the topic.

Such forums provide fertile information to reporters attempting to research a story. If you are assigned to do a story on genealogy and know nothing about the subject, what better way to gauge the pulse of those passionate about the subject than by tapping into their discussions? By logging on to one of the public information utilities you can do just that.

Or if you are seeking to interview those who participated in World War II’s Battle of the Bulge, try posting a request for names on one of these services. Chances are you will be inundated with names and telephone numbers of individuals or various veterans’ groups that would be delighted to help.

The popularity of such services among those with computers is almost impossible to overstate. What people like about the public information utilities is that they do what radio talk shows do—give people a forum in which to exchange ideas with those who share similar interests. Writing in *Editor & Publisher*, Barry Hollander, a journalism professor at the University of Georgia, contrasts the skyrocketing popularity of talk radio with the continuing decline of newspaper circulation:

> Newspapers used to be an important part of what bound communities together, a common forum for ideas and discussion. But as communities fragmented along racial and demographic lines, newspapers have done a better job of chronicling the decline than offering ways to offset the trend. A sense of connection is needed. Newspapers and [their] electronic editions in particular, offer one opportunity to bring people together in ways similar to talk radio.

Over the years, newspapers, magazines and broadcast stations have attempted to connect with their readers and listeners by doing people-on-the-street interviews. Interviewing people at random seldom produces good results because often those interviewed know nothing about the topic or don’t care. By tapping into the forums on the public information utilities or on the Internet (which we shall discuss later in this chapter), you are assured of finding knowledgeable, conversant people to interview.

But the public information utilities are much more than a good source of people to interview. Most have news from various newspapers and wire services, and information on subjects as diverse as travel and where to attend college. Most also have the full text of an encyclopedia on line. Some contain photos as well.

The largest and most useful of these services almost certainly is CompuServe, but it is also the most expensive. For a monthly fee, you can join any of them, but CompuServe adds charges for each minute
you are connected to the service. Prodigy and America Online rely primarily on monthly fees for their income, although there are extra charges for heavy electronic mail usage or access to special portions of the service. Prodigy, for example, carries Access Atlanta, an electronic information service prepared by the staff of the Atlanta Journal and Constitution. There is an additional charge for monthly access to that service.

Other newspapers, including the San Jose Mercury News and the Chicago Tribune, and magazines, including Time, have allied with America Online. The St. Louis Post-Dispatch has opted to work with Delphi. Still others, like the Kansas City Star, have chosen to create their own public information utilities. The Star’s service, called StarNet, is designed to complement the daily newspaper and the Star’s popular audio service, StarTouch. Broadcast stations are exploring similar possibilities.

All of these initiatives represent efforts to expand services and to explore ways to reconnect with the public. With their huge amounts of easily accessible material, they are also useful sources of information for reporters and editors.

The Internet: Information Superhighway

When the administration of President Bill Clinton entered office, it did so with a promise to create an information superhighway on which the public could exchange information and ideas in a way never before possible.

What many soon came to realize was that construction of the information superhighway was already under way. It is known as the Internet, a creation of the federal government and universities in the United States. The Internet has now spread worldwide, and it offers most of the advantages envisioned by the Clinton administration.

The Internet is not a single computer network but rather a series of interconnected networks throughout the world. And, while commercial content initially was banned, more than half of the Internet’s users are now estimated to be employees at companies throughout the world. The presence of advertising on the Internet, while sparking controversy, has gradually come to be accepted.

Like the public information utilities, forums for exchange of ideas and information are the Internet’s most popular item. But the Internet’s forums are far more comprehensive than those on the public information utilities. You can find forums on the Internet on topics as diverse as journalism in the Baltic countries and the French film industry.

But the Internet also serves as a significant source of easily accessible information in literally thousands of databases. You can access the databases of many federal and state agencies, which increasingly are making information available through the Internet. These include such useful items as the U.S. census, agricultural crop data and huge amounts of weather and climate data.

Access to the Internet in the past was limited largely to universi-
ties, government agencies and large corporations. In recent years, however, many companies have started selling Internet access to individuals and smaller companies in the United States. This has made it possible for newspapers, magazines and broadcast stations to provide Internet access for reporters in their news rooms.

Some of the limitations of the Internet also have been overcome. Because the Internet is a collection of many different types of computer systems, it was not designed with ease of use in mind. This often led to frustration as users tried to grapple with many different ways of accessing information.

More recently, programs such as Gopher developed at the University of Minnesota and named for that school's sports mascot, have simplified Internet access. Increasingly popular are programs that provide a graphical user interface to the Internet. These include Mosaic and Netscape. Such programs provide a consistent user interface to all Internet sites that conform to standards. Collectively, they form the World Wide Web.

The Internet is a powerful tool for reporters and editors willing to invest time in learning to use it. Further, it is becoming a popular publishing mechanism. More and more newspapers and magazines are creating Internet sites and posting material there, often as a means of attracting consumers to their more profitable traditional products.

The Internet also serves as an excellent medium for transmitting photos and even audio and video clips. It's possible to tap into the Louvre's Internet site and see paintings from that famous collection in full color. Programs such as Mosaic and Netscape make it easier to access such archives.

Many observers of the media industry believe that in the future much news and information will be consumed through an information appliance in the home capable of giving the consumer a choice of full-text, full-motion video and audio. Imagine a computer capable of providing television, and the possibilities become clear. On one device you could read the text of a presidential address or see it being delivered. On that same device, you might later watch a movie or order your groceries.

That's the information superhighway envisioned by so many, and the Internet is its forerunner. The wise journalist is in touch with what's possible today while waiting for the full potential of this powerful new medium to develop.

The Commercial Database Services

When newspapers and magazines entered the computer era in the early 1970s, publishers were quick to realize the potential value of saving and reselling previously published information. Newspapers and magazines quickly began selling access to their archives by establishing alliances with companies founded for that purpose.
Unlike the public information utilities and the Internet, the commercial database services rely totally upon revenue derived from retrieval of previously published information. There are no discussion forums for users.

Mead Data Central's Lexis/Nexis service has become the most popular of those services. It provides full-text retrieval of information published by hundreds of newspapers and magazines. Nexis, the news-retrieval service, is paired with and often sold with Lexis, which provides full-text data on court decisions at both the federal and state levels. Both are extremely useful sources of information for reporters and editors.

Another popular commercial service is Dialog, which has a larger magazine database than Nexis but contains the full text of fewer newspapers. Dialog began as an index service that provided citations and brief abstracts of published material but required the researcher to retrieve the magazine or newspaper itself to read the full text.

Increasingly, Dialog databases are full-text, which makes them more useful to journalists. Reporters and editors working on deadline seldom have time to visit the public library to find a magazine. But if the material is readily accessible by computer and modern in full-text format, the time required to conduct a search and retrieve a document is manageable.

VuText is another popular commercial service. It contains the full text of newspapers from throughout the country and is owned by Knight-Ridder, one of the nation's most respected newspaper publishing companies.

In all cases, access to these services is expensive because connect-time charges are imposed. For that reason, newspapers and magazines often limit access to the news librarian, who conducts searches at the request of reporters and editors. The justification for this practice is that librarians, who presumably are better trained in search techniques, will be more efficient in the use of precious connect time. More and more newspapers, however, are making direct access available to reporters and editors on the theory that database searching has become an essential tool of the journalist's trade. Each reporter is then monitored for excessive use of connect time.

On many topics, searching your own news library will not be sufficient. If U.S. Rep. Pat Schroeder is making her first appearance in your community and you have been assigned to cover her, your morgue probably won't help; little will have been written about her in your city. It probably would be much more useful to read recent articles published in Schroeder's home state of Colorado. By doing so, you will be armed with questions to ask about recent events of interest to her. In such situations, the national commercial databases are invaluable.
tations. Some sports stories, for example, never mention the sport but assume the reader will recognize the team names and make the association. As a result, if you search for all stories on soccer, there's no guarantee you'll find them all.

It may have been published, but that doesn't mean it is accurate. History is littered with incidents of newspapers quoting each other's inaccuracies.

You seldom have a good idea whether the reporter who wrote an account has any real knowledge of the subject matter. If you lift information from a source without such knowledge, you may introduce an inaccuracy.

Databases aren't infallible. The information in them is entered by humans who are susceptible to mistakes. Some material is even deliberately misleading. Databases occasionally are doctored in an attempt to prove a position or promote a cause.

Government Databases

For years, government agencies have maintained large databases of information as a means of managing the public's business. They cover almost every conceivable service that government offers, from airplane registration and maintenance records to census data to local court records. They are maintained not only by the federal and state governments, but also by even the smallest of city and county agencies.

Because most of these databases were begun many years ago, they often reside on large mainframe computers or on dedicated minicomputers. Data are stored in various file formats, and it is often difficult to access the information. Independent analyses of the data once were impossible because they were controlled by government agencies. Further, few newspapers had the resources or the computer on which to do independent analyses.

After the introduction of personal computers in the early 1980s, reporters began finding ways to interpret mainframe data. A breakthrough technology involved the purchase of nine-track mainframe data tapes from government agencies and subsequent analysis on personal computers equipped with nine-track drives. Several Pulitzer Prizes were won using this technique, and soon the National Institute for Computer-Assisted Reporting was established at the University of Missouri to spread word about the technique. Suddenly, reporters had the technology at their disposal to make better use of existing open records laws, both state and federal.

Among the reporters taking advantage of the technology is Penny Loeb. When she worked for New York Newsday, she used a computer analysis of tax and property records to reveal an astounding story: The City of New York owed $275 million to taxpayers as a result of overpayments on real estate, water and sewer taxes. To get that story, Loeb had to analyze millions of computer records. Doing that by hand would have consumed a lifetime, but with the assistance of a computer, Loeb accomplished the task in a matter of weeks.

Still, Loeb cautions against expecting instant stories.

Don't just go get a computer tape and expect a great story. You need a tip that there is a problem that computerized data can confirm. Or you may have seen a problem occur repeatedly, such as sentencing discrimination. The computer can quantify the scope.

Analyses of this type usually are done with relational database programs. Relational database programs, unlike simpler flat-file databases, permit the user to compare one set of data to another. A classic example would be to compare a database of a state's licensed school bus drivers to another database of the state's drunken driving convictions. The result would be a list of school bus drivers guilty of such offenses.

After the introduction of this technology, investigative reporters
were the first to use it. But once such databases are placed in easily accessible computer form, you can use them in your day-to-day work just as easily. For example, you might want to analyze federal records on airplane maintenance to produce a story on the safety record of a particular airline. If the records are maintained in an easily accessible format, the next time an airplane crashes it will be possible to call up the complete maintenance record of the aircraft merely by entering the plane’s registration number. Such information can be extremely useful, even in a deadline situation.

Another common use of computers has been to compare bank records on home mortgages to census data. By tracking how many mortgages are issued to homeowners in predominantly black or Hispanic areas, reporters have been able to document the practice of redlining, through which banks make it virtually impossible for minorities to obtain loans.

Again, such records are useful even after the investigation is complete. Access to driver’s license records, census data, bank records and other forms of data can be used daily to produce news stories, charts, maps and other graphic devices. Numbers can be useful in helping to tell a story. They can be particularly effective if used as the basis for charts to illustrate the impact of the numbers.

Special-Interest Databases

Numerous special-interest groups have discovered the usefulness of placing information in computerized databases, and they are eager to make journalists aware of the existence of that information. Some of that material may be quite useful; indeed, it may be unobtainable from other sources. But just as journalists must be wary of press releases issued by organizations promoting a cause, they must be equally wary of information in such databases. It is important to remember that organizations of this type will promote their perspective on a topic, often without any concern for balancing the information with opposing views.

CD-ROMs As a Source of Information

During the past few years massive amounts of information stored on compact disks have become a terrific new source of information. Encyclopedias, dictionaries, census data and thousands of other titles are available on CD-ROMs, which serve as an efficient and inexpensive way to store vast amounts of information. One such title is the CIA World Fact Book, which lists detailed information on each nation in the world. CD-ROM titles can be quick and effective references for the journalist on deadline.
Self-Constructed Databases

Like Elliot Grossman, reporters occasionally find that the data they want cannot be obtained from government agencies or private businesses. Despite open-records laws at the federal and state levels, public officials often find ways to stall or avoid giving reporters what they want and need. Further, some things just aren’t available in databases.

Like Grossman, reporters who find themselves in that predicament sometimes resort to analyzing data after entering it by hand. That’s a time-consuming process, but it can be effective. If your knowledge of computer programs is limited, consult with computer experts in your news organization. They will be able to recommend an appropriate tool.

If much of what you are indexing contains textual material, you will need a free-form database. A popular program of that type among reporters is AskSam, which has been adopted by many of the nation’s leading investigative reporters. AskSam makes it easy to construct a database of quotations, notes or similar material. Many database programs do not handle such material so easily.

If you need to create a simple list of names, addresses and telephone numbers, a flat-file database might be best. Relational database comparisons, as we have discussed, require more sophisticated programs such as Microsoft’s FoxPro or Borland’s Quattro Pro.

Many reporters also are turning to spreadsheets to help them sort through the complexity of government or corporate financial data. A business reporter might use a spreadsheet program to spot trends in the allocation of resources or changes in sources of income. After you have collected data covering several years, a spreadsheet program, which can easily create graphs from the data, makes it easy to notice trends that otherwise might go undetected.

Similarly, the government reporter might use a spreadsheet to spot changes in allocations to various city, county, state or federal departments or agencies.

New uses of computers in the coverage of news are being tried daily. Today’s best reporters keep abreast of technology for that reason.

How Computers Assist in Data Analysis

Earlier in this chapter, we described how some reporters have used computers to produce extraordinary stories. Let’s examine one such use in more detail as described by John Ullmann, former assistant managing editor of the Star Tribune in Minneapolis-St. Paul and now a consultant to that newspaper. Computers, Ullmann says, have
helped to elevate the quality of journalism practiced at the Star Tribune.

As an example, he cites an investigation by reporters Tom Hamburger and Joe Rigert that uncovered abuses in minority contracting programs. The use of computers made it possible for them to achieve an unusual depth. Instead of simply citing a litany of problems in contracting programs, computers enabled the reporters to find patterns, provide context and indict an entire system rather than just individuals and companies within that system.

Hamburger and Rigert found that front firms for big contractors had captured more than 25 percent of the $179 million awarded to Minnesota companies supposedly controlled by women and minorities in the early 1980s. They also found that two-thirds of the money earmarked for highway-construction companies run by women actually went to firms owned by female relatives of well-established male contractors.

Ullmann details how the computer helped:

Background information. Through a database search conducted by the newspaper's library staff, Hamburger and Rigert obtained articles on abuses and investigations involving similar programs in other states. They also got information on states that appeared to be running model operations. From this search, they were able to determine that reporters and government specialists had completed few investigations of minority contracting programs. A legislative database gave the reporters a comprehensive history of federal votes and committee hearings on the subject and identified key critics of the program.

Organization and retrieval. In their newspaper's computer system, the reporters established a filing system with an index of subjects and lists of documents and sources. By referring to their subject-matter index, which was cross-referenced to documents and interviews, they were able to manage the large volumes of information they collected, establish a chronology of events, prepare for interviews and organize for the writing phase. They also were able to use the computer's search function to pick out references to specific companies or individuals.

Polling and tabulation. Working with the newspaper's poll division, Hamburger and Rigert devised a census survey of all minority contractors certified in Minneapolis. The results were placed in a computer to speed up the tabulation of findings and provide breakdowns of responses from various groups. The survey found that women and minority contractors thought competition from front companies was hurting their businesses and that the government wasn't helping. The poll, in effect, confirmed what Hamburger and Rigert already had learned.

While reporting on the crash near Reno, Nev., of a plane chartered by Minnesotans, Rigert also showed how effectively computers can be used on deadline. A database search revealed that the type of
plane that had crashed, a Lockheed-Electra, had the worst fatal-
accident rate of any aircraft in common use.

With the report, other data from the search and information ob-
tained on the telephone, Rigert was able to report in the next edition
that 10 percent of Electras had been involved in fatal crashes, that the
airplanes had the worst fatal-accident rate on record and that Electras
had a history of mechanical problems. He also was able to produce a
chart of each fatal crash dating back to 1959. The chart included the
cause of each crash and the number of fatalities.

Yet another example: Also in Minneapolis, a challenger in the
political race for prosecuting attorney accused the incumbent of be-
ing a weak plea bargainer. Under plea bargaining, a person charged
with crimes agrees to plead guilty to a lesser offense than the one
with which he or she was originally charged. The state thus saves the
time and expense of a trial and the accused often draws a lighter sen-
tence. The Minneapolis incumbent, of course, disagreed with his op-
ponent. Star Tribune reporter Eric Black decided to reduce the
rhetoric to statistics to see which candidate was correct.

Black found a state agency that maintained highly detailed sta-
tistics on criminal justice matters. But before he sought the data for
which he was looking, he interviewed both candidates. He asked the
challenger, "If you’re right about your opponent’s weak plea bargain-
ing, how would that show up statistically and with whom would it be
reasonable to compare him?" Black asked the incumbent, "If you’re
right and you have a strong record on plea bargaining, how would
that show up statistically?"

Plea bargaining can be complicated, and the story that eventu-
ally was written contained caveats about the risks of a statistical ap-
proach in such a complex area. But Black was able to devise a valid
plan of measurement that both candidates agreed in advance would
be a fair measure of the incumbent’s record.

The analysis showed that in comparison with prosecuting attor-
ney in neighboring counties, the incumbent’s record was strong.

Black found other interesting material in the statistics that shed
considerable light on the overall performance of Minnesota's judges
and prosecutors. In fact, half of the defendants who came into the
criminal justice system facing prison terms were able to avoid incar-
carceration because of plea bargaining or leniency of judges. The chief
justice of the Supreme Court, the chairman of the state Sentencing
Guidelines Commission and legislators were disturbed by the article’s
findings.

Both stories appeared on Page One of the Star Tribune. The first
allowed readers to go beyond the campaign rhetoric. The second
allowed them to pierce the veil surrounding the criminal justice
system.

The key, though, is the reporter’s ability to learn how to make
technology work in his or her favor. Black’s study may have been use-
less had he not managed to get the candidates to agree on a valid means of measurement.

Such inventive uses of the computer are not limited to Minneapolis, of course. Although large metropolitan newspapers have been leaders in the field, smaller newspapers are beginning to realize the importance of tapping into the wealth of information available through databases. The reporter who fails to learn what databases can do soon will be outclassed.

**Traditional Sources of Information**

As critical as the use of computers may be in modern journalism, more traditional sources of information—reference books, dictionaries, encyclopedias—still play an important role in the production of the daily news product. Good reporters and editors make a habit of checking every verifiable fact. Sometimes those facts are checked through the use of computer databases; more often they are checked in books. Here is a list of 20 commonly used references:

1. **City directories**. These can be found in most cities. They provide the same information as the telephone directory but also may provide information on the occupations of citizens and the owners or managers of businesses. Useful street indexes provide information on the names of next-door neighbors.
2. **Local and area telephone directories**. Used for verifying the spelling of names and addresses. These usually are reliable, but they are not infallible.
3. **Maps of the city, county, state, nation and world**. Local maps usually are posted in the news room. Others may be found in atlases.
4. **State manuals**. Each state government publishes a directory that provides useful information on various government agencies. These directories sometimes list the salaries of all state employees.
5. **Barlett’s Familiar Quotations** (Little, Brown).
10. **Facts on File** (Facts on File Inc). Weekly compilation of news from metropolitan newspapers.
11. **Guinness Book of World Records** (Guinness Superlatives). World records listed in countless categories.
14. **Statistical Abstract of the United States** (Government Printing Of-
15. Webster's Biographical Dictionary (Merriam).
16. Webster's New World Dictionary of the American Language, Second
17. Webster's Third New International Dictionary. Unabridged dictionary
recommended by AP and UPI.
20. World Almanac and Book of Facts (Newspaper Enterprise Associa-
tion). Published annually.

These useful publications, and many others like them, enable re-
porters to verify data and to avoid the unnecessary embarrassment
cau by errors in print.

Finding the Story

Computer databases, reference books, CD-ROMs and similar re-
source materials not only serve as excellent sources of background
material for journalists, but also serve as sources of ideas for stories.

Not every story is dumped into a reporter's lap. Editors provide
some ideas; readers provide others. Most ideas, though, are the result
of an active imagination, a lively curiosity and a little help from
friends. Journalists soon learn how stories written for other publica-
tions can be recast for their own. They get in the habit of carrying a
little notebook to jot down ideas when something somebody says
strikes a responsive chord.

But even for good journalists, the wellspring of ideas sometimes
dries up. Bank these 10 sources of story ideas, good for any time and
any place, for the day that happens to you:

1. Other people. As a journalist you meet many persons. What are they
talking about when they aren't talking business? What have they
heard lately? Journalists have to listen, even when it means eaves-
dropping while having a cup of coffee. What interests people? There
is no better source of story ideas than the people you meet while
you are on duty. They are, after all, your readers.
2. Other publications. Stories are recycled across the country. Read
other newspapers, magazines, books, pamphlets and the magazines
and newsletters of businesses and organizations.

Not all stories will work in every community. You have to know
your readership. A story about urban renewal, for example, would
attract more attention in New York than in Helena, Mont. The prob-
lems of water supply in the West could not be adapted to make a
story on the East Coast. But a story about the federal government's
hot-lunch program probably could be done equally well in New York,
Kansas and California.

When you are reading other publications for ideas, remember
that you should not duplicate a story. You are looking for ideas.
Think of a new angle.

1. News releases. Some news releases from public relations people are
used, but many of them are not. Yet they can be a valuable source of
story ideas. News that one company has posted increased profits
may be worth one or two paragraphs; news that several companies
in your community are prospering may be a front-page story. A
handout stating that an employee received a 40-year pin may be
worth a follow-up.

2. A social services directory. Many cities and counties have a composite
listing of all agencies providing social services. Look beyond the
pages. There are stories of people serving—or not serving—resi-
dents. Each of those agencies and their clients is a story.

3. Government reports. Flowing from Washington like floodwaters are
pages and pages of statistics. Behind every statistic, however, is a per-
son. And every person can be a story. The census reports, for in-
stance, list not only the number of people in a community but also
their income and education, how many can they own, whether they
rent or own a house. They tell much more, too. Find out what, and
you have a treasure chest of stories.

4. Stories in your own newspaper. Many a stream has yielded gold
nuggets after the first wave of miners has left. Newspapers some-
times play bit-and-run journalism. Ask yourself if the human-inter-
est angle has been reported adequately. When your newspaper is
concentrating on the election winners, maybe you can get an inter-
esting story by talking to the losers and their supporters. After the
story of the two-car accident has been written, perhaps there is a
feature on the victims whose lives have been changed. And when
the unemployment statistics are reported in your paper, remember
that behind each of those numbers is a person without a job.

News stories are not the only source of ideas. Read the records
column: Can you spot a trend developing in the police report sec-
ton or in the birth or divorce listings? Is the divorce rate up? Have
several crimes been committed in one neighborhood?

5. Advertisements. In advertisements, particularly the classifieds, you
may find everything from a come-on for an illegal massage parlor to
an auction notice from a family losing its home. Be attentive to local
radio and TV commercials, too. And look through the yellow pages.
Your fingers might walk right up to a story.

6. Wire copy. Browse through the copy available from your wire ser-
dices. Are there stories that can be localized? When a story comes
across the wires describing the increase in the rate of inflation, you
should ask how the people in your community will be affected. Or
if a foundation reports that Johnny cannot read, you should talk to
your local education officials. Can the Johnny’s in your community
read any better than the national average?

7. Local news briefs. Usually reports of local happenings are phoned in;
sometimes they are brought in, written longhand on a piece of
scratch paper. News of an upcoming family reunion may or may not
be printed, but the enterprising reporter who notices in the infor-
mation that five generations will attend the reunion probably has a
story that will receive substantial play in the paper. A note that the
Westside Neighborhood Association is planning its annual fundraiser may result in a feature on how the neighbors plan to raise funds to upgrade recreational facilities in their area.

The local news brief as a source of stories is often overlooked. A city editor once received a call from a man who said he thought the paper might be interested in a story about his daughter coming to visit. The city editor tried to brush him off. Just before the man hung up, the editor heard, “I haven’t seen her in 32 years. I thought she was dead.”

# You. In the final analysis, you are the one who must be alert enough to look and listen to what is going on around you. Ask yourself why, as in, “Why do people act the way they do?” Ask yourself what, as in, “What are people thinking about? What are their fears, their anxieties?” Ask yourself when, as in, “When that happened what else was going on?” And wonder about things, as in, “I wonder if that’s true in my town.”

Reporters who are attuned to people rather than institutions will find the world around them a rich source of human-interest stories. Do not tune out.


IRI Journal. This monthly magazine is available from Investigative Reporters and Editors, Columbia, Mo. It offers regular articles on the use of computers in the news-gathering process.

1. Choose any story in your local newspaper, and tell how that story could have been improved with a database search.
2. If you were interested in determining where Apple Computers Inc. is located and the name of its president, where would you look? What other sources of information might be available?
3. Write a one-page biographical sketch of each of your two U.S. senators based on information you retrieve from your library or a database.
4. Using the Internet, which is readily available at most colleges and universities, find information on the following:
   a. The census of Rhode Island in 1990.
   b. The size of Rwanda in land area.
   c. The latest grant awards by the U.S. Department of Education.
   d. The names of universities in Norway that provide outside access via the Internet.
   e. The name of an Internet site that contains the complete works of Shakespeare.
   f. The name of an Internet site that contains federal campaign contribution data.
Every story is a business story. A year after Reggie Lewis, captain of the Boston Celtics basketball team, died of a heart attack, the Wall Street Journal ran an unusually long story detailing the fiscal decisions that may have contributed to his death.

Protecting the reputation of a local hero was one motive for keeping drug use quiet, according to the Journal, but there was also a lot of money involved. More than $15 million in insurance coverage of Lewis’ contract was at stake. If doctors proved that Lewis’ heart disease was caused by drugs, the insurance company wouldn’t have to pay. Furthermore, the team’s parent company, the Celtics Limited Partnership, was in the midst of a $30 million transaction that would have allowed it to buy a television station. A drug-related scandal, it was felt, could drive many bankers away.

The Lewis family and his team collected on the policy. In the fiscal year ending June 30, 1994, the partnership posted record earnings, boosted in part by $5.6 million in proceeds from Reggie Lewis’ life insurance. Therein lies the business story.

Sports is obviously big business, but if you look closely, virtually every aspect of life is about business. Everything that is not run by the government is run by some kind of private enterprise. If you open your mind to business journalism, it is much less challenging to find stories than it is to narrow your focus.

Business stories are showing up all over the newspaper. There was a time when business was sandwiched between the comics and the classifieds, but now stories about Federal Reserve interest rates routinely make the front page. Why? Because readers want to know where interest rates are headed before they buy a car or invest in a house or stocks.

Page One stories have included one on the impact of the Republican-controlled Congress on America’s pocketbooks and one on how the unemployment drives up wages. For whatever reason, people are more interested in money matters today than they have been in the past, which causes a “chicken or egg” debate among business journalists: Does increased coverage of financial affairs create interest, or does increased interest inspire coverage?

Maybe it’s neither. Maybe journalists are finally recognizing the basic tenet: Every story is a business story.

Consider day care, for example. Two decades ago, day care wasn’t even a commonly used term. Today, as more and more children are born into two-wage-earner families, it is commonplace. But what happens if there aren’t enough day-care centers in your community? If parents can’t find a safe, nurturing place, they may choose not to work. If the price of day care jumps or the quality declines, it has a huge impact on thousands of workers.

And what if the government mandates that child-care workers should receive health insurance and sick days? What does that do to the price and availability of day care?
You see? Any story can be a business story.
Yet most business desks of the past limited themselves to movements in stock prices or the consumer price index. This put many readers to sleep and ignored the majority of the potential audience.

Stock prices are still valid, of course. Many investors and business people consult their daily newspapers for just those numbers. But today, more newspapers are making the effort to explain the numbers. As in other sections of the paper, they are focusing on what those numbers mean to the reader. Business journalists are also cutting out a lot of the jargon that often confused potential readers. Instead, they are explaining things in common-sense language that most people understand. As a result, readership—and the amount of ink publishers are willing to give business news—are on the rise.

So are stories about how to spend, save and invest money. Consumer stories, which include everything from how to save money on car repairs to how to invest an inheritance, are common.

The number of jobs in business journalism is also growing. Many newspapers have “Business Monday” sections, as well as special sections that focus on specific issues, like real estate or automobiles. There are dozens of magazines devoted to personal finance, consumer news and even the business of sports. Radio and television are also expanding their coverage. CNN and CNBC, for example, devote hours of air time to consumer and economic news. There also is a broad selection of trade publications that focus on specific industries. But to get a job on the business desk, you need to understand basic business terminology and basic math. You also need to learn how to read financial statements, which is surprisingly easy. Beyond that, you need the skills of any journalist: perseverance, curiosity and an ability to ask questions and get answers.

Preparing to Cover Business News

The range of business stories can be as broad as the range of business itself. A business story may be about promotions and retirements. It may concentrate on a company’s potential profits, of interest to investors and potential investors in that company. It can be a story about a new kind of instant camera that would interest not just shareholders of the company but potential buyers as well. It may deal with a drought in Kansas that affects the price farmers in Michigan will get for their wheat and the price homemakers in Florida will pay for English muffins.

These stories have obvious local angles. Sometimes, though, the local angle is not that obvious. The story about a decision by the Federal Reserve Board’s Open Market Committee to expand or tighten the money supply may seem far removed from your audience. But that decision can affect your readers’ ability to get a loan for a new car or house and the rate they pay for that loan. Or it can affect them in how
virtually every news story is a business news story. From this local bank worker, a reporter could learn a lot about the local economy, such as who's donating food and how many people are in need.

it adds to or subtracts from inflation. News of a sizable trade deficit for the United States may weaken the value of the dollar and increase the price of a Sony TV, a Volkswagen or a bottle of Cutty Sark Scotch whisky. It takes skill, but a good business journalist can make these seemingly esoteric stories clear and relevant to the audience.

Although many major corporate and economic decisions that affect us all are made in Washington, New York, Chicago and a few other major metropolitan centers, those cities do not have a monopoly on the creation and coverage of business news. Even in towns of a few thousand residents, businesses will be opening or closing, manufacturing plants will be increasing or decreasing production, hiring or firing employees. And those residents will be spending money for houses or cars, ski trips or Harris tweeds, or socking it away in the town's banks or savings and loan associations. There is a business story in every such development.

Business stories can be as bright and as interesting as any story in any other section of the paper. That is demonstrated regularly in such publications as the Wall Street Journal, the New York Times, the Chicago Tribune, Business Week and Fortune magazine. And it is becoming more common in small papers across the country. Here, for example, is the beginning of a York Daily Record story about a drive to increase financial regulation of cemeteries.
When Miriam Speck buried her husband Kenneth on Feb. 26, it was a sad day made sadder by the poor condition of the cemetery.

Her husband’s grave at Suburban Memorial Gardens had been dug that morning, and fresh, soggy equipment tracks were still visible near the grave when the family gathered around it.

“We literally stood there with mud gushing up over our shoes,” said Speck’s daughter Donna Sharp. Her mother sat in the only chair provided for the service, too, as she sank down in the mud.

It was a lousy way to say goodbye to a husband and father. But the unnecessary grief was not over. It would drag on for several more weeks, only to be punctuated by one final—and expensive—indignity.

During weekly visits to Kenneth’s grave, Speck and her daughter noticed it was not being maintained. The ground over the grave had sunk about a foot and water was standing in it. The fill-in dirt was still piled off to the side.

Six months after the burial, when the ground had thawed, mother and daughter took matters into their own hands. On a beautiful spring day they took a shovel to the cemetery to finish filling the grave themselves.

“It was horrible,” Sharp recalled. “It was terrible.”

While the two women were standing around the grave, the cemetery's caretaker drove up, Sharp said. He explained to them the bitter history of the cemetery, how the former owner, Don Snyder, had died last year leaving virtually no money to run it, and how the new owner was taking over.

The women were pleased that someone would be rescuing the cemetery, which is on Bull Road in Conewago Township. But their joy turned to anger once again when they found out the bronze grave marker the Specks had bought for $450 in 1977 was nowhere to be found.

Not only that, if her mother wanted a marker for her husband’s grave, she would have to buy one—for the second time—from the new owner.

Sadly, Snyder had died owing more than $350,000 in personal debt that was secured by the cemetery. He had also failed to set aside funds to cover purchases of vaults and grave markers he had sold to people before they were needed.

Similar situations around the state have led the state legislature to consider greater regulation of cemeteries and funeral homes.

**How to Report Business Stories**

What separates a business story from a soccer story—or, for that matter, a soccer story from a story about atomic particles—is the knowledge and language required to ask the right questions, to recognize the newsworthy answers and to write the story in a way that the reader without specialized knowledge will understand. A reporter who understands the subject can explain what the jargon means.

For example, the term “prime rate” by itself may be meaningless to a majority of newspaper readers. If the reporter explains that the prime rate is a benchmark interest rate banks quote to their cus-
"Money is the source of all power, the source of all evil" — and thus the source of good stories.

Deogun thinks his generalist background, both in liberal arts and in journalism, has prepared him well. Business writers need to understand the social and political context in which their subjects operate.

"If you are going to cover fly-fishing, you'd better know how to fish. But if you're a reporter, you can't be an expert in every field. You have to be able to deal with a wide range of topics.

Too much specialization in a field such as business can even be a handicap. The Journal serves an audience more involved in business than the audiences of most daily papers or broadcast outlets, but a reporter's job still includes a great deal of translating from the jargon of the specialist into everyday English.

A business reporter, Deogun understands, must be able to speak the technical language without falling into the trap of overusing it. "Most of your readers don't know that much about business," he observed.

Clear thinking and clear writing remain essential.

tomers and that it is a somewhat negotiable figure, readers can see that an increase of one percentage point in the prime rate could result in a higher rate of interest on a car loan or home mortgage.

But beware of writing in such simplistic terms that you tell your readers nothing useful. Besides failing your readers, you will damage respect for your newspaper in the business community. The Wall Street Journal avoids both traps by shunning jargon as much as possible and explaining any technical terms essential to the story. In one story, for example, the Journal explained the terms "federal Open Market Committee," "federal funds rate," "M1," "M2" and "Fed-reserve position." The sophisticated reader might know what these terms mean, but no doubt many of the paper's readers would not.

Former presidential economic adviser Gardner Ackley once said he would like to see two things in people covering economics and business news: first, that they had taken a course in economics, and second, that they had passed it. Financial journalist Louis Rukeyser urges newspapers to enlarge their "coverage of the nation's economic scene: reporting, analyzing and commentary of the highest order, adequately and prominently displayed."

A 1994 study by the First Amendment Center of the Freedom Forum called "The Headline vs. The Bottom Line: Mutual Distrust Between Business and the News Media" confirmed what business people and business journalists alike have long suspected: Neither trusts the other. "Journalists and business executives are not just adversaries," the authors say "Their relationship is too often characterized by lying and unfair treatment."

That conclusion was based on the fact that 38 percent of journalists responding to the questionnaire disagreed with the statement "Business journalists always treat their subjects fairly." And 69 percent of the business people responding disagreed with the statement "Businesspeople are always candid and truthful with reporters."

The study sheds light on business journalists' biggest challenge: how to get information from someone who does not legally have to tell you anything. It often takes much more clever reporting skills to coax a story out of a business source than it does out of a government official. After all, almost all government information is open to the public. Many business records are not.

As John Seigenthaler, founder of the First Amendment Center, pointed out, "There's a feeling among business executives that the profit motive simply isn't understood as being as America as apple pie by numbers of journalists."

Among journalists, on the other hand, "There's a strong sense that business executives malinger, are not responsible and for the most part misrepresent and even more often refuse to communicate," he said.

The mistrust that many business people have of the press can
make it difficult to cover stories adequately, even when it would be in their interest to see that the story is told. Or, if executives are willing to talk, they may become angry if the reporter quotes an opposing point of view or points out a wart on the corporate visage.

The best antidote a reporter can use against this animosity is to report fairly and accurately what a business is doing and saying. By always being fair, you usually can win the trust and confidence of business people even if they reserve admiration for someone who can squeeze a few more cents of per-share profits out of the third quarter.

Because business executives tend to be cautious when it comes to talking with reporters, it may help you to dress more like a business manager than a social protester. That does not mean that you have to think like a manager, but appearances do count, and business people, like reporters, plumbers, generals and linebackers, feel more comfortable with their own kind.

The more you can demonstrate that you understand their business, the more likely you are to generate the trust that will draw out the information you seek. "Understanding" is not synonymous with "sympathy," but ignorance usually means a reporter is apt to misinterpret what is said.

Although public relations people often are helpful in providing background information and directing you to the executives who can provide other comment and information, you should try to get to know as many company officials as you can. Sometimes you can do this best through a "harmless" background interview, one not generated by a crisis but intended simply to learn about what the company is doing. Perhaps you can arrange to have lunch, to see what the officials are thinking about and to give them a chance to see you are probably not the demon they may have thought you to be.

Always remember that a company, government agency or pressure group may be trying to use you to plant stories that serve some special interest. Companies want a story to make them look promising to investors with the hope of driving up the price of the stock or to make them attractive merger partners. If you are suspicious, do some more digging: talk to competitors and analysts, and ask detailed questions. Just because a company or some other group is pushing a story does not mean you have to write it. The best place for some interview notes is the wastebasket.

Business journalists also are particularly challenged by conflict of interest issues, since they often write stories—some of which are unfavorable—about advertisers. Business editors across the country have become increasingly concerned as advertisers threaten to pull advertising over unfavorable coverage. A story on how to deal with car salesmen in the San Jose Mercury News inspired area car dealers to stage an advertising boycott that cost the paper $200,000 worth of ads a week.

Real estate agents and grocers, both traditionally large advertis-

"We need more bright young journalists educated and trained, able and willing to operate on that broad frontier where politics and economics meet—and confuse each other."

—Louis Rukeyser, financial journalist
ers, have worked together to pressure other newspapers. While newspapers make a show of not caving in to such pressures, advertiser threats can produce a chilling effect in the newsroom.

It is challenging to cover business. To do it effectively, a business reporter should be all the things any good reporter is—honest, fair, alert to possible new stories and to new angles on old stories. Business writing can be rewarding, both financially (because specialists usually earn premium pay) and intellectually.

Where to Find Business News

The starting point in writing a business story is similar to the first step in reporting any story—understanding the subject you’re writing about. For the business reporter, that almost always means some basic research into the subject. For operatives, check your paper’s library to learn what’s been written locally about your topic or company.

Then turn to your computer. If you’re at a publication that subscribes to an on-line service, there is a broad spectrum of databases that provide lists and summaries of stories published on a broad range of subjects. The truly adept can plumb raw data, including actual stock market transactions, to track the impact of announcements, mergers and promotions on stock. But even people who are intimidated by the Internet can access annual reports, stock analyses, press releases and other announcements using simple computer searches.

Of growing importance are computer searches of databases that provide lists and summaries of stories published on a range of topics. Newsearch, Standard & Poor’s, Predica, Dow Jones and Disclosure Inc. are just some of the companies providing these data. Reuters, Dow Jones and Bloomberg Business News also provide background information on companies and securities, historical prices and real-time news on business and economic issues. Likewise, Business Wire, PR Newswire, Knight-Ridder/Tribune Business News, all major newspapers and magazines and the Associated Press all provide on-line business information.

If your publication doesn’t subscribe to an on-line service or if you can’t find what you’re looking for in cyberspace, it’s time to move to paper information sources. The good business reporter knows how to use the Reader’s Guide to Periodical Literature, the Business Periodicals Index, the New York Times Index, the Wall Street Journal Index and perhaps the National Newspaper Index (which indexes the Times, the Journal, the Los Angeles Times and the Washington Post). These indexes will tell you where to find stories about your business or industry.

Another valuable secondary source for business reporters is Predica’s F & S Index of Corporations and Industries, considered by many the best index for company and industry information. Predi-
casts indexes a broad range of business, financial and industrial periodicals, plus a few reports by brokerage houses. For information on foreign companies, see Predicasts' F & S Index International. The Public Affairs Information Service Bulletin is a less inclusive index from the areas of economics, social conditions, public administration and international relations.

Records and Reports

Here are some good sources of information that you will find invaluable when writing business stories. Remember, many of these can be accessed through various on-line databases, which means you can decide on a question, log on and have the information you need right away.

Corporate data. Basic information on corporations can be found in three directories published annually. Your university or public library probably has all three. Dum & Bradstreet's Million Dollar Directory includes almost 40,000 U.S. companies worth $1 million or more. It lists officers and directors, products or services, sales, number of employees and addresses and telephone numbers. The Middle Market Directory profiles companies worth $500,000 to $999,999. The three-volume Standard & Poor's Register of Corporations, Directors and Executives provides similar information for some 36,000 U.S. and Canadian companies. Volume 2 lists executives and directors with brief biographies. The third directory is the Thomas Register of American Manufacturers and the Thomas Register Catalog File. The 11 volumes are more comprehensive than the other two directories.

Investment data. To get specific information about the financial performance of a company or an industry, check reports prepared by Standard & Poor's (especially valuable is S&P's Compustat Services, Inc.), Moody's, Dun & Bradstreet or Value Line Investment Survey. These reports also discuss company prospects and major trends. Also helpful are annual corporate scoreboards prepared by Fortune, Business Week and Forbes magazines. Business Week uses S&P's Compustat to prepare its scoreboard. You would be wise to purchase and file these issues for future reference.

Financial ratios. To assess a company's financial picture and management, you should compare your subject's financial ratios with the averages for other firms in the same industry. Industry ratios and averages can be found in reports prepared by Dun & Bradstreet, Moody's and S&P's Compustat and in a number of trade journals.

Company filings. For years, the Securities and Exchange Commission operated under the guiding principle that companies should make available a maximum amount of information so that stockholders could make the most informed decision regarding management's performance. The SEC preferred to keep out of corporate affairs and let the stockholders provide necessary discipline. Much of that information was made public through SEC filings. In recent years, the SEC has required less information, but corpo-
Where to look for publicly held companies' SEC filings:

13-D. Lists owners of more than 5 percent of the voting stock. Filed within 10 business days. Must report increases and decreases of holdings.

13-F. Quarterly report of ownership by institutional investors. Includes holders of less than 5 percent of the company.

8-K. Report of significant incident.

10-Q. Quarterly financial statement.

10-K. Annual financial statement. Includes number of employees, list of major real estate and equipment holdings, significant legal proceedings. Many other important documents, such as labor contracts, are listed by reference and can be acquired through the company. Freedom of Information Act request or private service.

Proxy statement. Contains information on executive salaries, director information, shareholder voting issues.

Annual report to shareholders. May lack much of the data found in the 10-K.

Securities registration statement/prospectus. Submitted when new stock is to be issued, usually contains same information as 10K and proxy, but is more up to date.

Rate filings remain a valuable source of information for reporters. You should start with the annual report, which will give you an attractively packaged overview of the company's operations and finances. The 10-K, a more detailed document required by the SEC, also will give you the number of employees, a list of major real estate and equipment holdings, and any significant legal proceedings. Many other important documents, such as labor contracts, are listed by reference and can be acquired through the company. Freedom of Information Act request or private service such as Disclosure Inc. The proxy statement, which goes to shareholders before the annual meeting or other important meetings, provides an outline of issues to be voted on, as well as executive salaries and information on the company's directors. The proxy also sometimes contains leads about the company's business dealings. Interesting nuggets are found under mundane headings like "other matters" or "legal proceedings." Always read anything pertaining to lawsuits. That can, in turn, lead you to public documents regarding a particular suit.

Many companies are quite willing to send you their annual report, 10-K and proxy statement. They may even send you the other documents outlined above. To keep up with SEC filings, you may want to follow the SEC News Digest at your local library. To obtain specific filings, you can contact an organization such as Disclosure Inc., which, for a fee, will provide copies of reports filed with the SEC by public companies.

Trade press: Beyond the newspapers and magazines you all know and read is another segment of journalism known as the trade press. In these journals and house organs you will find greetings, undertakers talking with undertakers and bankers talking with bankers. You will learn the important issues in a field, how an industry market: its products and services, and what legislation it fears and favors. Interested in health care or phsicians? Try Medical Economics, where investigative reporters Jessica Mitford predicts you will find "many a cress and wonderful quibbles appeal to the aversion of the practitioners of the healing arts." When Chris Welles wrote a piece on the health hazards of modern cosmetics, much of his best information came from trade magazines. He found the specific periodicals by looking in the Drug & Cosmetics Periodicals Index and the F & S Index of Corporations and Industries.

A number of trade publications are independent and objective. Among them are Advertising Age, Aviation Week & Space Technology, Institutional Investor, Oil & Gas Journal, American Banker, Medical World News and Variety. Many more, however, are virtual industry public relations organs. Even these can be valuable for learning about current issues, marketing and lobbying strategies and even markets: shares. To find trade publications, consult the Standard Periodical Directory, Ulrich's International Periodicals Directory, Standard Rate & Data Service: Business Publication Rates and Data, and Gale Directory of Publications and Broadcast Media.
Newsletters. Newsletters have become an important source of inside information in recent years. Some are purely ideological, but others can be valuable. Among the best are Energy Daily, Nucleonics Week, Education Daily, Higher Education Daily and the Washington Report on Medicine. To find newsletters, consult The Newsletter Yearbook Directory.

Directories. Directories can be an invaluable tool in seeking information on companies, organizations or individuals. You can use them to learn who makes a certain product, to identify company officers or directors, or to find an expert source for an interview. Basic directories include Who's Who, Directory of Directors, Guide to American Directories, Consultants and Consulting Organizations Directory, Directory of Special Libraries & Information Centers, Research Centers Directory, Consumer Sourcebook, Statistical Sources, and Directory of Industrial Data Sources. To contact companies by phone or mail, look in the National Directory of Addresses and Telephone Numbers, published by Concord Reference Books Inc.

Court records. Most companies disclose only information required by the SEC. But when a corporation sues or is sued, an extensive amount of material becomes available. Likewise, criminal action against principals in a firm can provide the leads to a good story, as reporters at the Denver Post learned:

Owen Taranta, a former financial officer of MiniScribe Corp., testified yesterday that the company's former chairman, Q.T. Wiles, directed an illegal scheme to cover a $15 million inventory hole.

Wiles, 75, is charged with three counts of fraud in connection with the 1990 bankruptcy of the Longmont disk drive company.

Taranta, of Scottsdale, Ariz., testified that company officials "shopped air" in 1987 and 1988 in order to create a paper trail that would cover MiniScribe's inventory shortfalls. Taranta said the idea for the cover-up came during an Oct. 14, 1987, meeting among company officials at which Wiles approved the scheme.

But H. Alan Dill, Wiles' attorney, repeatedly attacked the credibility of Taranta, who was offered immunity by the federal government for his testimony.

Dill questioned whether Taranta, a Certified Public Accountant, had ever bragged about his role in the inventory scheme, which Taranta denied. Dill also reiterated that Taranta participated with other company officials in 1987 when bricks were packed into boxes instead of disk drives to create false shipping records.

Stephen Keating, the reporter, said later that the court testimony offered details that he had been unable to obtain. "They put bricks into boxes to inflate inventory, but until the testimony, no one really knew what was happening."

It is important to check court testimony and records of all levels, including those of bankruptcy and divorce court.

Local regulators. Frequently businesses want to enlarge their facilities or expand into new markets. To do so, a business may seek funds from an industrial revenue bond authority, which helps the company obtain large sums of money at below-market rates Or when
an institution such as a hospital wants to expand its services, often it must make a case for the expansion before a regional or local agency. In either case, documents filed to support the requests may be revealing and may put into the public record information that previously was unobtainable.

Others. The preceding items are certainly not exhaustive. Other relevant materials may be found at local tax and record-keeping offices, as well as in filings with the Federal Trade Commission, the Federal Communications Commission, the Food and Drug Administration, the Interstate Commerce Commission, the Labor Department and various state agencies. Crain's Chicago Business used Census Bureau figures as the basis of a story on retail sales trends. The U.S. Government Manual lists and describes government agencies, including their functions and programs. And a number of private firms specialize in economic analysis, such as the WEFA Group and Data Resources Inc. In writing about the benefits OPEC could reap from the oil company mergers, the Wall Street Journal cited figures generated by WEFA.

Don't overlook documents and testimony from congressional hearings. Chris Welles drew much of the best material for his book on the ending of fixed brokerage commissions, The Last Days of the Club, from the 29 volumes of hearings and reports that came out of several years of investigations by two congressional subcommittees. The best indication of the vast array of materials available is found in the preface to Empire, the exhaustive examination of the Howard Hughes empire by Donald L. Faslett and James B. Steele. They cite as their sources:

- thousands of Hughes' handwritten and dictated memoranda, family letters, CIA memoranda, FBI reports, contracts with nearly a dozen departments and agencies of the federal government, liens, agreements, corporate charters, census reports, college records, federal income-tax returns, Oral History transcripts, partnership agreements, autopsy reports, birth and death records, marriage license applications, divorce records, naturalization petitions, bankruptcy records, corporation annual reports, stock offering circulars, real estate assessment records, notary public commissions, applications for pilot certificates, powers of attorney, minutes of board meetings of Hughes' companies, police records, transcripts of Securities and Exchange Commission proceedings, annual assessment work affidavits, transcripts of Civil Aeronautics Board proceedings, the daily logs of Hughes' activities, hearings and reports of committees of the House of Representatives and Senate, transcripts of Federal Communications Commission proceedings, wills, estates records, grand jury testimony, trial transcripts, civil and criminal court records.

Human sources on the business beat
- Company officials
- Analysts
- Academic experts
- Associations
- Chamber of commerce officials
- Former employees
- Labor leaders

Human Sources

Who are the people you should talk to on the business beat? Here are some who are important sources of information:

- Company officials. Although many public relations people can be helpful, the most valuable information probably will come from
the head of the corporation or its divisions. Chief executive officers are powerful people, either out front or behind the scenes, in your community. They are often interesting, usually well informed. Not all of them will be glad to see you, though in recent years companies and top executives have started to realize the importance of communicating their point of view to the public. Don’t automatically assume the public relations person is trying to block your path. Many people working in corporate communications are truly professional, and providing information to journalists is part of their job. Remember, though, that they are paid to make the company look good, so they will likely point you in the direction of the company’s viewpoint. Public relations professionals aren’t objective, but that doesn’t mean that the information they provide is untrue. Instead, you should assume that it is being packaged to show the company in its best light.

Analysts. To learn what the experts think about specific companies, many business reporters contact securities analysts. Analysts can be valuable if they are not overused and if you get information on the company from other sources as well. Don’t assume that analysts are all-knowing, infallible seers. Remember, too, that a broker is selling stock and is not the same as an analyst. When it wrote about the possibility that broadcasting and entertainment companies could become takeover targets, the Wall Street Journal strengthened its story with a quote from an analyst with Donaldson Lufkin & Jenrette Securities. To find the appropriate analyst, consult Investment Decisions Directory of Wall Street Research, also called Nelson’s Directory, which is a must for any business department’s library.

Other analysts and researchers, frequently economists, are employed by banks, trade groups, chambers of commerce and local businesses. They often are willing to talk because the exposure is good for their organizations.

Academic experts. Your college or university will have faculty members with training and experience in varying areas of business and economics. Often they are good sources of local reaction to national developments or analysis of economic trends. They are usually happy to cooperate. Many university public information offices prepare lists of their nationally or regionally known experts and their phone numbers. The lists are available for the asking.

Associations. Although trade associations clearly represent the interests of their members, they can provide expert commentary on current issues or give explanations from the perspective of the industry. When The New York Times reported on the revival of the moving industry, the Household Goods Carriers Bureau, a major trade group, proved to be an important source. The Wall Street Journal found the National Association of Realtors a valuable source for a story on housing costs. To find trade associations, look in the Encyclopedia of Associations or the National Trade and Professional Associations of the United States. Chamber of Commerce officials. Their bias is clearly pro-business, and
they will seldom make an on-the-record negative comment about business, but they usually know who is who and what is what in the business community. The chamber may be involved in such projects as downtown revitalization and industry recruiting.

**Former employees.** The best business reporters say that frequently their most valuable sources are former employees of the company they’re profiling. Writes Welles, “Nobody knows more about a corporation than someone who has actually worked there.” He warns, “Many, probably most, have axes to grind, especially if they were fired; indeed, the more willing they are to talk, the more biased they are likely to be.” The good reporter will show care in using materials thus gained.

**Labor leaders.** For the other side of many business stories and for pieces on working conditions, upcoming contracts and politics, get to know local union officials. The writings, legal and otherwise, of unions make good stories, too.

**Others.** Don’t overlook the value of a company’s customers, suppliers and competitors. You also may want to consult with local bankers, legislators, legislative staff members, law enforcement agencies and regulators, board members, oversight committee members and the like.

**Announcements and Meetings**

The source of much business news, and the starting point for many good stories, is the announcement by a company of a new product or the firm’s reaction to some action by a government agency. Such announcements should be treated like any news release. The same standards apply to judging newsworthiness, and the same reporting techniques come into play.

The news may come in a news conference, which may be called to respond to a general situation such as a strike or takeover attempt. Or it may be called to try to add some glitter to a corporate announcement the company feels will be ignored if done by news releases alone. You can almost tell how newsworthy something is going to be by the amount of paraphernalia on hand in the news conference room. The more charts, graphs, enlarged photos, projectors and screens in the room, the more likely you are to be dazzled instead of enlightened. They should not be ignored, however, because you can never be sure in advance that something newsworthy will not be said.

If you work in a city where one or more corporations are based, you may have the opportunity to cover an annual meeting, which invariably produces some news. Although some are more lively and more newsworthy than others, all say something about the state of the company’s business and provide an opportunity for shareholders to ask management questions about the company’s performance. The time leading up to the annual meeting also can produce drama, as key players jockey for position. Here, for example, is a story from the
Columbia (Mo.) Daily Tribune about managerial maneuverings at a local company:

Tomorrow morning, about 270 stockholders will vote to settle a vicious feud over one of Columbia's crown jewel companies. The dispute became a civil war this year, with friends of 20 years taking sides against each other, co-founder of the company against co-founder, former mentor against student, even brothers against brother.

At stake is control of Analytical Bio-Chemistry Laboratories Inc., better known as ABC Labs. The company's shareholders will meet tomorrow at the Holiday Inn Executive Center to choose six directors to the nine-member board.

Those elected will control the future of a firm whose sales last year reached $21 million, up from $7 million four years ago. Also at stake is the livelihood of some 370 employees of the environmental testing firm, about half of whom are highly skilled scientists and technicians.

The battle has very little to do with business and everything to do with personality conflicts, hurt feelings and control. There is little dispute between the groups over the future of the firm, the general philosophy for growth or the business opportunities available for the rapidly growing company. Instead, the battle is over who will sit in the board seats and call the shots.

Reporter Enterprise

As in other areas of journalism, often the best business news stories are generated by a reporter's own initiative, sparked by a lunch or a tip passed along by an editor, a shareholder or a disgruntled employee or customer. Sometimes, a self-promoting source can lead to a good story. When the president of a commodity options firm called the Boston Globe to suggest a story on her company, reporter Susan Trausch was dispatched. It was a new company and headed by a woman. But the reporter quickly became suspicious of some things she saw and was told. The investigation that followed produced a series on abuses in an unregulated industry and won several national prizes. The original caller got her name in the paper, all right, but hardly as she had expected.

In other cases a news release may raise questions that turn into stories. For example, a routine announcement of an executive appointment may lead a curious reporter to a story about the financial problems that produced the changes in leadership. A stockholder's question may result in a story about a new trend in corporate financing or a shift in emphasis on operations within the company. Sometimes, an offhand comment at lunch about what one executive has heard about another company will lead to a front-page story after you do some digging. Or a former employee's call that a company is quietly laying off workers may produce a story about the firm's declining fortunes.

Most major business stories are developed by using a combina-
tion of human and documentary sources. The techniques are no different from those of covering city hall, sports or science.

Looking at the Numbers

Although most reporters find accounting about as appealing as quantum physics or microbiology, an understanding of the numbers business generates is essential to any intelligent analysis of a company or industry. The most complete summary of the financial picture of a business is found in the annual report and the 10-K.

An annual report may be viewed as a statement of the image a company wants to project. Some companies print their reports on the highest-quality paper and fill them with big, bright color pictures; others try to project an image of dignity. Occasionally an annual report's presentation will reflect the financial health or illness of a company. The 1980 Chrysler Corp. report remains a classic; the company reported a net loss of $1.7 billion in a black-and-white report that was 32 pages long, on plain paper stock and without a single photograph. The next year, it reported a loss of "only" $475 million in a report on heavier paper, and with 16 color pictures of its best-selling products. In 1982 Chrysler touted a profit of $170 million in a splashes, multicolored report that included a color portrait of then-chairman Lee Iacocca.
More than 100 million copies of annual reports are pumped out each year at a cost of $1 to $6 each. They can be a valuable tool, but you should realize that they are not written to be read like a magazine. Rather, annual reports should be approached by sections with specific goals in mind. Accountants suggest that readers skim sections and move from point to point. They note that it is less like reading than a process of digging out information.

Most veteran reporters start with the auditor’s report, which is generally located near the back of the annual report, together with basic financial data, explanations of footnotes and supplementary financial information. The basic auditor’s report, ranging from one long paragraph to three or four paragraphs, states that the material conforms to generally accepted auditing standards and that it fairly presents the financial condition of the company.

Until recently, an auditor’s report longer than two paragraphs indicated trouble. Now, however, reporters must read the entire report closely because auditors tuck warnings of trouble in the middle of the standard language they use in all reports.

Next, move on to the footnotes, where the seeds of many fascinating stories may be germinating among the innocuous prose and numbers that follow and supplement the company’s basic financial data. Then, flip back to the front of the annual report and find the report from the chairman or chairwoman. It is usually addressed “To our shareholders” and should give an overview of the company’s performance.

Warren Buffett, chairman of Berkshire Hathaway Inc., is legendary for his straightforward assessment of company performance. Buffett’s letters to shareholders can run to 20 pages, include references to investment guru Ben Graham, Adam Smith and Karl Marx, and offer lessons in investment theory. His letters have been compiled and make fascinating reading.

Next, take a few minutes to examine the company’s operating divisions to get an idea of its different products. You should look for areas that will help the company in the future. Perhaps a new product has been developed or another company has been acquired that will boost profits.

After that you’re ready to look at the numbers. Here are a few things to watch for:

- **Balance sheet**: This is a snapshot of the company on one day, generally the last day of the fiscal year. The left side of the balance sheet lists the assets, or what the company owns. On the right side are the liabilities, or what the company owes, and the shareholders’ equity, or the dollar value of what stockholders own. The two sides must balance, so the balance sheet can be summarized as assets equal liabilities plus shareholders’ equity. The balance sheet shows how the year in question compares with the previous year. Reporters should note any significant changes worth exploring for a possible story.

- **Highlights of an annual report**
  - Balance sheet
  - Income statement
  - Return on sales
  - Return on equity
  - Dividends
Income statement. This report, also referred to as an earnings statement or statement of profit and loss, answers the key question: How much money did the company make for the year? Look first at net sales or operating revenues and determine if they went up or down. If they increased, did they increase faster than last year and faster than the rate of inflation? If sales lagged behind inflation, the company could have serious problems.

Return on sales. Company management and financial analysts calculate a number of ratios to gain better insights into the financial health of an organization. One important test of earnings is the relation of net income to sales, which is obtained by dividing net income by sales. This will tell you how much profit after taxes was produced by each dollar of sales. Reporters should remember that percentages can vary widely by industry.

Return on equity. This ratio, which shows how effectively a company’s invested capital is working, is obtained by dividing net income minus preferred dividends by the common stockholders’ equity for the previous year. The 1994 Business Week 1000 composite return on equity was 12.8 percent, a jump from 10.4 percent the preceding year.

Dividends. These are declared quarterly and generally are prominently noted in the annual report. Dividends are an inducement to shareholders to invest in the company. Because companies want to see dividends rise each quarter, they sometimes go so far as to change their accounting or pension assumptions so enough funds will be available to increase dividends. Other companies, such as Berkshire Hathaway Inc., declare no dividends because they prefer to reinvest profits internally.

Now that you have an idea of how to examine an annual report and its numbers, it is time for some important words of caution. First, the numbers in an annual report, though certified by an auditor and presented in accordance with Securities and Exchange Commission regulations, are not definite because they are a function of the accounting assumptions used in their preparation. That leads to the second and third points: Look at a company’s numbers in the context of both its industry and several years’ performance. To understand how well a firm is performing, examine the numbers along with those of other firms in the same industry. For example, the debt-equity ratio of utilities are much higher than those of most manufacturing companies, such as auto manufacturers. Look at how the company has performed for the last five to 10 years. Then you will discern trends, instead of basing your conclusions on a year’s performance, which may be atypical.

The next caution: Don’t think reading this section or passing an accounting course makes you qualified to analyze a company’s finances. Rather, use the knowledge gained in this chapter to reach some preliminary conclusions that you should pursue with the experts and then with company officials. Only the best reporters are qualified to draw conclusions from company financial data and then only after years of study and practice.
A Business Mini-Glossary

A few important terms for business reporting:

Bonds. Governments and corporations issue bonds to raise capital. The bonds pay interest at a stated rate and are redeemable on a predetermined maturity date.

Constant dollars. Because of inflation, $10 doesn’t buy in 1995 what it did in 1975. Constant dollars take inflation into account by figuring their value compared with a base period.

Consumer Price Index. A measure of the relative price of goods and services, the CPI is based on the net change compared with a base period. An index of 115 means the price has increased 15 percent since the base period. Thus, to report the significance of a rise or drop in the CPI, you need to know the base year.

Dow Jones Industrial Index. This is the principal daily measure of stock prices. It is based on the combined value of 30 major stocks. It reached 4,000 for the first time on Feb. 22, 1995.

IRA. Individual Retirement Accounts. These are savings accounts whose earnings (as well as some contributions) are tax-free until withdrawal. They usually can’t be accessed until retirement.

Mutual funds. These are collections of bonds, stocks and other securities managed by investment companies. Individuals buy shares in them much as they buy shares of bonds, but mutual funds provide more diversity.

Stocks. A share of stock represents a piece of a company. The price varies from day to day.

Figure 15.3.
Consider preparing an information graphic when you want to present financial data to your readers in a way that will be easy to understand and remember.
Consumer News

The phrase "consumer news" is in its broadest sense arbitrary and redundant. All news is, directly or indirectly, about consumers. And many-business stories could just as easily be called consumer stories. A story about the stock market may affect or be of interest to "consumers" of stocks and bonds even though those items aren't "consumed" in the same sense as corn flakes. A story about the price of crude oil affects consumers of gasoline and many other products refined from crude oil. A story about a drought that may drive up the price of wheat has an impact on consumers of hamburger buns. And a story that beef prices are increasing affects the consumer of the hamburger that goes with the bun. The person who has purchased the newspaper in which your stories run is a consumer of newspapers.

Consumer news deals with events or ideas that affect readers in their role as buyers of goods and services in the marketplace. Although news of that kind has existed for as long as there have been newspapers and was spread by word of mouth long before that, its development as a conscious area of coverage generally began in the mid-1960s with the rise of vocal consumer groups. The consumer movement was helped along immeasurably by Ralph Nader's book Unsafe at Any Speed, an attack on the Chevrolet Corvair. General Motors Corp.'s subsequent attempts to spy on him and the ensuing publicity when the matter went before Congress also generated interest.

In many ways consumerism is as much a political as an economic movement. The wave of federal, state and local regulations promulgated in the 1960s and '70s attests to that fact. Such legislation has affected producers of goods not only in the area of safety, but also in the realms of finance, labeling and pricing.

The media have played such a major role in publicizing crusaders such as Nader and their causes that in many respects the consumer movement is a creature of the media. Those who espouse consumer causes recognize the power of public exposure can bring them. What this means to you as a reporter is that although consumer groups may be friendlier than business people, they too will try to use you to their advantage.

Where to Find Consumer News

Sources of consumer news fall into three general categories: government agencies, quasi-public consumer groups and private businesses. Let's consider each of these groups.
Government Agencies

Many municipalities, especially large cities, have a public consumer advocate who reports to the mayor and calls public attention to problems that affect consumers. Most county prosecuting attorneys’ offices also have someone—or even a whole department—to challenge business practices of questionable legality. Cases of consumer fraud—in which people pay for something they do not receive or pay for something of a certain quality and receive something less—are handled by these offices.

At the state level, most states have a consumer affairs office to investigate consumer problems and to order or recommend solutions. In addition, state attorneys general investigate and prosecute cases of consumer fraud. Most states also have regulatory commissions that represent the public in a variety of areas. The most common commissions regulate insurance rates and practices, rates and levels of service of utilities and transportation companies, and practices of banks and savings and loan associations.

At the federal level, the government regulatory agencies involved in consumer affairs have the power to make rules and to enforce them. Among these are:

1. The Federal Trade Commission, which oversees matters related to advertising and product safety.
2. The Food and Drug Administration, which watches over prices and safety rules for drugs, foods and a variety of other health-related items.
3. The Securities and Exchange Commission, which oversees the registration of securities for corporations and regulates the exchange, or trading, of those securities.
4. The Interstate Commerce Commission, which regulates prices and levels of service provided by surface-transportation companies in interstate commerce.
5. The Federal Power Commission, which regulates the rates and levels of service provided by interstate energy companies.

Virtually every other federal cabinet office or agency deals with some form of consumer protection, ranging from banking and finance to education to housing to highway and vehicle safety. These agencies are useful to reporters in several ways. First, they are good sources of background information and data of almost every conceivable form. Second, they are good sources of “hard” information such as the results of investigations, cautionary orders and the status of legislation affecting their area of expertise. Also, public information officers of these offices, regulatory agencies and even members of Congress usually are accessible and helpful in ferreting out information for reporters. You may have to make several calls to Washington to get plugged into the right office, but many federal agencies have regional offices in major cities.
Consumer Groups

Non-government consumer groups are composed of private citizens who have organized to represent the consumer's interest. They, too, are often good sources of background information or comment. Common Cause, which lobbies for federal and state legislation, and Consumers Union, which publishes the popular Consumer Reports, are general in nature. Many states have public interest research groups. Other organizations are specialists, such as the Sierra Club, which concentrates on environmental matters. Still other groups may be more local in scope. They may try to enact such legislation as returnable-bottle ordinances or to fight what they perceive as discrimination in the way housing loans are made by banks and savings and loan associations.

These groups, through their ability to attract the attention of the media and to find sympathetic ears in Washington and the state capi-

Figure 15.4.
Stories about Consumers Union's laboratory tests help your audience make informed buying decisions.
tals, have a greater impact on legislation and news coverage than their numbers would suggest. It is always a good idea to try to determine just who a particular group represents and how broad its support is, especially in cases where the group has not already established its legitimacy. The group may be an association with many members or merely a self-appointed committee with little or no general support. One person, under the guise of an association or committee, can rent a hotel meeting room and call a news conference to say almost anything. Such is the nature of the media that in most cases at least one reporter will attend the news conference and write something about it. The broader a group’s support, the greater the impact of its statement. If Consumer Reports says an auto model is dangerous, that judgment is national news. If an individual says the same thing, nobody pays any attention.

Private Businesses

Virtually all large corporations and many smaller ones have public relations departments. They try to present their company in the most favorable light and to mask the scars as well as possible when the company is attacked from the outside, whether by the press, the government or a consumer group.

Because of the successes of the consumer movement, a number of companies have taken the offensive and have instituted programs they deem to be in the public interest. We see oil companies telling drivers how to economize on gasoline, the electric utility telling homeowners how to keep their electric bills at a minimum, banks suggesting ways to manage money better, and the telephone company pointing out the times it is least expensive to make long-distance calls.

Corporate public relations people can be valuable sources for a variety of stories by providing background information or comments and reactions to events affecting their company. Also, they may help a reporter place an event in perspective, as it affects a company or industry, for example. Sometimes they are good primary sources for feature stories about products or personalities.

How to Report Consumer Stories

Consumer stories may be “exposés,” bringing to light a practice relating to consumers that is dangerous or that increases the price of a product or service. Research for such stories can be simple and inexpensive to conduct, and the findings may arouse intense reader interest. The project can be something as simple as buying hamburger at every supermarket in town to see if all purchases weigh what they are marked. Or it may be something that takes more time and work, such as surveying auto repair shops to see how much unnecessary repair
work is done or how much necessary repair work is not diagnosed. Deborah Diamond of Ladies Home Journal took a VCR that had been rigged to need minor repairs to three different repair shops. She came back with three vastly different diagnoses and a wide range of repair costs. Only one of the repair shops identified and repaired the actual problem, which led to a story on how to protect yourself from this type of fraud.

Consumer stories also may be informational, intended to help readers make wiser or less expensive purchases. For example, if beef prices are rising, you may suggest protein substitutes that will be more healthful and less expensive. Or you may want to discuss the advantages and disadvantages of buying a late-model used car instead of a new one. Or you can point out the advantages and disadvantages of buying term life insurance instead of whole life insurance.

Other consumer stories may be cautionary, warning readers of impending price increases for products, quality problems with products or questionable practices of business or consumer groups. Such stories can have great impact. The Knight-Ridder chain's revelation that the Firestone radial tires suspected of repeated failures had not passed some of the company's own quality tests helped force a recall that cost the company millions of dollars. Ralph Nader's exposé of the Corvair led to the discontinuance of the model. Sometimes newspapers, magazines and broadcast outlets act as surrogates for consumers. One example of this is the "Action Line" kind of question-and-answer column published in many newspapers. A column like this has the power of the paper behind questions to companies and thus often is more successful than an individual in reaching satisfactory settlements on questions of refunds, undelivered purchases and other consumer complaints. The past few years have seen an explosion in television programs in which reporters go undercover with hidden cameras and act like consumers. Such stories have revealed such diverse scandals as what really happens in a day-care center after the parents leave and where the septic tank company actually dumps sewage. There are also dozens of magazines and books that focus on consumer news, from stories on what to look for when building a new house to how to select a good nursing home.

Consumer stories can be dangerous, though. It was a consumer story about how to get the best deal from a used car salesman that led to the massive advertising boycott at the San Jose Mercury News. A consumer story led to a lawsuit against the Denver Post when it published a story about a dry cleaner that consistently lost customers' clothes.

Consumer and business news stories can provide valuable services not only to readers who are consumers but to readers who are producers and financials and regulators as well. But they must be carefully reported and compellingly written.

One especially valuable source of information for consumer stories is the Consumer Sourcebook, published by Gale Research Co. The
two-volume book describes more than 135 federal and 800 state and local agencies and bureaus that provide aid or information dealing with consumers.


1. Find five stories in the local newspaper that ran outside of the business section and explain how they could have been turned into business stories.

2. Invite an accounting professor to take the class through the New York Stock Exchange's "Understanding Wall Street" or Merrill Lynch's "How to Read a Financial Report."

3. Sign up for a stock market game. There are several across the country that allow students to invest play money in real stocks. Then follow your portfolio's progress in the Wall Street Journal.

4. Send away for a prospectus on a mutual fund and study its investment rationale. Or send away for a prospectus on a stock offering and study its price-earnings ratio, yield, dividends and other value indicators. Have a local stockbroker explain the stock's value.

5. Use Nexis to find the 10-K report on a publicly traded company with a local operation.
Unit 3
Peranan dan Proses Penyuntingan

Objektif Pembelajaran;

Pada akhir pembelajaran unit ini para pelajar akan dapat;

1. Menerangkan peranan seorang penyunting.
2. Menerangkan proses yang terlibat dalam penyuntingan.
4. Menerangkan asas teori penyuntingan.
5. Menerangkan ketrampilan yang perlu dimiliki oleh seorang penyunting profesional.

Topik Perbincangan Tutorial dan Latihan

1. Senarai dan terangkan tugas penyunting kapi.
2. Apakah dia pembacaan pruf? Bagaimana pembacaan pruf yang berkesan dapat dilakukan?
3. Terangkan ciri-ciri seorang penyunting profesional.
4. Apakah aspek-aspek yang terangkum dalam teori penyuntingan.
**Sumber Bahan Pembelajaran Modul**

Rujukan yang digunakan sebagai bahan pembelajaran pada modul Unit 3 ini adalah sebagai berikut:

1. *Penyuntingan Berita (m.s.105)*  
   *Penyuntingan Kopi (m.s.113)*  
   *Pembacaan Pruf (m.s.127)*  
   **Sumber:**  
   Harriss, Julian, Kelly Leiter & Stanley Johnson (1989) *Panduan Lengkap Pemberita*  
   (Terjemahan), Kuala Lumpur: Dewan Bahasa dan Pustaka.

2. *The News Editor at Work (m.s.137)*  
   *The Basic Tools and How They Work (m.s.151)*  
   **Sumber:**  

3. *Editing Theories (m.s.164)*  
   **Sumber:**  
   Crowell, Alferd A. (1972) *Creative News Editing,*  
   Iowa: WM. C. Brown Co. Publishers
PENYUNTINGAN BERITA

Cerita-cerita yang telah ditulis oleh seseorang pemberita dengan bantuan mesin taip atau komputer tidaklah boleh terus dicetak. Seseorang pemberita perlu mengetahui apakah yang akan terjadi pada cerita yang telah ditulisnya itu. Dia mesti mengetahui dan memahami proses penyuntingan berita dengan lengkap. Bahagian ini akan mengkaji proses penyuntingan berita.

Selepas sebuah cerita itu ditulis dan sebelum ia dicetak, cerita itu akan ditangani oleh beberapa orang yang tertentu. Biasanya cerita akan melalui beberapa tahap yang berikut:

1. Cerita itu mungkin perlu ditulis semula.
2. Cerita itu mesti disunting.
3. Cerita itu mesti dibubuh tajuk berita.
5. Cerita itu mesti dibaca prufnya.
6. Cerita itu mesti ditentukan kedudukannya dalam halaman akhbar oleh editor mekap.
7. Cerita itu mesti dicetak.
8. Cerita itu mesti diedarkan (dihantar, dipos atau dijual).

Cuma tahap pertama, kedua, ketiga dan keenam sahaja yang merupakan tanggungjawab jabatan pengarang. Tahap-tahap ini akan diterangkan dengan terperinci.

Setiap pemberita harus mempelajari keempat-keempat tahap yang telah diterangkan. Ini kerana kadang-kadang mereka sering diarahkan untuk melaksanakan tugas-tugas itu terutamanya di syarikat suratkhabar yang kecil. Dia mestiilah mengetahui proses penyuntingan kopi dengan terperinci kerana setiap cerita yang dibuatnya haruslah sebati mungkin tanpa perlu dibuat pembetulan yang banyak. Di samping itu, seseorang pemberita mungkin juga diarahkan bertugas di meja penyuntingan dari masa ke masa. Tugas sebegini akan memperbaiki lagi kerjanya sebagai seorang pemberita dan penulis.
PENULISAN SEMULA CERITA YANG TIDAK SEMPURNA

Terdapat tiga jenis cerita di dalam sesebuah akhbar yang biasanya disebut "tulis semula". Dua daripadanya — iaitu tulisan semula cerita yang terdapat dalam akhbar-akhbar yang bersaing dan juga cerita yang ditulis oleh seorang penulis semula di sesebuah akhbar yang bersumberkan fakta-fakta yang diperoleh daripada perbualan menerusi telefon daripada pemberita skup atau diperoleh melalui pemberita yang menyaksikan sesuatu peristiwa itu — telah pun dibincangkan dalam Bab 11 yang bertajuk "Cerita Tulisan Semula dan Cerita Susulan". Jenis cerita tulis semula yang ketiga adalah berkaitan dengan cerita yang terpaksa ditulis semula kerana ceritanya mengalami kecacatan dari segi bentuk, susunan dan sebutan.

KESALAHAN YANG SERIUS

Walaupun para pemberita itu mencuba menulis sesebuah cerita itu dengan baik, namun kedapatan sebilangan sahaja daripada mereka yang benar-benar terlepas daripada kesilapan. Kebanyakan kesalahan penulisan dalam cerita berita — seperti nahu dan gaya, ejaan, tanda baca — boleh dibetul oleh penyunting kopi. Bagaimanapun, setengah-setengah berita itu terpaksa ditulis semula kerana terdapat kesalahan yang serius dalam beberapa aspek. Selalunya penulis asal cerita itu dipertanggungjawabkan bagi membetulkan kesalahan ini. Bagaimanapun, jika penulis asal itu tidak dapat membetulkannya, pembetulan ini terpaksa dilakukan oleh penulis semula yang biasanya merupakan salah seorang daripada star berpengalaman akhbar tersebut.
Apakah kesalahan “serius” yang memerlukan sesuatu cerita itu ditulis semula?


31c. *Cerita Mungkin Tidak Ditulis Mengikut Bentuk yang Dikehendaki.* Ini berlaku kerana setengah-setengah pemberita itu menghadapi beberapa masalah untuk menangan sesuatu cerita itu dengan sebaik mungkin. Kadang-kadang sesuatu cerita itu perlu ditulis dalam bentuk rencana tetapi pemberita itu tidak menanganiannya seperti sedemikian; sebaliknya dia menulis cerita itu
dalam bentuk cerita berat. Ini berlaku terutamanya kerana pemberita itu tidak biasa menulis cerita berbentuk rencana. Dalam keadaan yang lain pula, seseorang pemberita itu mungkin menulis cerita rencana tentang sesuatu peristiwa yang sebenarnya bukanlah rencana tetapi lebih merupakan berita langsung. Sudah tentu hal ini akan menyebabkan berita itu “terpesong” dan ini akan dapat dirasai oleh para pembaca. Apabila seorang pensulis semula itu menukur sesebuah rencana itu menjadi cerita berita langsung atau pun sebaliknya, beliau biasanya mestilah menyusun seluruh cerita itu.

LATIHAN

1. Cerita berikut mengandungi ciri yang tidak serapurna yang tidak boleh dianggap sebagai cerita yang tersusun dengan baik di tempat mengandungi kesalahan-kesalahan lain. Tulis semula cerita ini:

Undang-undang marijuana negeri mengenakan hukuman penjara selama satu hingga lima tahun dan/atau denda $3 000 bagi kesalahan yang berkaitan dengannya; bagi misconduct pula, tempoh hukuman penjara yang dikenakan ialah tidak lebih daripada 11 bulan 29 hari/atau denda $1 000.

William Charles Henry, 22, Route 2, Murphysboro, telah ditetapkan oleh para juri agar dikenakan hukuman penjara selama 60 hari di penjara kaunit dan didenda $500.

David Lee George, 22, 1033 N. Seneca Rd., telah dihukum enaan bulan penjara di penjara kaunit.

Kedua-dua belia ini telah menerima hukuman yang lebih ringan berbanding dengan hukuman yang dicadangkan oleh Walter Fischer iaitu penolong penguam kaunti bagi “circum” kehakiman yang ke-19.

Mereka adalah dua pesalah selain daripada 29 orang — ke-
banyakannya golongan muda — yang didakwa oleh Juri Agung pada 13 Mei dalam perbicaraan kes dahad. Sebahagian daripada mereka yang didakwa itu masih belum ditangkap.

Apabila kes yang berkaitan dengan penilikan dadah didengar di dalam Mahkamah Jenayah Kaunit Anderson, dua orang lelaki muda telah mengaku bersalah menjual marijuana pada pagi hari Rabu.

Hari ini pula, kes Paul Nipper dan Dean Hollcox yang kedua-duanya didakwa menjual marijuana sedang diadili di mahkamah.

Untuk pertama kalinya dalam kes yang berkaitan dengan dadah ini, dua orang juri lelaki telah tidak diterima untuk menjalankan tugas juri kerana setelah disoal oleh Fischer mereka mengatakan bahawa undang-undang yang berkaitan dengan dadah itu tidak adil.

Perbicaraan ini tidak lama. Bagaimanapun, proses pemilihan dua juri itu dan masa yang diambil untuk membuat keputusan memakan masa lebih dua jam.


Oleh kerana kedua-dua mereka mengaku bersalah, pihak berkuasa negeri tidak meneruskan perbicaraan kes itu.

2. Cerita berikut mempunyai kecakatan di bahagian pendulunya dan juga susunan ceritanya. Tulis semula cerita ini.

Ralph Garrett, 22, seorang pelajar dari Peoria tidak mendapat kecederaan dalam kematangan yang melibatkan keretanya dengan ambulans polis universiti di persimpangan Harwood dan Main pagi Selasa.

Garrett sedang membelok ke arah utara menuju Main Street apabila ambulans yang sedang menghala ke selatan melanggar kereta Thunderbird 1980 kepunyaannya di bahagian tepi sebelah kiri.

Sgt. Luther Dixon, dari balai polis universiti yang juga pemandu ambulans itu mengatakan bahawa beliau sedang kembali semula ke gymnasmium utama dengan Dr. Robert Garrett dari Perkhidmatan Kesihatan setelah menerima panggilan telefon yang mengatakan terdapat pelajar yang cedera setelah kereta Garrett terlajak ke Main Street.

Garrett mengatakan bahawa beliau telah tidak nampak lampu isyarat merah ambulans itu dan tidak mendengar bunyi sirennya. Ini kerana sebuah kereta yang diletakkan di tepi Main Street itu telah menghalang penglihatannya dan dalam masa yang sama beliau melihat seorang pelajar sedang berjalan ke arah keretanya.

Polis peronda bandaraya S.L. Endicott berkata bahawa penyasatan seterusnya tidak akan diteruskan lagi maklumat tidak diperolehi dari saksi bernama Al Caskey, pelajar dan Jake T. Wells, professor madya kimia.

Kerosakan yang dialami termasuk remuikan di bahagian kiri ambulans dan kereta Garrett. Dixon dan Dr. Garrett tidak mendapat kecederaan.

Satu pasukan kecemasan jabatan polis telah dikejarkan ke gymnasmium besar selepas kemalangan itu berlaku. Pelajar itu cuma
mendapat cedera ringan di tengkoknya.

3. Tukarkan cerita berita langsung yang berikut ini menjadi cerita pesan.

Michael Wilson, 30, 1314 Garcia St., telah ditangkap dalam suatu peristiwa kejar mengejar dengan polis hari ini setelah traknya merempuh pagar rumah bergerak (mobile home) berhampiran rumahnya.

Dia telah ditahan untuk sementara waktu di penjara bandaraya dan akan dibicarakan dalam mahkamah traffic Selasa depan.

Polis peronda Eugene Cassidy berkata beliau telah dapat mengagak bentuk trak itu selepas James Grant, 1200 Garcia St., mengatakan bahawa sebuah trak telah melanggar rumah bergeraknya.

Cassidy berkata bahawa beliau telah pergi ke rumah Wilson dan mendapati bekas-bekas remukan pada trak Cassidy.

Wilson memberitahu Cassidy bahawa anjingnya, Booger yang memandu trak itu walaupun dia menekan pedal traknya. Wilson berkata bahawa anjing itu yang patut ditangkap. Dia berkata pagar rumah bergerak itu mungkin ranap jika dia tidak menanggalkan salah satu tayar trak tersebut.

Wilson bercadang membawa Booger ke mahkamah pada Khamis depan.

4. Tuliskan semula cerita berikut agar menjadi lebih segar dan menarik.

A. Usaha kakitangan Zoo untuk menangkap seekor ular boas yang muncul di Besmen pangsapuri Ann O’Hara telah tidak berjaya.

Ular itu menyorok di sistem pemanas pangsapuri tersebut di 4014 Northshore Dr., yang membolehkanhnya hidup dengan selamat selama beberapa bulan, demikian menurut pengarah zoo Milo Farnsworth.

Puan O’Hara, janda berumur 62 tahun berkata bahawa beliau menasuki bilik mandi selepas kembali dari melayat anak perempuannya di sebelah timur bandaraya.


Beliau memanggil pengurus pangsapuri Bill Glenn yang kemudian membawa sebuah pemotong dawai untuk memotong kepala ular itu.


Farnsworth, seorang pakar reptilia berusaha menangkap ular itu tetapi ia menjalar ke dalam saluran sistem pemanas dan terus hilang. Farnsworth berkata bahawa ular itu tidak berbahaya.
Puan O’Hara masih tidak puas hati. Beliau berkata dia hanya akan masuk ke rumah itu setelah ular itu ditangkap.

B. Jack Kubelsky, 31. 418 Woodlawn St., telah ditangkap ketika berbasikal setelah menceroboh kawasan kaki lima berhampiran rumahnya semalam.


Bagaimanapun, Hakim Mahkamah Bandaraya iaitu Don Webster bersetuju dengan peguam Kubelsky, Ronald Shepard bahawa tidak terdapat peruntukan undang-undang yang berkaitan dengan kesalahan mabuk semasa berbasikal. Ronald Shepard berkata beliau tidak pernah menemui kes sedemikian dalam mahkamah negeri sebelum ini.

Beliau menangguhkan kes Kubelsky selama dua minggu bagi membolehkannya meneliti kes tersebut dan menentukan cara-cara untuk membuang kes itu.

C. John D. Ross, Datuk Bandar Hall Crossroads yang mempunyai penduduk seramai 2,100 orang, hari ini telah mengumumkan bahawa beliau tidak akan bertanding lagi bagi mengekalkan jawatan yang tidak bergaji itu yang telah disandangnya selama 22 tahun.

“Saya bosan dengan semua masalah yang sering wujud”, kata Ross. “Sudahlah saya tidak bergaji, tetapi bila ada masalah timbul sayalah yang sibuk dan terpaksa menyelesaikannya pula”.

Ross telah berkali-kali dilantik semula sejak dahulu lagi walaupun dia tidak bermimpi memegang jawatan itu. Telah berkali-kali beliau menolak pencalonan untuk jawatan tersebut tetapi menang.


Datuk Bandar dan tiga orang ahli majlis bandaraya yang terpilih itu tidak bergaji. Bandar ini mempunyai sembilan orang pekerja sepenuh masa termasuk empat orang anggota polis.

Ross memiiiki satu-satunya kedai runcit di bandar itu.

D. Secorang lelaki yang bersenjatakan pistol cuba merompak Bayside Bakery pada kira-kira jam 10 pagi hari ini, demikian menurut polis.

Tetapi cubaan itu digagalkan oleh Douglas Bradley, 36, tuan punya kedai roti yang terletak di 1117 Bayside Drive yang berjaya mengetuk perompak itu dengan torak.


Bradley memberitahu polis, lelaki itu mengeluarkan pistolnya.
dan memaksanya membuka laci wang dan memasukkan wang itu ke dalam beg kertas.

"Saya cuma diam dan terus membuka laci wang dan pada masa itu juga saya menarik torak yang berhampiran dan menarukulnya betul-betul di dahinya", tambah Bradley lagi. "Lelaki itu jatuh. Selepas itu saya pukul lagi lelaki itu dengan apa-apapun yang ada.

Beliau seterusnya memberitahu polis bahawa lelaki itu terus keluar terhoyong-hayang melalui pintu depan dan menunggu ke sebuah kereta yang sedang menunggu dan terus beredar dari situlah dengan pantas.

"Saya tak fikir dia akan merompak ke sebelah roti lagi," kata Bradley.

E. Empat puluh peminat bolasepak yang mau pulang telah pergi ke tempat bas mereka tetapi mendapati pemandunya keseorang tanpa bas tersebut.


Seorang saksi memberitahu polis bahawa beliau melihat banyak orang menarik basnya dengan lajunya. Akhirnya, pihak polis universiti telah berjaya menjumpai bas itu kira-kira 30 minit kemudian di belakang kompleks perumahan mahasiswa berseitentangan dengan kawasan kampus.

Mereka telah menangkap Frank Park, 21, dan Frederick Division, 20, kedua-duanya dari Presidential Complex, atas tuduhan mencuri kenderaan. Akhirnya mereka dibebaskan dengan jamin $5,000.

Bas itu dilaporkan mengejek empat buah kereta yang sedang meninggalkan tempat letak kereta stadium itu. Bagaimanapun bas itu tidak mengalami kerosakan.

Kirkland kemudiannya berunding dengan pemandu-pemandu lain untuk membawa para penumpangnya. Beliau akhirnya telah berjaya menuntut semula basnya pada pukul 9 malam.

5. Dengan menggunakan beberapa surat kabar yang anda ada, kepihak sekurang-kurangnya lima contoh cerita yang patut ditulis semula kerana mengandungi kesalahan dalam strukturnya. Tulis semula cerita itu dan serahkan kedua-dua kepilan tersebut berserta dengan pembetulanannya sekali.

6. Dengan menggunakan beberapa surat kabar yang anda ada, kepihak sekurang-kurang lima contoh cerita langsung yang patut ditulis semula sebagai cerita pesona. Tulis semula cerita itu dan serahkan kedua-dua kepilan tersebut berserta dengan pembetulanannya sekali.
PENYUNTINGAN KOPI

Kebanyakan pengarang menganggap mejakopi sebagai tulang belakang perusahaan suratkhabar. Walaupun setengah-setengah suratkhabar mungkin memindahkan pemberitannya bertugas di mejakopi selepas beberapa lama berkhidmat, tetapi kebanyakan suratkhabar memang sedar akan sumbangan besar yang diberikan oleh penyunting kopi dan mereka ini sering diberi pampasan wang kerana pentingnya khidmat mereka.


Pengarang Al McCready dari akhbar Portland Oregonian telah memberitahu jawatankuasa itu bahawa: “Kami menganggap mejakopi sebagai kumpulan elit, yang dibayar lebih ... mereka lebih berpeluang untuk naik pangkat di bahagian pengurusan berbanding dengan pemberita ...”

Perhatian utama kepada penyunting kopi memanglah perlu diberikan perhatian oleh akhbar kerana peranan penting yang dimainkan oleh mereka dalam industri berkenaan. Secara umumnya, cuma kedapatan sedikit sahaja kesempurnaan pada sesebuah cerita itu setelah ia ditangani oleh seseorang pemberita. Penyunting kopi adalah orang yang akan menyempurnakannya. Beliau akan memeriksa dan membaca cerita itu dengan teliti, membuaung manamana butiran yang tidak perlu, membaiki bahasanya dan
memberikan tajuk beritanya.

Tugas utama penyunting kopi ialah membetulkan mana-mana laporan pemberita yang salah. Beliau larang terakhir yang akan memeriksa sesuatu cerita itu sebelum dicetak. Ia menjadi pengawas suratkhabar dan mengawal para pemberita. Kerja penyuntingan kopi merupakan salah satu tugas terpenting dan mencabar dalam suratkhabar kerana jumlah "kesalahan" cerita dalam suratkhabar adalah banyak. Sejumlah besar kesalahan yang perlu diperbetulkan oleh penyunting kopi adalah melibatkan soal-soal yang "boleh" dan "tidak boleh" (diariakan) yang terdapat dalam bab-bab yang lepas.

TUGAS PENYUNING-KOPI


32f. *Membuang butiran yang telah ditulis dalam lidad pengarang.*

32g. *Memeriksa agar cerita dalam suratkhabar mencukupi*. Jika pemberita membuang fakta yang penting dalam tulisannya, penyunting kopi hendaklah memulangkan cerita itu kepada bahagian berita setempat. Bahagian cerita setempat pula mungkin memberikan semula cerita itu kepada pemberita berkenaan atau kepada penulis semula untuk tindakan pembetulan.

32h. *Kadang-kadang penyunting kopi akan meringkaskan cerita*. Jika cerita itu terlalu panjang daripada yang dikehendaki oleh pengarang berita, penyunting kopi mungkin diarah agar memendekkan cerita itu seperti membuang perengegan yang tidak penting, misalnya.


32j. *Mencuba memperbaiki lagi mesej sesebuah cerita*. Schhubungan dengan hal ini beliau akan berusaha untuk menjadikan sesebuah cerita itu lebih menarik dibaca dengan membuang setengah-setengah perkataan dan frasa atau jika perlu beliau akan menyusun semula perengegan atau ayat berkenaan. Bagaimanapun, beliau mestih jangan menulis semula cerita itu tetapi mengekalkan cerita asal sebagaimana yang ditulis oleh pemberita.
32k. *Menulis catatan pengenalan dan nota arahan pada sesuatu cerita.* Beliau akan membuat catatan ini bagi tiap-tiap cerita atau bahagian-bahagian cerita bagi mempercepatkan pemeroseaan penerbitan di jabatan mekanik. Ini termasuklah:
b. Menulis beberapa pengenalan pada bahan-bahan yang akan digabungkan dengan cerita yang telah diserahkan pada bilik atur cetak. Istilah pengenalan ini adalah seperti berikut:
   (1) Tambah — untuk ditambah pada akhir cerita.
   (2) Masukkan — untuk dimasukkan dalam cerita sebagai bahan atau sebagai pengganti bahan yang dibuang.
   (3) Pendulu baru — untuk menggantikan pendulu lama.
   (4) Teruskan — untuk meneruskan pendulu cerita. (Bagi penyuntingan elektronik, lihat halaman seterusnya).

**SIMBOL PEMBACAAN PRUF**

32l. Penyunting kopi biasanya menggunakan simbol penyuntingan piawai yang membolehkannya menandakan sebarang perubahan yang hendak dibuat tanpa perlu menggunakan perkataan. Pemberita telah pun mempelajari sebahagian daripada simbol-simbol ini dalam latihan tentang "menyediakan kopi". Berikut adalah senarai simbol pembacaan pruf bagi penyunting kopi.

Patut juga diterangkan bahawa terdapat perbezaan antara penyuntingan kopi dengan pembacaan pruf. Secara umumnya, simbol pembacaan kopi akan dipakai apabila terdapat kesalahan dalam kopi asal. Sementara dalam pembacaan pruf, tanda (simbol) ini biasanya dibubuh pada birai di sebelah cerita berkaitan setelah cerita itu ditaip set.
<table>
<thead>
<tr>
<th>Simbol</th>
<th>Definis</th>
<th>Contoh</th>
</tr>
</thead>
</table>
| 🌟 atau ⭐️ | Tanda noktah | Dia datang ⭐️  
| ४ | Komma | Bagaimana pun, dia akan ...
| ⬇️ | Tanda penkan | Saya akan bentahu studara ...
| 😲 atau 😲 | Bubuh huruf besar | Haru yang lepas ...
| / | Bubuh huruf kecil | Hari lalu https ...
| 🌟 atau ⭐️ | Singkatan atau penghakuan, gama perkasaan atau nomor | (Sumber: Smith)  
| 🖖 | Mulakan perenggan baru | (Ramai orang datang)  
| 😷 | Jangan buat perenggan baru | (Ramai orang datang)  
| 😅 | Emosi ke kiri atau ke kanan | Simbol ini boleh digunakan di mana-mana dalam bahasa Melayu atau kedua-dua belah halaman [ Simbol ini boleh digunakan di mana-mana dalam bahasa Melayu atau kedua-dua belah halaman ]  
| 🤣 | Puaikan huruf | Sentak-sentak pengajar kita ...
| 😗 | Rapatkan huruf | Sebaiknya pelajar ...
| 🍀 | Buat garsen dari perkasaan ke perkasaan berikutnya | Mencantumkan ayat atau perenggan yang disempit atau dikecilkan  
| 🌟 atau ⭐️ | Buang huruf atau perkasaan | Akan 🌟 atau ⭐️ untuk London ...
| 😳 atau 😳 | Musakkan huruf atau perkasaan | Akan ngi ...
| 😳 | Takarkan huruf, perkasaan atau frasa | Ramai orang datang (Sumber: Smith)  
| 🝼 | Kekalkan teks asal | Lema mongu su ...
| 😳 | Buat huruf cahol | Pedaulah huruf di ul ...
| 😳 | Buat huruf condong | Kes bahasa suare ...

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Bagi surat kabar yang pemberitanya masih lagi menggunakan mesin taip, adalah biasa bagi penyunting kopi membetulkan tulisan itu di ruangan kosong di antara baris-baris ayat. Simbol-simbol yang piawai digunakan untuk membuat pembetulan ini. Oleh kerana huruf yang kadang-kadang dianggap sebagai o, begitu juga u sebagai n dan m sebagai w, maka penyunting kopi terpaksa membuat beberapa tanda pada huruf-huruf itu agar tidak disalahfikirkan oleh bahagian bilik atur cetak tempat berita itu diatur huruf dengan mesin Compugrafik. Sehubungan dengan hal ini, penyunting kopi akan membuat garisan pendek di bawah huruf-huruf a, u atau w dan juga di atas huruf-huruf o, n atau m jika ada kecenderungan yang huruf-huruf itu akan tersilap dibaca (sebagai contoh, perkataan kotak mungkin dianggap sebagai katak).

**Penyuntingan Elektronik.** Setelah peralatan elektronik dalam bidang penerbitan dicipta, maka satu kod dan simbol baru telah dicipta bagi menangani penyuntingan kopi. Ia dicipta untuk memberikan arahan pada mesin set taip dan juga “program” untuk surat kabar tersebut yang dicipta khas oleh pembuat peralatan itu. Tiap-tiap akhbar akan diberikan panduan khusus bagi kegunaan membuat penyuntingan kopi.


Seseorang penyunting kopi boleh membuat perkara-perkara berikut di atas VDT:

1. Membuang huruf, perkataan, baris ayat, perenggan.
2. Membuang seluruh cerita.
3. Menambah teks yang baru ke dalam mana-mana bahagian cerita itu.
4. Memindahkan sesuatu bahagian cerita ke tempat yang lain yang lebih sesuai.
5. Mengarahkan mesin set taip tentang berapa lebar cerita itu patut ditulis dan juga jenis saiz taip dan bentuk taip yang hendak digunakan untuk sesuatu cerita itu.

Kedapatan banyak sistem penyuntungan elektronik yang diamalkan oleh akhbar dan setiap tahun sistem ini semakin sofistikated. Bagaimanapun, fungsi yang boleh dilakukan oleh mesin-mesin ini adalah bergantung pada sofistikated tidaknya mesin-mesin tersebut. Setengah-setengah mesin boleh memaparkan dua peragaan serentak dan membolehkan seseorang penyunting kopi itu membandingkan kedua-duanya atau menggabungkan cerita itu untuk dijadikan sebuah cerita sahaja. Mesin-mesin yang lain pula mungkin boleh memindahkan sesuatu cerita itu ke VDT lain dan terus dimasukkan ke dalam komputer; selepas itu ia akan dimasukkan ke dalam mesin set taip.

VDT merupakan alat utama dalam sistem penyuntungan elektronik. Kod yang terpaksa dipelajari oleh pemberita dan penyunting kopi bagi menggunakan VDT ini adalah berlainan daripada sebuah akhbar dengan sebuah akhbar yang lain, walaupun kecil. Bagaimana semua sistem VDT ini sama sahaja bentuknya.

Satu lagi alat elektronik yang digunakan untuk mengeluarkan kopi di setengah-setengah suratkhabar ialah Optical Character Recognition (OCR), atau yang biasa disebut 'scanner'. Ia digunakan dalam jabatan pengeluaran sesuatu akhbar dan tidak digunakan dalam bilik berita. Scanner ini boleh 'membaca' kopi bertulis dan memasukkannya ke dalam komputer pada kadar 1,200 perkataan seminut (bergantung pada jenis scanner) untuk diset secara sejuk atau logam panas (jika masih digunakan). Scanner ini boleh dihubungkan terus pada mesin fotokomposisi melalui perantaraan komputer dan ini membolehkan pengeluaran taip dapat dibuat dengan cepat.

Di bawah adalah contoh kopi scanner dengan tanda-tanda penyuntingannya sekali:
The failure of incorporation in 1994, according to many residents, probably can be attributed in part to the fact that residents are not "street" of immediate annexation by Memphis or a consolidated city-county government.

"We aren't scared of Memphis," said Dale Bursett, secretary-treasurer of the anti-incorporation group. "None of us lived here 20 years ago. I knew someone or another since we've been here. I do not fear. Of course, I could rather be annexed by Millington. But that's another issue."

CLIFFORD: Incorporation has divided the community in recent years, but the atmosphere at selling places yesterday appeared to be friendly. Every now and then, a few people gathered outside the elementary school to discuss the weather, the latest local gossip and to the each other about incorporation.

"It is time I always say, it is wonderful to disagree, but not to the point of being disagreeable," Burgett said. "There are no hard feelings. There hasn't been since that meeting Thursday. I think the incorporation supporters realized that they had lost."

One resident, Janet Buchanan, said the incorporation drive had a positive side because it brought the community together. "I have never seen so much togetherness," she said.

Burgett added, "It got to the point that we really knew each other and we were still together. Of course, we are all looking for a way to"

(Cont.)

keep our community together. Incorporation will keep our community together. We (anti-incorporation group) are going to continue to function. We are going to set up a legal chapter and everything after the election and become a community group. We are more concerned with the children and people at a whole."

Jean Perry, election committee executive director, said it cost approximately $20,000 to hold the election. The entire cost was paid by the residents, she said.

(End)

Berita Kawat. Kebanyakan kopi yang sampai ke pejabat akhbar melalui teletai dari perkhidmatan berita kawat memerlukan proses penanganan yang agak berlainan berbanding dengan kopi biasa. Pengenalan peralatan elektronik dalam bilik berita dan bilik

Residents in the Lucay community yesterday overwhelmingly rejected a bill to incorporate into Shelby County's latest city, a move that many residents equated with higher taxes and less services. About 95% per cent of the area's 1,553 registered voters cast ballots, despite the rainy, chilly weather. Complete unofficial returns from the Shelby County Election Commission showed 63% residents — nearly 50 per cent — voted against incorporation, while 63 voters supported it.

The incorporation battle, which at times become heated, continues throughout the day. But not with "lack options" incorporation signs and signs and white signs "for incorporation" signs dotted the landscape near polling places.

Rajah 32-1. Ini adalah contoh sebuah cerita yang disediakan di atas terminal peragaman video (VDT), disertai dengan kod dan simbol penyuntingan.
backshop telah benar-benar mengubah cara pengendalian kopikawat.

Di suatu ketika dahulu, perkhidmatan kawat menghantar berita melalui mesin teletai yang ditulis dengan huruf besar seperti contoh di bawah:

NEW YORK (AP) - SEBUAH KAPAL TERBANG RUSSIA
YANG TERGENDALA PENERBANGANINYA SELAMA 27
JAM DI LAPANGAN TERBANG ANTARABANGSA
KENNEDY KERANA KEKURANGAN SEORANG KAKI-
TANGAN PENGENDALIAN PERLEPASAN, TELAH BERLEPAS PULANG DENGAN BANTUAN SEBUAH SYARIKAT PERKHIDMATAN PERSendirian dan juga persetujuan yang dicapai di bawah pengawasan Jabatan Negara.

Laporan ini telah disunting oleh penyunting kopi dan dihantar ke backshop untuk ditaip set dalam bentuk huruf yang dikehendaki oleh suratkhabar. Bagaimanapun, dengan penggunaan 'teletype-setter', kopi ini boleh dihantar dalam bentuk huruf besar dan kecil kerana kopi itu telah ditebuk ke dalam pita kertas yang dimasukkan ke dalam mesin atur huruf secara automatik untuk menentukan bentuk hurufnya. Bagaimanapun, masih banyak suratkhabar yang tidak menyunting. kopi kawat dengan banyak kerana ini akan melambatkan proses pengeluarannya.

Satu contoh kopi kawat yang sampai ke pejabat akhbar adalah seperti berikut:

OSST
RU
PM – CULT SKED 12 – 28

CHATTANOOGA, Tenn. (UPI) — Dua saudara kembar perempuan yang telah 'dipulihkan semula' setelah memasuki suatu kultus keagamaan telah mendakwa yang ketua keagamaan itu telah memukul kanak-kanak dan tidak membenarkan mereka menemui ibu bapanya...

Perlu diingat bahawa bukanlah semua kopi akan dibuat dalam huruf besar dan huruf kecil. Setengah-setengah perkhidmatan berita kawat, terutamanya yang dimiliki sendiri oleh sebubah akhbar itu, masih menghantar kopinya dalam huruf besar. Jika penandaan simbol digunakan untuk menandakan huruf-huruf yang perlu ditukarkan kepada huruf kecil, kopi itu tentu akan dipenuhi dengan tanda-tanda pensel. Untuk mengelakkan perkara ini, penyunting kopi hanya perlu menandakan huruf besar sahaja dan membiarkan huruf yang tidak bertanda itu sebagai huruf kecil. Contohnya seperti berikut:

CONCORD, N.H. – TUJUH AHLI REPUBLIKAN DAN LIMA AHLI DEMOKRAT TELAH MEMENANGI PILIHANRAYA PERINGKAT AWAL DI NEW HAMPSHIRE...
Dengan diperkenalkan komputer di bilik atur cetak, penanganan kopi kawat telah mengalami perubahan yang besar. Sebagai contoh, apabila sahaja kopi asas itu dicetak pada pencetak teletaip, cerita yang terdapat dalam kopi itu juga akan dimasukkan ke dalam komputer di bilik atur huruf dalam masa yang sama. Dengan menggunakan kopi yang telah dicetak oleh pencetak itu, penyunting kopi boleh membuat semua perubahan perlu dalam cerita tersebut. Berpandukan kopi yang disunting ini, penyunting kopi boleh 'memanggil' cerita asal daripada komputer itu dan membuat penyuntingan yang perlu di skrin peraguan. Di skrin peraguan ini berbagaibagai perkara boleh dibuat seperti pembetulan, penambahan, pembuangan perkataan, huruf atau ayat dengan berpandukan papan rekuncu. Cerita yang telah disunting bersih ini akan dimasukkan ke dalam ingatan komputer dan kemudiannya akan dimasukkan terus ke dalam mesin fotokomposisi. Semasa menangani kopi dengan menggunakan komputer ini, beberapa kod yang betul perlu diingati oleh penggunanya untuk mengelakkan kopi itu tersalah semak yang boleh mengakibatkan kelambatan penerbitan dan juga kesilapan. Tiap-tiap suratkhabar mempunyai kod dan simbolnya yang tersendiri iaitu bergantung pada jenis peralatan yang digunakan.

LATIHAN


A. Hopkins
Kruiser

Pengawal lalu lintas berhelikopter Sg. Alan Charmichael yang setiap hari mengingatkan para pemandu tentang ais dan salji, kemalangan dan kesesakan lalu lintas, xxxx telah terbabas semalam.

B. Benton
Sukarelawan

Seorang ahli bomba sukarelawan berumur 24 tahun yang membakar kereta kawalan wanitanya selepas mendapatinya xxxx berkahwin dengan lelaki lain telah dihukum 18 bulan di bawah pengawasan pada Khamis kerana merosakkan harta benda.

Terry James Granville dari Potomac, seorang ahli bomba sukarelawan di Jabatan Bomba Sukarelawan Hamilton, mengaku
bersalah kemudian memberitahu xxxx xxxxxx Hakim mahkamah daerah Stanley Klavan bahawa dia mencurahkan pencair cat ke atas kereta Chebrelet teman wanitanya itu dan membakarnya iaitu setelah kawan-kawannya memberitahuinya tentang perkahwinan itu.

Jiran-jiran yang melihat Greenville membakar kereta itu telah memadamkannya sebelum sempat kereta itu musnah, menurut peguam Granville, Michael Budow.

Budow memberitahu polis yang kes itu agak luar biasa sebab Granville sendiri telah melaporkannya kepada polis. Jiran-jiran tidak xxxx menangkapnya. Beliau juga berkata yang bekas teman Granville 0'tidak bercadang untuk membuat sebarang dakwaan’.

Granville memberitahu Hakim, beliau berasa xxxx bersalah kerana melakukan kesalahan itu.

Kerana kesalahan tersebut, hakim memutuskan agar Granville menjalani rawatan pemulihan alkohol

C. Flynn

Dadah

Suatu program baru mombasmi penyalahgunaan dadah akan ditumpukan kepada ibu bapa di Sekolah tinggi komuniti Einstein di Kensington.

Ibu bapa belia adalah digalakkan menubuhkan kumpulan-kumpulan bagi mengawal anak-anak daripada terlibat dengan penyalahgunaan dadah xxxx.

Suatu surat edaran telah dihantar kepada para ibu bapa sekolah rendah dan sekolah tinggi yang memberitahu tentang suatu mesyuarat yang diadakan esok di kafeteria sekolah Einstein pada pukul 7:30 petang.

Mesyuarat esok tidak sahaja ditujukan kepada ibu bapa yang anaknya menangh dadah, tetapi juga ditujukan kepada semua ibu bapa yang bertujuan untuk menyekat penyalahgunaan dadah.

Para ibu bapa dijangka membincangkan tekanan yang wujud pada beliau yang menyalahgunakan dadah, cara menasihati anak-anak tentang penyalahgunaan dadah dan jangan menggunakan dadah di rumah dan di tempat-tempat lain dan perlunya pengawasan oleh ibu bapa semasa anak-anak mengadakan parti dan juga tindakan disiplin.

D. Hedling

Wang

Dua orang perompak bersenjata telah ditangkap oleh polis Kaunti montgomery selepas kedai Hill’s di 15531 New Hampshire avenue di Silver Spring xxxx dirompok malam Isnin, menurut polis.

Menurut polis, pegawai polis Daniel Crumpler yang sedang bercuti telah meneliti sebuah kereta BMW model lama di jalan
Ednor yang menyerupai kereta yang digunakan oleh para perompak itu.
Crumpler mengikut kereta itu di separang x x x x x x x x x x Ednor dan melihat mereka melemparkan semipang dan warg dari tingkap kereta itu untuk 'menyelamatkan' diri, demikian menurut polis. Wang dan senapang itu telah diambil oleh pihak polis.
Polis telah menahan kereta itu dan menangkap Richard W. Grant, 28, dari Boulevard Heights yang berhampiran, dan Ralph Allen Thomas, 28, dari 910 Larch avenue di Thompson Park. Kedua-dua lelaki itu telah dituduh melakukan perompakan bersenjata, kata polis.

E. Ahlers
Pecah Rumah

JEFFERSON CITY — Penangkapan saorang belia Silver Spring berumur 17 tahun Jumaat lepas kerana memecah masuk dua rumah telah dapat menyelesaikan 75 kej pecah rumah yang lain, demikian menurut polis.
Jim Bob Crawford, yang pernah tinggal dengan ibu bapa angkatnya selama dua tahun, telah ditangkap berhampiran dengan salah satu tempat berlakunya pecah rumah itu di West Hill pada hari Jumaat.
Det. Frank Mathers dari Kaunti Montgomery berkata beliau telah berkereta pada hari Sabtu dan Ahad bersama-sama dengan belia yang telah mencuri masuk ke rumah-rumah tersebut sejak dua x x x x x x tahun lepas.
Belia itu telah menunjukkan kira-kira 140 tempat yang beliau telah melakukan pecah rumah dan kesalahan lain.
Polis telah berjaya mengesahkan 75 kejadian pecah rumah tersebut setelah meneliti rekod-rekod. Mathers berkata penyiasatan untuk kes-kes lain sedang dijalankan.
Mathers berkata Crawford memberitahu ia akan x x x x x x mengangkut barang-barang dari rumah yang dimasukkan itu dan membawanya ke semak-semak yang berhampiran. Ia berkata ia akan membuang mana-mana barang yang dianggapnya tidak berguna dan yang lain-lainnya dijual kepada kawan-kawanannya dengan harga yang tidak tentu.
Crawford sedang ditahan di rumah karak-kanak jahat di Kaunti Montgomery sementara menungga perbicaraan di hadapan hakim mahkamah Juvenil, Bel Prado.
PEMBACAAN PRUF

Kebanyakan pemberita tidak berpeluang untuk membaca pruf cerita yang telah ditaip set. Ini kerana tugas membaca pruf itu biasanya dibuat oleh para pekerja di bilik atur huruf. Bagaimanapun, kedapatan juga setengah-setengah suratkhabar yang menghantar semula salinan prufnya ke bilik berita untuk disemak oleh pemberita bagi mengelakkan terjadinya apa-apa kesalahan.

33a. Pembacaan pruf merupakan langkah terakhir bagi memeriksa sesebuah cerita berita selepas ia ditaip set. Ia bertujuan untuk membuang mana-mana kesalahan yang berlaku semasa proses menaip set. Walaupun tugas pembacaan pruf dan penyuntingan kopi adalah sama yakni untuk memeriksa kesalahan sebelum akhbar diterbitkan, tetapi perlu diingat bahawa pembaca pruf itu tidaklah akan membaiki lagi seseubah cerita itu. Tugasnya cuma untuk memastikan agar pruf itu berkeadaan sama sebagaimana pruf kopi yang asal. Bagaimanapun, pembaca pruf dibenarkan membetulkan ejaan dan kesalahan lain yang menjolok yang tidak disedari oleh pemberita atau penyunting kopi.

PENGGUNAAN SIMBOL PEMBACAAN PRUF

Ada dua kaedah yang sering digunakan oleh pembaca pruf bagi menunjukkan pembetulan:

1. Pembetulan itu dibuat di birai sebelah kiri atau kanan tempat kesalahan itu berlaku dan meletakkan simbolnya di barisan yang bertentangan dengan kesalahan tersebut. Simbol pembetulan ini hendaklah diletakkan pada birai yang terhampir dengan ejaan/perkataan yang salah itu. Contohnya seperti berikut:

   Seorang lelaki berusia 77 tahun telah meninggal di dunia kerana sakit jantung

   Jika sesuatu baris ayat itu mengandungi beberapa kesalahan, simbol pembetulan itu diletakkan sebelah menyebelah dan dipisahkan dengan garisan menegak seperti berikut:

   Seorang lelaki berusia 77 tahun telah meninggal di dunia kerana sakit jantung

2. Pembetulan itu dibuat di birai berkenaan dengan menandakan satu garisan dari simbol itu ke tempat kesalahan berlaku seperti berikut:

   Seorang lelaki berusia 77 tahun telah meninggal di dunia kerana sakit jantung

33c. Bagi pembetulan yang memerlukan penandaan perkataan atau ayat yang pendek, kedua-dua teknik di atas boleh digunakan. Bagaimanapun, jika pembetulan itu agak panjang, kedua-dua teknik di atas hendaklah digunakan. Seterusnya jika suatu baris kopi itu tertinggal, pembaca pruf bolehlah menandakan nota "Lihat kopi" di birai berkenaan dan menghantar kopi asal itu kepada pencetak bersama-sama dengan pruf yang telah diperbetulkan. Bagi membuat pembetulan yang terdapat dalam sesuatu perenggan itu, pembaca pruf mestit menandakan di mana perkataan atau ayat itu mesti ditukarkan. Contohnya seperti berikut:

   Seorang lelaki berusia 77 tahun telah meninggal di dunia kerana sakit jantung
33d. Jika kesalahan itu melibatkan satu huruf, pembetulan bolehlah dibuat seperti berikut:

Seorang lelaki berusia 77 tahun telah meninggal dunia kerana sakit pusing.

33e. Sebagai tugas tambahan, pembaca pruf mesti juga menyemak kaedah yang digunakan untuk memisahkan perkataan yang dibawa ke baris lain. Beliau mestilah membetulkan perkataan tersebut agar sesuai dengan penggunaannya yang biasa. Contoh pembetulannya seperti berikut:

Dia doktor bedah yang ber-

Simbol pembacaan pruf yang biasa ditunjukkan pada halaman 646 – 648.

LATIHAN


Kelas hari Selasa akan bermula dari 7:30 pagi hingga 8:30 malam di Twinbrook Community Center, 411, Twinbrook Parkway.

Kelas hari Khamis akan bermula dari 7:30 pagi hingga 8:30 malam di West Hills Community Center 5678 Dean Hill Drive.

Kelas hari Sabtu akan bermula dari 10 pagi hingga 11 pagi di Montrose Recreation Center, 451 Congressional Lane.

Charles W. Jackson, pengarah jabatan itu berkata kelas itu akan mengenakan bayaran $20 bagi penduduk bandaraya dan $22 bagi penduduk luar.

Pendaftaran untuk menghadiri kelas adalah mengikut siapa dahulu datang dia akan diterima. demikian kata Jackson.

Pendaftaran melalui pos atau telefon tidak akan diterima.

Semua anjing mesti berumur sekurang-sekurangnya enam bulan dan jika kurang ia tidak akan diterima, tambah Jackson.

Kelas hari Selasa akan bermula dari 7:30 pagi hingga 8:30 malam di Twinbrook Community Center, 411 Twinbrook Parkway.

Kelas hari Khamis akan bermula dari 7:30 pagi hingga 8:30 malam di West Hills Community Center, 5678 Dean Hill Drive.

Kelas hari Sabtu akan bermula dari 10 pagi hingga 11 pagi di Montrose Recreation Center, 451 Congressional Lane.

Charles W. Jackson, pengarah jabatan itu berkata kelas itu akan mengenakan $20 bagi penduduk bandaraya dan $20 bagi penduduk luar.

Pendaftaran untuk menghadiri kelas adalah mengikuti siap datang dahulu dia akan diterima, demikian kata Jackson. Pendaftaran melalui pos atau telefon tidak akan dijangkakan.

Semua anjing mesti berumur sekurang-kurangnya enam bulan dan jika kurang ia tidak akan diterima, tambah Jackson.

B. Seorang bekas peguam jabatan polis Kaunti Jefferson telah mendaftar untuk menjadi calon dalam pilihanraya Senat Negeri untuk parti Republican.

Warren G. Fabrizo, 39, yang menjalankan firma guamannya di Madisonville, telah mendaftar sebagai calon menggu ini untuk menentang Sen. James Stuart Emmet dalam pilihanraya GOP.

“Saya rasa inilah masanya untuk mengenengahkan pemimpin baru”, kata Fabrizo. “Saya akan mewakili rakyat, dan tidak mewakili golongan-golongan tertentu”.

Beliau mengatakan penentangannya terhadap “kuasa perniagaan dan industri besar yang terdapat dalam dewan undangan negeri”.

Sen. Emmitt, yang telah mengatakan akan bertanding dalam pilihanraya itu, telah berkhidmat dalam Senat Negeri selama empat tahun berturut-turut.

Seorang bekas peguam jabatan polls Kaunti Jefferson telah mendaftar untuk calon menjadi dalam pilihanraya Senat Negeri untuk parti Republican.

Warren G. Fabrizo, 39, yang menjalankan firma undang-undang di Madisonville, telah mendaftar sebagai calon hari ini untuk menentang Sen. James Stuart Emmet dalam pilihanraya GDP.

Fabrizo, yang pernah berkhidmat sebagai pensihat undang-undang polis pada awal tahun 1970-an, telah bermasalah untuk calon Republican kaunti dalam tahun 1978 tetapi kalah kepada Maxwell Keen .... Tetapi Keen juga telah kalah kepada calon democrat Harvey Mathias.


C. Dua orang pencuri telah memasuki Do Drop Inn berdekatan Greenville tetapi pemilik kedai itu telah berjaya menangkap mereka. demikian kata polis.
Syerif Kaunti Greene Rick Coyle berkata beliau telah menerima panggilan telefon daripada pemilik kedai itu, Jerry Bodkin, pada kira-kira jam 12.30 malam.

"Beliau memberitahu saya yang beliau berjaya memaksa kedua-dua pencuri itu melutut di depannya. Beliau juga berjaya merampas pistol .38 daripada mereka", tambah Coyle.


Dua orang itu sedang ditahan di Penjara Kaunti Greene sementara menunggu perbicaraan.
pulang ke kedainya dan mendapati
ada dua orang di dalamnya.
Dua orang itu sedang ditahan di
Penjara Kaunti Greene sementara
menunggu perbicaraan.

2. Dengan berpanduan sebarang suratkhabar yang anda ada, cari
kesalahan yang terdapat yang telah tidak terlihat oleh pembaca pruf.
Kepikan sekurang-kuranya lima buah cerita yang mengandungi
kesalahan dan lekatkannya di atas sekelip kertas. Buat pembetulan.
<table>
<thead>
<tr>
<th>Bahasa Malaysia</th>
<th>Tanda Biroi</th>
<th>Bahasa Inggeris</th>
<th>Tanda Biroi</th>
<th>Tanda Teksi</th>
</tr>
</thead>
<tbody>
<tr>
<td>angkat ke baris atas</td>
<td>angkat</td>
<td>take letters or words to the preceding line</td>
<td>take back</td>
<td></td>
</tr>
<tr>
<td>anjak ke kiri</td>
<td></td>
<td>move to the left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>anjak ke kanan</td>
<td></td>
<td>move to the right</td>
<td></td>
<td></td>
</tr>
<tr>
<td>apostrofi, masukkan</td>
<td>‗</td>
<td>insert apostrophe</td>
<td>‗</td>
<td></td>
</tr>
<tr>
<td>asal, biarkan seperti</td>
<td>biar</td>
<td>leave as printed</td>
<td>stet</td>
<td>.....</td>
</tr>
<tr>
<td>atas, angkat ke baris</td>
<td>angkat</td>
<td>take letters or words to the preceding letters</td>
<td>take back</td>
<td></td>
</tr>
<tr>
<td>atas, naik ke</td>
<td></td>
<td>raise line</td>
<td></td>
<td></td>
</tr>
<tr>
<td>baris atas, angkat ke</td>
<td>angkat</td>
<td>take letters or words to the preceding line</td>
<td>take back</td>
<td></td>
</tr>
<tr>
<td>baris berikut, turun ke</td>
<td>turun</td>
<td>take over letters/words to the next line</td>
<td>take over</td>
<td></td>
</tr>
<tr>
<td>barisan, luruskan</td>
<td>↙</td>
<td>straighten line</td>
<td>↙</td>
<td>↙</td>
</tr>
<tr>
<td>baru, peranggian</td>
<td>[PB]</td>
<td>new paragraph</td>
<td>[NP]</td>
<td></td>
</tr>
<tr>
<td>bawah, turun ke</td>
<td></td>
<td>lower line</td>
<td></td>
<td></td>
</tr>
<tr>
<td>berikut, turun ke baris</td>
<td>turun</td>
<td>take over letters/words to the next line</td>
<td>take over</td>
<td></td>
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<tr>
<td>huruf condong</td>
<td>con.</td>
<td>italics</td>
<td>ital.</td>
<td></td>
</tr>
<tr>
<td>huruf kecil</td>
<td>hk</td>
<td>lower case</td>
<td>Lc.</td>
<td></td>
</tr>
<tr>
<td>huruf tebal</td>
<td>tebal</td>
<td>bold letters</td>
<td>bold</td>
<td></td>
</tr>
<tr>
<td>inden dua em</td>
<td>[2]</td>
<td>two em indent</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>inden satu em</td>
<td>[1]</td>
<td>indent 1 em</td>
<td>□</td>
<td></td>
</tr>
<tr>
<td>jarak, kurang</td>
<td>kj</td>
<td>less space</td>
<td>less</td>
<td></td>
</tr>
<tr>
<td>Bahasa Malaysia</td>
<td>Tanda Birai</td>
<td>Bahasa Inggeris</td>
<td>Tanda Birai</td>
<td>Tanda Teks</td>
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<td>------------</td>
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</tr>
<tr>
<td>jarak, sama</td>
<td>sj #</td>
<td>equal space</td>
<td>eq. #</td>
<td>/</td>
</tr>
<tr>
<td>jarakkan</td>
<td>#</td>
<td>insert space</td>
<td>#</td>
<td>/</td>
</tr>
<tr>
<td>kanan, anjak ke</td>
<td>/</td>
<td>move to the right</td>
<td>/</td>
<td>/</td>
</tr>
<tr>
<td>kecil, huruf</td>
<td>hk</td>
<td>lower case</td>
<td>lc</td>
<td>/</td>
</tr>
<tr>
<td>kecil, huruf-besar</td>
<td></td>
<td>small capitals</td>
<td>s.c</td>
<td></td>
</tr>
<tr>
<td>masukkan tanda nokta</td>
<td>O</td>
<td>insert period</td>
<td>O</td>
<td></td>
</tr>
<tr>
<td>masukkan tanda penekan</td>
<td>T</td>
<td>insert quotation marks</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td>naik ke atas</td>
<td>T</td>
<td>raise line</td>
<td>T</td>
<td>T</td>
</tr>
<tr>
<td>nokta, masukkan tanda</td>
<td>O</td>
<td>insert period</td>
<td>O</td>
<td></td>
</tr>
<tr>
<td>pengarang, tanya</td>
<td></td>
<td>query author</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>perenggan, teruskan</td>
<td></td>
<td>no paragraph</td>
<td>run on</td>
<td></td>
</tr>
<tr>
<td>tanpa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>perenggan baru</td>
<td>[PB]</td>
<td>new paragraph</td>
<td>[NP]</td>
<td>[</td>
</tr>
<tr>
<td>rapatkan</td>
<td></td>
<td>close up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rapatkan, buang dan</td>
<td>O</td>
<td>delete and close up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>roman</td>
<td>rom</td>
<td>roman</td>
<td>rom</td>
<td></td>
</tr>
<tr>
<td>rosak, taip</td>
<td>X</td>
<td>damage letters</td>
<td>X</td>
<td>rom</td>
</tr>
<tr>
<td>rul en, masukkan</td>
<td>en</td>
<td>insert en rule</td>
<td>en</td>
<td></td>
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<tr>
<td>salah</td>
<td>/</td>
<td>error</td>
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<tr>
<td>salah fon</td>
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<td>wrong fount</td>
<td>we</td>
<td>rom</td>
</tr>
<tr>
<td>sama jarak</td>
<td>sj #</td>
<td>equal space</td>
<td>eq. #</td>
<td></td>
</tr>
<tr>
<td>satu em, inden</td>
<td>O</td>
<td>indent 1 em</td>
<td>O</td>
<td></td>
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<tr>
<td>sengkang, masukkan</td>
<td>/</td>
<td>insert hyphen</td>
<td>/</td>
<td></td>
</tr>
<tr>
<td>sepenuh, eja</td>
<td>eja</td>
<td>spell out</td>
<td>spell out</td>
<td>rom</td>
</tr>
</tbody>
</table>

135
<table>
<thead>
<tr>
<th>Bahasa Malaysia</th>
<th>Tanda Birai</th>
<th>Bahasa Inggeris</th>
<th>Tanda Birai</th>
<th>Tanda Teks</th>
</tr>
</thead>
<tbody>
<tr>
<td>songsang, taip</td>
<td>𡨁</td>
<td>inverted type</td>
<td>𡁁</td>
<td>rom</td>
</tr>
<tr>
<td>taip rosak</td>
<td>𡌧</td>
<td>damage letters</td>
<td>𡌧</td>
<td>rom</td>
</tr>
<tr>
<td>taip songsung</td>
<td>𡄳</td>
<td>inverted type</td>
<td>𡄳</td>
<td>rom</td>
</tr>
<tr>
<td>tanya penajarang</td>
<td>ʔ</td>
<td>query author</td>
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<td></td>
</tr>
<tr>
<td>tebal, huruf</td>
<td>tebal</td>
<td>bold letter</td>
<td>bold</td>
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<tr>
<td>tempat, tukar</td>
<td>tt</td>
<td>transpose</td>
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<td>teruskan tempa</td>
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<td>turun ke buris berikut</td>
<td>turun</td>
<td>take over letters/ words to the next line</td>
<td>take over</td>
<td></td>
</tr>
<tr>
<td>turun ke bawah</td>
<td>ㄧ</td>
<td>lower line</td>
<td>ㄧ</td>
<td></td>
</tr>
</tbody>
</table>
1. The News Editor at Work

There are basically two sets of skills that constitute the profession of journalism, those of the reporter and those of the editor. The reporter and the editor share many characteristics—their concern for truth, for example—but each role has its unique characteristics as well.

WHAT EDITORS DO

The reporter is the eyes and ears of the newspaper, its radar, its outside surveillance mechanism. The editor is the "gatekeeper," a decision maker who decides what will and what will not be chosen to be passed along to the reader. The editor is the news organization's inside surveillance mechanism, deciding not only what will be passed along to readers but also how, in what format, at what length, with what sort of display, and where on the page. The editor makes the final determination of everything pertaining to quality, upholding to the best of his or her ability the standards of the news medium as to accuracy, fairness, fullness of detail. The editor reduces the input of reporters, wire services, special correspondents, supplementary and feature services to fill the amount of space available on a given day, perhaps for a series of editions, each aimed at a part of the region the newspaper serves.

Every communication medium has such a function. Radio and television have their news directors, magazines their managing editors. In newspaper journalism, however, the function is shared by several people. There is not one editorial role in the newsroom, of course, but many, each subtly different from the other. The city editor's chief responsibilities lie in collecting city news: assigning reporters to their beats and special assignments and seeing to it that the resulting stories meet that desk's standards. The telegraph editor is responsible for selecting, editing and headlining the stories that reach the newspaper by way of the two national wire services, the supplementary news services and special dispatches of various origins. The news editor is usually the active head of the copy desk. On what is known as a "universal" copy desk, the news editor handles all the copy, local and non-local, except that processed similarly by special desks such as the
ports and lifestyle sections. The managing or executive editor is at the top of the news hierarchy, with final responsibility for all news operations. In this book, we will mostly examine the work of news editors and the copy editors who assist them.

Unlike editors, the reporter has a certain visibility. Frequent and regular contacts are made with news sources outside the newsroom, carrying the good name of the newspaper to the community at large. Depending on the nature of the story, or as a reward for good work, the reporter’s name and sometimes even his or her picture often appear over it.

The copy desk role, on the other hand, is anonymous, at least to the outside world, and the public knows nothing about who it is that writes those clever headlines, who had the inspiration to play the news in some unique way this morning, who can be absolutely trusted to detect the spelling errors, improve the phrasing, correct grammatical structures, and check the accuracy of the byline reporter who appears to be getting all the credit. Even brilliant headlines go uncredited. For most editors, however, recognition outside the newsroom is of little importance. It is enough that they and their colleagues know that what they do calls for skills of a high order, dedication to the quality of the newspaper product, and service to the public in making the news readily accessible, easy to find, and easy to read, with the assurance that every reasonable step has been taken to establish its reliability.

Copy editing is basic to mass communications. The basic skills in newspaper editing are valuable assets to the communications professional in all fields: advertising, radio, television, magazines, trade journals, public relations, books, movies, and so on. In all these areas, the ability to improve the flow and meaningfulness of language, to safeguard accuracy, and to present the finished product in an attractive package is at a high premium. A good, flexible newspaper copy editor can carry such skills into any of these fields. Students, therefore, who are required to pursue a course in news editing, though primarily interested in other fields of journalism, should not be discouraged by the course’s newspaper orientation. If they make the most of the opportunity, the skills they acquire will pay off in any branch of journalism.

Writers of all sorts need editors, ever when they have had time to go back over their own work. Much of Thomas Wolfe’s greatness as a novelist owed to his editors, and he acknowledged that fact even though he squirmed when the blue pencil went to work. The point is this: The writer doesn’t exist whose work cannot be improved by the constructive vigilance of an editor who is (1) well versed in what is being written about, (2) an expert in language, and (3) a flexible and tolerant person capable of appreciating values in the work of others.

But the newspaper has a special need for copyreaders. Most news writing is done at high speed. Reporters are usually under such severe time pressure that they are bound to make slips and to need help in verifying and organizing their facts.

Comes the Revolution

Editors have been playing such a critical role for a matter of centuries. The role was created as part of the division of labor on the earliest newspapers and has been refined over the years. Ever since Johann Gutenberg invented printing from moveable type in the fifteenth century in Germany, proofreaders and editors have been part of the scene.

Although many early publishers were printers first, editors second and reporters not at all, they were all writers: in some degree. Benjamin Franklin learned the printing trade first (as an apprentice to his brother James) but soon became a writer (columnist) under the pseudonym of Silas Deane, only later functioning as an editor. It must be admitted that the roles of publisher, printer, editor and writer were not sharply defined in the tiny newspapers in Colonial America, when the proprietors contributed to all of these functions. They emerged only later as distinctive roles. As to the editorial function, Edwin Ewens, in recounting the story of the first English daily, says of Samuel Beckett that he “insisted on a standard of journalism quite unprecedented at that time. . . . He insisted upon reporting factual news, rather than opinion [and] was impar-
tial in his publication of these facts." Buckley was, in every sense, an editor, taking responsibility for making his paper the kind of paper he wanted and the kind of paper his readers needed.

Thus the functions existed, but the distinctive roles came later, being more clearly marked out as publishing came to require larger staffs and as printing technology became more elaborate and specialized and newspapers became larger and more frequently published. As we will see in more detail later, the role was essentially unchanged, except for particulars and timing, as newspaper technology changed through the centuries, and as newspapers became larger and the number of editions required expanded. Rotary presses came along in the middle of the nineteenth century and contributed immensely to printing speed, hence making mass circulation possible. They depended, in turn, on the invention of continuous roll (web-fed) paper. The invention of the linecasting machine later in the same century freed the composing room from laborious hand setting of type. But throughout those centuries, nothing so revolutionary happened as what came to pass in the early 1970s. Within five years the wholly electronic newsroom came into being and radically altered how reporters and editors do their jobs. Chapter 3 deals with the details of this revolution, but its influence permeates most of the other chapters as well.

The electronic revolution has increased the productivity, efficiency and speed of newspaper production, transforming the way the reporter composes a story, the way the editor corrects it or cuts or rearranges it, the way the editor fits headlines, and the way the news editor keeps track of the news and expresses judgments about it. In short, it has changed everything to do with how the editor’s functions are performed but not what the editor achieves. The electronic newsroom is no threat to quality; what it does is make quality more readily attainable much more efficiently. An electronic newsroom is shown in Figure 1.1.

Reporters, news editors and copy editors have all had to learn new skills, yet their craft emerges unscathed. Some writers have expressed fear that because of the resulting increase in speed and efficiency, fewer of them would be required. That has not been the experience at all, however. The new technology, it is true, has made other newspaper occupations obsolete or has altered their requirements. The new technology justifies heavy investment, as in all automation processes, by reducing personnel costs. But these are labor costs. A large daily newspaper completely converted to the new technology can eliminate hundreds of jobs, at least in the long run. In some cases this has meant layoffs, but usually not; especially where labor contracts exist, the newspaper’s management settles for "attrition." That is, jobs are not eliminated until they are vacated—by retirement, death, disability or transfer. When this is the case, the economic benefits of automation are realized only in part at first. But in the long run they are very substantial, ensuring the economic health of the newspaper industry for many future decades.

The new technology eliminates a series of redundant operations. It is sometimes called "capturing the original keystroke." That is to say, when the reporter writes a paragraph on a video display terminal (VDT) and can visually determine that it contains no errors, that is the last time that paragraph needs to be keyboarded. That paragraph goes into computer memory, later to be called up by a copy editor, who performs the traditional functions of the craft, including a final check for errors. Still later those original words, now electronic impulses, are set in type automatically by a composing machine that justifies the lines of that paragraph (assembles it in equal-length lines) and divides words between lines, all electronically. What emerges is a strip of "type" ready to be pasted in to a page format from which a plate will be photographically produced to go directly to the press. In the traditional process, that paragraph, after being checked by the copy desk, would be "keyboarded" again by the compositor, later proofed and checked for accuracy by a proofreader, then corrected by setting new lines and physically replacing lines containing errors, then assembled by hand into a page form (with headlines, engravings of photos, and so on), which must then be pressed out into a mat, which must then be cast into a plate in the curved form required by rotary
FIGURE 1.1 WHERE'S THE CORY DESK? In today's fully auto-
mated newsroom the copy desk is not as easy to identify as it was when a circular table—or at least a carefully
arranged system of desks—told the story. Here, in the
newsroom of Newsday, one of the best-edited daily news-
papers in the world, the copy desk is in the foreground.
Editing terminals are assigned on a one-to-one basis. Re-
porters also work at terminals but share them to some
extent with each other. (Photo courtesy Newsday. Re-
printed by permission.)

presses. Chapter 14 presents all this in full detail.
For now the point is that the electronic revolution in
the newsroom, by using computers and other so-
plicated hardware, has made it possible to pro-
duce newspapers at lower cost, faster, far more flex-
ibly and with greater fidelity than ever before. It
changes how reporters and editors do their jobs but
it also increases their efficiency and that of the entire
industry.
But to return to the copy desk itself, the desk by
no means simply corrects the work of others. Broadly
speaking, it has at least two other major functions, cre-
ative and managerial. The creative job largely centers around these activities: (1) The desk
judges the news of the day and makes decisions
about how it should be presented. (2) It assembles
single stories and "spreads" from material origina-
ting in a variety of sources. (3) It writes headlines
and captions to accompany photos that are clear,
 factual and complete.
The managerial job has changed but its functions have not. (1) Where once the desk gave directions to compositors (typesetters or linemakers in printing presses) by marking the copy for type size, indentation, and the like, it now codes in information to the computer, "instructing" it as to all these same characteristics. (2) It adjusts the volume of copy to the space available for news in the newspaper. (3) It prepares stories for a given issue well in advance. Probably, though, the copy desk's chief function is the job of policing the content of the paper. (1) The desk checks copy against errors of fact and interpretation. (2) It guards the newspaper against libel suits and other legal difficulties. (3) It justifies public confidence in the paper by ensuring objectivity, fair play, and good taste. (4) Perhaps above all, the desk takes the kinks out of the line of communication between source and reader; it improves the flow and correctness of language in order to clarify the news and make it meaningful. In other words, the desk edits copy.

The individual copy editor has many things in mind while working on a story: eliminating errors of spelling, grammar, sentence structure, style, fact and organization; guarding against unwarranted reportorial bias; verbosity, repetition, wearisome detail, overlooked facts, incongruities, advertising in disguise, libel, hoaxes, old news, ax grinding and duplication.

Quality in Spite of Haste

The best copy desks not only perform their own duties but exert a subtle influence on the newsroom as a whole. A quality-in-spite-of-haste influence helps keep reporters on their toes. The copy desk, in fact, can be one of the most powerful teaching influences in the newsroom. When there is time, seasoned editors often show reporters why their copy was changed. Even where time does not permit this sort of exchange, conscientious writers can learn many of the fine points of the trade by examining the treatment their own copy gets at the desk. But it is obvious that this influence can be found only where genuine editing is the desk's chief concern. Hair splitting and overattention to frivolous changes can have only a negative effect on the morale of the newsroom.

All this sounds like a large order, and it is. Filling it depends on a special awareness, a state of mind that includes alertness to all these things and an understanding of the requirements and limitations of the reader. It is a state of mind that is attuned to minute detail—is it Pittsburgh, Pa., and Pittsburgh, Kans., or the other way around?—yet can also deal with the total impact of a story on its readers. It is a mentality that can locate and correct a minor error of style but at the same time restructure an entire story to point up its more meaningful aspects while preserving its human interest.

Mastery of the video display terminal—changing letters or making inserts on its screen and keyboard and keying stories for destination—can give the beginner a false confidence. Learning to mark or encode correctly is simply a matter of learning a code. It is quite another matter to learn when and where to use the code.

The editing profession carries with it real responsibilities that cannot be met with mere technical skills. Perhaps they are less apparent while the editor is working on a story about the East Cupcake Kennel Club and its obedience-training classes or the annual installation banquet of the Women of the Moose. Routine is as inescapable on the copy desk as it is in almost any occupation. But when editors find themselves handling news of public affairs—war and peace, full employment and unemployment, surplus and deficit—they soon realize the responsibility that rests on them. Working on a Page One story for a paper with 50,000 circulation means a potential audience of 150,000 to 200,000 persons. Will they read the story? Will they understand it? Will the devices used to capture a reader's interest, at the top of the story or in the headline, actually give the wrong total impression?

The real job in editing a story is to see that it tells what happened, to try to put together a clear and comprehensive report of the action from a welter of confusing and contradictory material, and to tell it from the top. The details must then be dealt with carefully to show their sequence and significance. Within obvious space limits, editors have a responsibility for "full disclosure." They cannot select the
news on any other basis than telling what happened and making it understandable to readers. In addition, they accept more responsibility now than ever before to deal not only with what happened but also how it happened, why it happened and, if possible, what it all means.

Editors and Readers

Readers in the last analysis are the editor’s true "employers." Readers do not make out the paycheck but in the long run it is their money and their product loyalty that support the newspaper’s entire economy. Merchants will pay for advertising only in a newspaper that can clearly show that it has a great many paying readers.

There was a time in American journalism history when the problem was relatively easy to solve. Before the emergence of penny papers in the 1830s, both the price and content of newspapers were slanted toward an elite, and the lower classes were presumed to get their news by word of mouth, if at all. Today, newspapers are mass media, and as such they must be written to reach a mass readership, not just a highly literate few.

News that many readers cannot read and understand fails to fulfill the main task of the newspaper, the task for which newspapers have been given special constitutional protection. How can sound decisions be expected of an electorate that cannot understand what is being said about the facts that go into the decision? Much of the responsibility necessarily falls on those who determine what news to present in what way to the mass audience—the news workers. There is an awesome responsibility indeed.

EDITORS AS PROFESSIONALS

Today’s reporters and editors may properly be called professionals, even though they are normally employed professionals. In fact, the most heartening development in the field in recent years has been the increasing tendency for reporters and editors to develop self-consciously the attitudes and values of professionals, for their employers to treat them as such and for the public to accord them professional status.

It is not possible to pinpoint the moment in history when this honorable craft became an acknowledged profession. And it retains characteristics that separate it from the usual features of the learned professions such as law, medicine, and the clergy. The customary criteria for defining a learned profession include: (1) exclusive access to a body of scientific or scholarly knowledge, (2) a code of ethical conduct, (3) enforced by explicit sanctions, including denial of the right to practice, (4) the entire process being governed by public licensure. Seen in this light, there are undeniable reasons why journalism does not attain this status and cannot, given the profession’s relationship to the First Amendment and given the role of knowledge in its expertise. It might be added that in the learned professions one is or is not a member. There is no such clear line of demarcation separating those who do from those who do not have the right to "practice journalism."

So it must be acknowledged that journalism does not qualify as a learned profession. (1) There is a body of skills, not an exclusive literature (2) limited by a shared professional ethic, written or unwritten, (3) which cannot be enforced by exclusive on from the profession lest practitioners be denied their First Amendment rights, but which closely affect the esteem in which they are held by their colleagues and consequent loss of standing in the eyes of their employers, (4) no part of which may be governed in any way by public licensure, again for obvious First Amendment reasons.

What, then, is a rational basis for regarding the journalist as a professional? Journalists must have (1) a broad education, even though that requirement is not limited, nor should it be, to those with a particular diploma, (2) as a basis for developing the skills and practices conducive to their growth in professional competence and (3) their acceptance of a professional ethic, written or unwritten, limiting the exercise of their own freedom of expression, (4) subject only to informal and private sanctions, including standing as a professional among colleagues and employers.
Origins of Professionalism

In search of that moment when journalism was anointed as a profession, we might examine the history of the professional schools serving the field. Will we find it at the moment the earliest of them were founded (1912)? Or when journalism educators formed their first association (also 1912)? Or when journalism school accreditation was started (1947)? Will we find it when the American Society of Newspaper Editors approved the original Canons of Journalism (1923)? Or when Greek-letter fraternities were established to set standards for the professions of journalism (Sigma Delta Chi and Theta Sigma Phi in 1909, Kappa Tau Alpha in 1910)? Or when Sigma Delta Chi shed its all-male character (1971) and minimized its Greek-letter identity, sharpened its exclusions of those in advertising and public relations and agreed to its first Code of Ethics (1973)?

Some observers trace the origins of professional status to more recent events, notably the Watergate affair in the early 1970s and the confrontation over reporters' resistance to yielding up the identity of their sources to police authorities, prosecutors and the courts. In the former case, the reporter emerged as a careful fact-gatherer bent upon seeking out the truth of a well-guarded scandal at all costs and against great odds. In the latter case, reporters went to jail rather than betray sources they had promised anonymity. This image of the dedicated, skillful, determined truthseeker sharply contrasts with the image projected in the early 1930s. At that time, the play and film based on The Front Page depicted reporters and editors as flamboyant seekers of sensation even at the cost of shading the truth. Individual reporters in all media in recent years have won public approval for their insightfulness and integrity, along with charismatic TV anchor persons to whom viewers have come to assign trust on a highly personal basis.

Nevertheless professionalism in journalism has not been universally accepted as good or as reality. The New Left and other social critics deplored professionalism as both elitism and an unhealthy, even conspiratorial, source of power. Professionals are depicted as banding together to gain exclusivity over essential services in order to secure the blessings of monopoly. Even the most learned of learned societies have not escaped that criticism. Some deplore professionalism in the news media in particular on the grounds that it tends to confer power over information and ideas to a small elite interested only in gaining control over the minds of their less favored contemporaries. The trade union movement sees the professional journalist as a threat to the hegemony of labor in the second largest manufacturing industry in America—the newspaper business—upstaging The Newspaper Guild, a trade union that claims 30,000 to 35,000 members among news and other newspaper personnel.

Founded in 1933 as the American Newspaper Guild by one of the most able and charismatic newspaper writers of his time, Heywood Broun, it was at first a craft union (as the name implies), and later became a member of the American Federation of Labor (AFL). In 1937 it switched to the rival Congress of Industrial Organizations (CIO). The CIO, being a federation of vertical or industrial unions, unlike the horizontal or craft structure of the AFL, came to organize all employees in the industry not already protected by existing unions (such as printers, pressmen, stereotypers and engravers), and that is its basic character today, its membership consisting of reporters and editors, advertising salesmen and writers, business office and circulation employees and sometimes mailers. AFL and CIO later merged, of course, making The Newspaper Guild (TNG) an AFL-CIO union. Today the Guild is neither the universal force of Broun's dreams nor is it by any means a failure. It has won important concessions and has significantly affected salaries for news personnel. (Nevertheless far more news persons are not covered by Guild contracts than are.)

Professionalism Today

For some, there is an oil-and-water relationship between trade unionism and professionalism. For others, there is no reason not to welcome both developments for what they offer in both status and security. Many news personnel belong to both The Newspaper Guild and the Society of Professional Journalists (Sigma Delta Chi) and suffer no conflict
as a result. For others, any organization that cannot expel its members for malpractice or dishonesty cannot lay claim to professional standing. For still others professionalism is a semantic plaything and a shibboleth. After all, honest toilers from cosmetologists to hotel doormen can call themselves professionals. (The former are even recognized as professionals of a sort by state governments to ensure their regulation.) From another point of view, I am a professional if I recognize obligations to the public I serve and accept the discipline of the good will or ill will of my colleagues as a guide to responsible performance. As the pledge that concludes the code of ethics of the Society of Professional Journalists (Sigma Delta Chi) puts it: “Journalists should actively censure and try to prevent violations of ethical standards and they should encourage their observance by all newspapers. Adherence to this code is intended to preserve the bond of mutual trust and respect between American journalists and the American people.” The entire code is reprinted in Appendix C.

Much has been made of the fact that the boss holds the ultimate power when a professional is also an employed person. A recent version of this says that the reporter or news editor feels responsible but is not in fact responsible (accountable); publishers and, in the end, owners are. This view probably traces to the assumption that today’s publishers are motivated by power rather than profits, that they believe their control of a news organization places in their hands “the awesome power” of the press (or television or movies or comic books). Publishers can be power-hungry and venal and prejudiced to a point, but they can’t afford to be stupid. They know that the credibility of the newspaper is its most cherished virtue and that professional performance is, in the end, the best assurance of public trust. Professional performance, they know, is achieved by choosing the most competent professionals available and recognizing that they can retain them only by respecting their professionalism. Professionalism governs not only relations with clients (sources) but also sets limits on superiors. Just as agency heads cannot expect their lawyers to comply with orders to falsify documents, a publisher cannot expect a reporter to accept an order to falsify a story. A publisher who wants to tell reporters what they should see and not see or editors what to choose and what to reject is locking for hacks, not professionals. And most publishers have long since recognized that professional attitudes go hand in hand with professional competence. Part of the force and effectiveness of professionalism in the newsroom, in fact, is that it sets limits on the freedom of publishers and owners to follow their fancies and reward their friends by the way they publish their papers. But, then, publishers on the whole probably understood and accepted this long before the news staff was sure of it itself.

WHAT EDITING DOES FOR COPY

What exactly does editing do to copy? It would be impossible to catalogue every type of correction and adjustment, but in brief, the copywriter does any or all of these things for a news story:

1. performs or facilitates composing and makeup operations
2. regularizes copy to conform to the style of the newspaper
3. adjusts story length to space requirements
4. detects and corrects errors of fact
5. simplifies, clarifies and corrects language
6. clarifies, amplifies and vivifies meanings
7. makes stories objective, fair and legally safe
8. restructuring stories extensively where necessary
9. alters a story’s tone when necessary
10. corrects copy for good taste

Not all these things are likely to be done to any one story, but ordinarily any given day on the desk will require the editor to perform them all at one time or another. Any editor must be equipped to perform them when the need arises. The job requires not only being able to make such changes but also being able to tell when they are necessary and when they are not. Let us study separately each of these demands on the editor.
Composing and Makeup Operations

Before automation, edited copy passed through many hands. It went from the editor back to the slot (copy desk chief) who had assigned the story for editing in the first place. The slot would review the editor’s corrections and perhaps make some additional changes. Then the copy would go to the composing room foreman, who would assign it to a compositor, who would set the type from the copy. The type would be assembled in galleys and proofs would be made, proof and copy proceeding to proofreaders. After corrections had been marked on proof, the proof would go to another operator, who would set correction lines. These would be inserted in the galleys before the type went on to be assembled into pages. The copy itself wound up at the proof desk. (And it would be held for a week or more before being thrown out, should some question arise as to responsibility for serious errors.)

In the automated newsroom the editor contributes to mechanical operations far more directly. The editor, in effect, replaces most of the human operators described above. You might say the desk doesn’t facilitate, it performs the mechanical operations that get the story into print. An editor’s responsibility is nothing less than to put the story into letter-perfect condition. The copy editor’s “output” is expected to be in final form when it moves from editing terminal into computer memory, final except for what happens when the words on the screen are typeset automatically, including justification and word division, and what happens when the story and headline are pasted up or fed to a pagination terminal for plate making.

The editor is both editor and proofreader. Whatever error, typographical or otherwise, remains in the story when it leaves the editor’s terminal will persist all the way to the type that appears in the first edition. Well, almost. Whoever is “sitting in the slot” can and does give it a final check before it is set in type. But the copy desk as a whole replaces the human contribution formerly made by the back shop, except for pasteup where pasteup still is found. Pasteup is being replaced by full-page pagination in many systems. One of the reasons is that pasteup itself is a source of human error. Subsequent chapters enlarge on this theme (see Chapters 3 and 4).

The new technology, among other things, eliminates many sources of human error and concentrates responsibility for error largely in the newsroom. Thus the burden on the newsroom, its total responsibility for what gets into the paper, is enlarged by the new technology. All the traditional responsibilities are still there. To them have been added new responsibilities that demonstrate, even more clearly than before, that the copy desk carries the whole burden for the finished newspaper.

Making Copy Conform to Style

Uniformity in style is as important today as it ever was. But today it is far easier to accomplish. Although distinct regional styles were characteristic of the American newspapers of twenty or more years ago, today a “happy medium” has been achieved and regional differences have disappeared.

Why should style matter? What difference does it make if club is capitalized or not in “Fortnightly club” and “Nebraska Federation of Women’s Clubs”? If they are under such pressure, why do news workers stop to fuss and even argue over some minute point of style? Newspapers are careful about style for two primary reasons: pride in their craft and a feeling that style does matter to the readers whether they know it or not.

Editors with a sense of craftsmanship do not ask whether the results of the care they take will be immediately apparent to the layperson. They simply satisfy themselves that the product is one they can be proud of—and one that other artisans in their field can appreciate. Certainly the average reader is not aware of some matters of style, just as the hasty furniture buyer may be blind to the intricate details that identify sound construction.

But whether that comparison is valid or not, most editors seem to be satisfied that style affects reading at two quite distinct levels—the conscious and the unconscious. The newspaper that is not consistent in its spelling of Yugoslavia (Yugoslavia), Vietnam
(Viet Nam) or Rumania (Romania) can expect a loss of confidence on the part of its readers; all but the most careless will consciously notice Czechoslovakia, Czech-Slovakia and Czech-slovakia used alternatively. And most editors believe an accumulation of small inconsistencies will cause an unconscious loss of confidence in their papers. Consequently, quality newspapers are fussy about style.

But it’s possible to be too fussy. Good newspaper style books warn against making a fetish of style. The foreword to an early edition of the Milwaukee Journal style book says:

This style book is not intended to establish a maze of arbitrary rules, but to serve as a guide toward uniformity. Although certain preferences can be indicated, often common sense must be the determining factor. In unforeseen cases, where strict adherence to style does not make sense, or causes ambiguity, follow the clear, unmistakable style that seems necessary. On the whole, however, follow as closely as possible the style set forth in this booklet.

This approach to style advocates a laudable middle ground between rules and common sense. Extreme arbitrariness in style can be a severe handicap. For instance, a certain desk had a sound rule on identifying public agencies that have come to be known by their initials. The rule specified that, in the first reference, the agency name should be written out in caps and lowercase and followed by the initials in parentheses.

A spokesman for the Federal Communications Commission (FCC) said today . . .

All subsequent references would read "FCC" or "the Commission."

This rule yielded to change in specific cases. In time, for example, this desk determined to allow AFL-CIO to stand alone, on the theory that even the most casual reader was probably familiar with the abbreviation. But for some reason the rule was never relaxed for "United Nations (UN)," even after that terminology had appeared on Page One nearly every day for years. When the wire services started calling it the "UN" in the first reference, the editors had to insert "United Nations" and put parentheses around the "UN." It led to such confusions as this:

United Nations (UN) Secretary General Kurt Waldheim said today . . .

When such arbitrariness is imposed on the desk, the individual editor usually can do nothing but comply. The Milwaukee Journal rule cited above is more liberal than most. It acknowledges that readability and meaningfulness need not be sacrificed to a slavish devotion to style. There are few rules connected with language that are so perfect, so adaptable to all circumstances, that they may not be broken at times. With few exceptions, though, style rules make sense. There is a reason behind each. It achieves uniformity or it is based on some working principle: saving space, for instance, or promoting readability, or both.

Style changes from time to time as the language evolves and new problems are encountered. But technological innovations have both promoted stability and reduced regional differences. For example, when a way was found to tape-feed composing machines (Linotype or Intertype), there was a strong impetus toward nationwide uniformity. The reason was that the wire services, the Associated Press (AP) and the United Press International (UPI), soon found they could improve their service to member and client newspapers by transmitting Teletypewriter (TTS) tape. The TTS wire was born. Instead of sending only the usual wire copy, these services began transmitting a signal that produced both punched tape and monitor copy at the receiving end. The punched tape was reconstituted, which allowed it to be fed into an attachment to the hot-metal composing machine to operate the machine automatically.

The effect on style lay in the fact that the wire services needed a single style for the country; otherwise a great many corrections would be required. In some cases so many correction lines would be needed that the savings provided by TTS would be lost. What was at stake were some characteristic regional differences that were entirely traditional in origin. In New England and the Middle
Atlantic states an "up-style" tradition, named for uppercase (capital) letters, had evolved. Its tendency was to capitalize many words not capitalized elsewhere. But it also extended to other matters, among them the writing out of what elsewhere would be abbreviated or put in figures. Thus in the late, great New York Herald Tribune, John C. Jones would be identified as "28 years of age, of 324 East Eighty-Eighth Street." The Chicago Tribune would read "John C. Jones, 28, of 324 E. 88th st."

When identical AP copy came to these two newsrooms in all caps, editors would carefully mark it to conform to the style of their own newspapers. But TTS copy, since it came ready to be set in type, could only be changed by the relatively costly method of proof corrections (making style changes in proof, then setting and inserting correction lines). AP and UPI soon found it expedient to come up with a single set of style principles common to both services and available to all members and clients. The resulting compromise is essentially the style used by almost all U.S. newspapers today. Technological changes discussed in Chapter 3 and the wire service filing systems described later in this chapter have reinforced the need to minimize regional and idiosyncratic style. Nevertheless individual newspapers still retain some distinctions and individual newspaper style sheets are therefore still needed. (The style sheet of the Minneapolis Star is reproduced in Appendix D.)

Adjusting Story Length to Space Requirements

Flexibility in space is a must in newspaper production. This is a cardinal principle in the newsroom and many newspaper habits and customs are based on it. And it is the general news departments that have to be flexible: the space requirements of other departments are more or less fixed. It is a rare day, for example, when an advertisement is changed or abandoned in order to solve some news space problem.

Naturally, no news editor can predict what sort of news day will develop. With a fixed space to work with and constantly changing demands on it, there must obviously be devices to achieve flexibility. As late-breaking stories press for space, it must be possible to shorten other stories to shoehorn in all the significant news.

Because most news stories demand timeliness, newspapers can rarely solve this problem of space by simply holding out certain features until the next edition, as magazines do. Stories that do not depend on timeliness for their effectiveness can be given this treatment. But much of the material newspapers deal with is "spot" news that must be published while it is still news.

Hence, it is an important skill on the copy desk to be able to reduce a story's length without damaging it seriously from the standpoint of the reader. It is not easy. For this reason, a separate chapter (Chapter 8) is devoted to this phase of editing.

Detecting and Correcting Errors of Fact

If there is one ultimate guiding principle in newspaper work, it is accuracy always. Nowhere in the newspaper operation is this principle more important than at the copy desk. The desk provides the last real check on accuracy. In pre-automation newsrooms, others handled copy after the desk did but proofreaders were not responsible for seeing that the facts were correct, only that the product of their work accurately reflected the copy. In fully automated newsrooms, the output of the copy desk is final. No subsequent check on accuracy is built into the system. In fact, if the copy desk performed no other service than to check on facts, it would still be indispensable. Editors know that the reputation of a newspaper hinges on getting the facts right. They know that little errors and big errors alike can lower the newspaper's standing with its readers. An editor who lets errors of fact creep into the paper will not be an editor long. So concerned have some newspapers become that it is not at all unusual to find a newspaper ombudsman whose duty it is to follow up on every complaint about errors, discover
their sources, and publish corrections accompanied by the newspaper's apology where the error may have caused embarrassment or injury. This practice, along with the whole problem of editing for accuracy, is given fuller treatment in Chapter 7.

Simplifying, Clarifying, and Correcting Language

The extent to which an editor can improve the flow of language in the daily newspaper is limited not only by ability to recognize and repair incorrect, confused and pompous words and sentences, and by available time. Under pressure of deadlines, the copy editor does not always have time to make extensive revisions but must find ready solutions. Because simplifying, clarifying and correcting language is such a major part of the copy editor's job, all of Chapters 5 and 6 are devoted to this subject.

Clarifying, Amplifying, and Vivifying Meaning

Correctness is not enough. Correct language contributes to meaningful communication but does not guarantee it. For this reason, language problems and meaning problems are dealt with separately in this book. Editors must be so skillful in dealing with language that correctness is second nature to them. The problem of meaning is larger and more difficult. When one is in doubt about correctness, one can refer to a set of grammatical rules, but there is no such guide to meaning. Here the recurring question is: "Will this language convey meaning to the average reader?"

Meaningful writing is clear writing founded on clear thinking. Most of the time professional reporters turn out clear, correct, meaningful writing, but not always. Just as editors provide an additional check on factual correctness, so are they the final guarantors that the story's larger and smaller meanings will be instantly apparent. This is so important that full treatment of the subject is presented in Chapter 11.

Making Stories Objective, Fair, and Legally Safe

The "watchdog" function of the copy desk is nowhere more apparent than in this part of the editor's job. There are two highly specialized responsibilities in making stories objective, fair and legally safe.

Most newspaper publishers would concede that the copy desk has earned its keep if it performs no other function than to keep the paper out of libel suits. This is one of the desk's clearest and most fundamental responsibilities—to be on the lookout for the kind of accidental defamation that can slip into the paper when reporters are careless ("accidental," because sometimes a newspaper knowingly commits libel as a calculated risk).

The copy editor bears no greater burden than this one. To say that it calls for alertness is to put it mildly. A lapse can cause the loss of tens or even hundreds of thousands of dollars to the newspaper. As we shall see, editors are not only morally responsible in libel matters as the last people who could have prevented the trouble; they are legally responsible as potential respondents in libel actions. Protection against libel requires specialized knowledge of libel law and precedent. It is therefore discussed more fully in Chapter 12.

The responsibility of editors for the content of the material that comes under their scrutiny does not end with these legal matters. They bear another responsibility to that larger employer—the reader and the public in general—to see to it that the stories crossing the desk meet the newspaper's and the profession's standards of objectivity and fair play. It is a matter of serving truth while acting in the public interest. Of course the editor is in no sense the final arbiter of what is objective and what is fair. It is possible to be overruled by superiors in the newsroom. And editors must realize that everyone is subject to prejudices and blind spots, themselves included.

Not all newspapers are equally devoted to objectivity and fair play. Most of them do, however, abide by professional standards to the best of their collective abilities. In this situation, the individual editor's "pressures" all run in the same direction: a
sense of personal responsibility to the profession, to the employer, and to the public demands the utmost skill in making copy fair and objective. What constitutes objectivity? Is objectivity enough? What constitutes fairness? Is fairness enough? These issues are discussed more fully in Chapter 7.

Extensive Restructuring

The copy desk usually enjoys considerable freedom in making broad changes in the nature, structure and tone of the news it handles, whether that news originates locally or with the wire services. Gross changes are usually performed in consultation with superiors, but their effectiveness depends on the skill of the individual copy editor.

Extensive restructuring is done to produce the best possible story. Often it means combining related stories. Sometimes it means dividing one story into two. Frequently the job is actually performed at the direction of the city editor after a request from the copy desk, especially when local angles are to be injected into an essentially non-local story. The telegraph editor may spot local angles in a wire story and send it to the city desk with the suggestion that local ends be incorporated. The city editor passes it along to a rewrite specialist who does the job; the finished product goes back through city editor, telegraph editor, and finally to the copy desk.

But more often the copy editor does the job, blending stories together, separating them, cutting them, rewriting parts of them, using all his or her skill to put the parts back together again in a well-organized, readily understandable whole. The thrust of a story can be changed by the discovery of an angle of local interest. The editor shifts a paragraph or two around, changes a phrase here and there, makes sure that the new shape of the story is coherent and connected and that the reader is served by a better story. Changes such as these demand a high order of skill from the editor, yet often no more than three to five minutes need be spent on them. Examples of more complicated restructuring are given in Chapter 13.

Altering Story Tone

A news story has a tone quality that is instantly apparent to the news veteran but not so obvious to the beginner. The straight news story has a quality of simplicity and dignity that is not found in the human-interest story. The interpretive story may adopt a me-to-you tone that is absent in the straight news story. Byline eyewitness pieces accompanying a disaster story sometimes use the first person and are vivid and colorful. Feature stories range from deliberate understatement to tear-jerking pathos, from chatty informality to cool dignity.

The news editor sometimes has to change the tone quality of a story. It may be done to make a minor feature more cheerful, to convert an interpretive piece into a straight news story, to tone down overly emotional writing. This is not a frequent assignment and will not be dealt with in detail here. The chief requirement is an ear for tone quality and a sense of consistency. That combination represents a high order of editorial skill.

Editing for Good Taste

The institutional character of the newspaper requires that it conform to mass standards of good taste. The newspaper reaches all literate ages. What is suitable for an adult may not be suitable for a child.

The well-known New York Times slogan, "All the News That's Fit to Print," conveys the importance that a great newspaper places on good taste. The publisher of a smaller paper once said his rule was to "put nothing in the paper that any good mother would hesitate to read aloud to her girls and boys." On the other hand, Charles A. Dana was quoted as saying, "I have always felt that whatever Divine Providence permitted to occur, I was not too proud to print."

Neither of these extreme positions is tenable in today's daily newspaper. Whether distasteful or untasteful news is printed is not a question of taste alone. To suppress a story because it has some unpleasant aspects is to fail to discharge the principal
duty of the newspaper. On the other hand, some newspapers deliberately include material of doubtful character to lure readers of similar low taste and accordingly lay themselves open to censure. A whole new industry—the weekly supermarket-wended newspaper—has been based on this readership.

Good newspapers constantly have to balance questions of taste against questions of suppression or partial withholding of the news. The titillating but offensive story that has little or no significance can reasonably be held out of the paper. The story in the mainstream of the news containing unpleasant detail cannot simply be killed. Sometimes it is possible to delete those unpleasant parts of the story without failing to tell the story in its main outlines. Such decisions must be based on balanced judgment, not on rules about "good taste," and such judgments must be made by editors. This was clearly pointed up by a veteran editor, J. Russell Wiggins:

Those who get the news have the responsibility to gather all the news. The editors will decide what part of the news cannot, for any reason (of taste), be put into print. They may conclude, in many cases, that the public importance of some news that violates (considerations of taste) is so great that publication is essential nonetheless.

Such decisions are made by the editors. Responsibility to get the news, failure to write it, and failure to print it is not to be shifted to another.1

The dilemma was sharply drawn for the editors of the Louisville Courier-Journal. When the "Walker Report" (concerning the confrontation between police and demonstrators at the 1968 Democratic Na-

1 In the St. Paul Pioneer-Press and Dispatch Handbook.

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2. The Basic Tools
and How They Work

Editors work at their honorable trade with a set of tools, some of which assist in the routine of their work, some of which they spend a lifetime perfecting.

THE PHYSICAL TOOLS

The physical tools of the copy desk have traditionally been a jet-black extra-smooth pencil, copy paper, an eraser, a pot of paste and a pair of longbladed shears, with a typewriter available nearby. Now most editors have a new set of tools, electronic tools that require a new battery of skills. In most instances this means there is a video display terminal, often for an editor's exclusive use, on which are made all the editing moves formerly accomplished with pencils and erasers, shears and paste. The VDT combines a keyboard with a video screen much like a television screen and is connected to a computer capability of some kind. The VDT, as its name implies, displays copy for the editor to examine and correct. To make corrections, the editor uses a cursor, a spot or line of light, to indicate the point at which a correction is to be made and uses the keyboard to insert the correction. To take a very simple example, the story displayed on the terminal shows an extra letter in the word campus (see Figure 2.1). It's the sort of error that reporters often make but less often overlook. In copy, the editor would draw a vertical line through the offending letter and curved lines above and below the deletion to show that the space occupied by that letter is to be closed up. Simple. On the tube, the editor moves the cursor to the point where it covers the offending letter (as in Figure 2.1) and then strikes CHAR REMOVE (remove character) on the special keyboard. Presto, the extra letter disappears and the space it occupies is automatically closed up. Equally simple. (The particulars vary, even in this elementary example. Some editing terminals locate the cursor just beyond the point at which the correction is made.)

Electronic editing is more complicated than this example suggests, for the editor's tools are now more complex and more efficient than they were a few
FIGURE 2.1 A VDT SCREEN. This is how one system displays stories on a VDT screen. The cursor, the white rectangle of light visible in the first line, covers an excess letter. The user has but to strike one key (Character Remove) to cause the offending letter to disappear and the space it occupied to be closed up. (Photo by Alen Malott.)

years ago. Yet experience tells us that they can be learned in a relatively short time and should be no cause for concern in the fledgling editor. Chapter 4 is devoted entirely to electronic editing.

Reminders

Besides these physical tools, the editor has some reminders at hand. At the minimum, these include the office style sheet and head schedule; they may also include a detailed headline count system.

The style sheet, showing the newspaper's preferred forms of spelling, capitalization, punctuation and abbreviation, is usually complex enough so that even a veteran copy editor has to refer to it from time to time. A desk editor cannot work at peak effectiveness until the style sheet has been mastered. After that, it may be needed only to look up occasional doubtful points. Style is more carefully considered at the copy desk than anywhere else in the newspaper office. This topic will be examined more fully later in this chapter.

The head schedule lists, shows examples of and gives the unit count for all the headline typefaces (styles of type) ordinarily used by the newspaper. It
is a device for speeding up communication between editors and their superiors and between the desk and composition. For instance, rather than saying (or writing on the copy), "Give me a one-column, two-line, 24-point Bodoni Bold head in capitals and lowercase letters," the slot marks the headline copy "#3" and everyone understands. Needless to say, editors can save a lot of time by getting to know the head schedule in a hurry. But they may have to look up an occasional unusual item, so they keep a copy of the schedule at hand.

The Traditional Editing Marks

For those of us who have been involved in editing for many years, it is hard to accept the fact that the traditional shorthand of the copy desk is now very nearly a thing of the past. When all newspapers become fully automated, the use of the traditional editing marks will all but disappear, and along with them the even longer tradition of the proofreading marks. In the fully automated newsroom the distinction between copy editing and proofreading, with their separate shorthands, is also becoming a thing of the past. Although something like proof reading and proof correcting is still involved at the pasteup stage, there is no reason to have separate departments of the newspaper make redundant checks for human or machine error. When editors edited copy and sent it on to compositors to set it in type, it was up to the composing room to make sure that its human operators had not introduced inadvertent errors and that the composing machine had not caused a transposition of letters or failed to cast a line. Hence proofreaders were needed whose responsibility it was to make sure that the type conformed to the edited copy. They were composing room, not editorial, employees, normally. Terminals, and the computers that back them up, do not commit errors any more frequently than about one keystroke in 10,000, which has simply eliminated the need for routine proofreading.

Despite its being technologically obsolete on many newspapers, the special language of the traditional paper-and-pencil processes is presented in this book for several reasons. Even if all newspapers soon become fully automated, some journalism schools may not have automated newsroom classrooms. Those that do may still give much of the editing experience to their students using prepared exercises and wire-service hard copy (ink on paper), only later using the VDTs for advanced assignments. In addition, the classic editing marks are useful in other settings than the newsroom. Public relations people, for example, will continue to send copy to commercial printers to produce brochures, pamphlets, company publications and the like, even though most commercial printers are also automating their plants. The day may come when these marks are a dead language altogether, but that day is not yet here.

These copy correction marks may vary somewhat from newsroom to newsroom and publication to publication, but on the whole they are quite uniform and traditional, and very spare and simple. In general, they have developed from book printers' marks and have been adapted to the necessities of the newspaper operation.

Paragraphs and indentations. Editors mark all paragraphs, whether or not the conventional indentation has been made on the copy.

The common paragraph mark is this one:

(Pittsburgh, Pa.—The United Mine Workers announced today)

Where two elements are to be connected within the same paragraph, a line is drawn from the end of the first element to the beginning of the second, cutting across, rather than turning around, deleted elements. The same mark is used to make two paragraphs one or to connect elements that have been separated by extensive deletions:

there would be no strike

The UMW spokesman said the non-coaly mines were

To bring together two elements that have been separated by distance or extensive deletions but that are to remain separate, draw the same sort of line
as above but tip it with an arrowhead to indicate "new paragraph."

To indent a line, a paragraph or even an entire story, a sort of reverse bracket symbol is used, but separate marks must be made for left and right indentations. To indent from the left, use this mark to the left of the copy:

(\text{The\ Associated\ Press\ said\ the\ well\ was\ more\ than 50\ feet\ deep.})

The usual indentation (left and right) involves a pair of marks:

(\text{The\ Associated\ Press\ said\ the\ well\ was\ more\ than 50\ feet\ deep.})

Indentations in body type ordinarily are standard on a given newspaper. The indent mark tells the compositor how much to indent: one em if that is the standard on that paper, or half that much, one en, if that is the standard. (These terms are explained in Chapter 14.) But if the desired indent is other than the standard one, that fact must be noted beside the bracket:

(\text{The\ Associated\ Press\ said\ the\ well\ was\ more\ than 50\ feet\ deep.})

The same set of marks is used to indicate that a line is to be centered, as in the following subhead:

(\text{Set\ Free})

\textbf{Capitals and small letters.} Underscore three times to indicate capital letters:

(\text{Washington—The\ Defense\ department\ today\ gave})

Traditionally, a double underline means small capitals and a single underline means italics. However, small capitals are rarely used, so some copy desks use one underline for capitals.

When a letter is capitalized in the copy and the editor wants a small letter instead, a diagonal line is drawn through the letter:

The president said the budget

\textbf{Spacing, deletions, insertions, substitutions.} To indicate that a space is desired, draw a vertical line:

ready to

To indicate that no space is desired where a space appears, draw an arc above and below the space:

the clatter of ten pins falling

To delete a character, draw a bold vertical line through it. Then, if it appears inside a word (neither at the beginning nor at the end), close it up as shown above. If it appears at the beginning or end of a word, use the arc above only:

His judgment was without parallel

To delete more than one or two letters or an entire word or more, draw a firm horizontal line through the entire deletion, and close it up or not depending on whether a space is desired:

The superintendent said that he was very much disgusted and exasperated with the boys.

Connecting lines should follow the logical path of the eye to the next element to be set:

The superintendent vowed to look out the window and send him an air mail letter.

The same sweeping connective mark is made to indicate that material standing in tabular form is to be set paragraph style:

Counts in which showed gains were as follows:
Be sure to shift or insert punctuation marks where necessary:

\[
\text{Superintendent of Schools / Sen Jones}
\]

Elements on different lines cannot be transposed by this device. Entire paragraphs cannot be transposed by any pencil device. The editor must cut and paste.

**Figures and abbreviations.** A figure or abbreviation to be written out is circled. Similarly, a word to be abbreviated is circled, and \(^o\) is a written-out number to be made a figure.

\[
\text{Persons appeared at the Community Hall.}
\]

**Punctuation.** Punctuation marks that appear in their proper places ordinarily need not be marked, with one exception: Quotation marks are bracketed to indicate whether they are opening or closing quotes. The typewriter does not distinguish them but metal type and phototypesetter type do.

Dickens wrote *A Tale of Two Cities*.

Punctuation marks can usually be changed by carefully and legibly printing in the correct mark above the incorrect one. Punctuation can ordinarily be inserted by drawing in the appropriate mark at the appropriate place.

Copy editors use special marks when inserting three items of punctuation—the period, the hyphen and the dash.

The period is indicated by drawing at the base of the line a very small \(x\) or a dot within a circle. A hyphen is indicated by drawing one in or by a small equals sign. The dash is drawn to exaggerated length.

If any doubt could exist as to whether a comma or an apostrophe is intended, they are distinguished by drawing a caret above the comma and an inverted caret below the apostrophe.

Here, then, is the lineup on punctuation:
It is sometimes desirable to be able to indicate "Yes, that's right, believe it or not." Deliberately misspelled words and unusual spelling of names are cases in point. The customary device is to square such a word:

He wrote "Dirty Habbo"

When a story has many such words, the page can simply be marked "Follow copy."

It must be emphasized once again that in mastering the copy desk language as it has been practiced throughout most of the history of newspapers, today's students have only begun to prepare for editing in most newsrooms of the United States and Canada. Even as you read this, most editors are editing on video display terminals. For this reason these same notations are dealt with a second time in Chapter 3.

References

References of one kind or another constitute a third set of physical tools. The extent and adequacy of reference books available to the copy desk vary from one desk to another. Some copy desks fortunately have one dog-eared telephone book and nothing more. Others have a dozen or more reference books on the desk and a comprehensive in-house library as well.

A minimum list of references, one that copes with perhaps nine out of ten of the problems of fact arising during an average day's handling of the news, might consist of the following:

an unabridged dictionary
the city directory
the state "blue book" or handbook
city and area telephone books
a world atlas
a geographical dictionary
city, county and state maps
Who's Who in America
The World Almanac or other general reference

A more thorough list of references might include these, available either on the desk or in the newspaper library:

ADDITIONAL LANGUAGE AIDS
Roget's Thesaurus
Bartlett's Familiar Quotations
Fowler's Dictionary of Modern English Usage

ADDITIONAL SOURCES OF FACTS
Statistical Abstract of the United States
Congressional Record
Congressional Directory
official publications of state legislature
directories and official publications of city and county government
National Zip Code Directory
an encyclopedia
Yearbook of Agriculture
Handbook of Labor Statistics
Ayer Directory of Publications
Editor & Publisher International Year Book
Moody's Public Utilities Manual
Moody's Transportation Manual
Lloyd's Register of Shipping
Jane's Fighting Ships
Jane's All the World's Aircraft

Some of the largest newspapers have special libraries to serve their editorial boards, which are responsible for editorial pages.

No reference book is better than the intellect of the person who uses it. Certainly it is among the early duties of the copy-desk apprentice to learn which directories are available and above all how to use them. Many times, valuable minutes have been lost because someone did not know how to use the
city directory and what information it holds. It contains more than a mere alphabetical listing of persons and businesses in the city. There are tricks to using almost any reference, and it is up to the editor to learn them. Even a large dictionary contains vastly more information than the average dictionary user realizes.

The choice of a dictionary may seem to be uncontroversial. Why not just adopt Webster’s Unabridged? There are about seventy dictionaries available to U.S. purchasers, and most of them include Webster in the title. This, plus the appearance in 1961 of Webster’s Third New International Dictionary, sparked a controversy in the trade. This first revision since 1927 injected the issue of permissiveness into the question of what sort of dictionary would best serve the news professions. Some “purists” deplored the revision’s introduction of new words to the point of sanctioning the boldest (and bawdiest) of slang. Others regarded Webster’s Second as hopelessly outdated. What good is a dictionary to late-twentieth-century editors if it cannot provide authoritative entries relating to space travel, for example?

The two American full-service news wires came into the picture in 1974. Associated Press and United Press International had a special stake, since they had a common style sheet on the drawing boards at the time. How nice if they could agree on a final authority in such matters as spelling. A joint committee studied the question and gave consideration to half a dozen dictionaries before settling on Webster’s New World Dictionary of the American Language, Second College Edition. For some it was a surprising choice because it is plainly an unabridged dictionary. Sheer reach had given way to modernity and desk-top convenience.

Among its 160,000 entries, the volume contains 14,000 treating Americanisms—words or meanings exclusive or distinctive to the United States. It was judged to be particularly sensitive to “minor” differences among words that are approximate synonyms. For example it compares noise with din, clamor, hubbub, racket, and uproar and it refers the reader to sound. The dictionary is updated every two years. The Joint AP-UPI committee, noting that unabridged dictionaries have roughly twice as many entries, adopted Webster’s Third New International as the authority on all words not given in Webster’s New World.¹

**intellectual tools**

Probably the most important of the copy editor’s tools are the intellectual ones. No list could possibly include them all. It is assumed these days that a news editor is an educated, literate person capable of putting these tools to work in the interests of producing an accurate, dependable, well-written, grammatically correct, interesting and soundly wrought newspaper. Beginners sometimes think they should put their college (and especially their journalism-school) training behind them as rapidly as possible when they enter the newsroom. But they would be wrong. Making a display of one’s erudition is one thing; using it and building on it is another.

Here is a tentative list of the intellectual tools the copy desk taps continually:

1. A thorough knowledge of English grammar, usage, sentence structure and style.
2. A thorough knowledge of copy-desk routine. The beginner usually has to learn the routine on the job, since it varies from paper to paper.
3. Knowledge of how to use the references mentioned above.
4. A thorough knowledge of the community the newspaper serves. This too has to be constructed piece by piece on the editor’s initiative. Even if the community in which one happens to work is also the one in which one grew up, it’s amazing how many things must be learned. How the city is laid out—streets, parks, subdivisions and all. How do the street numbers work? Where do east and west divide? The city’s utilities, its public transportation system, and its highway system.

¹ Reported by H. L. Stevenson, UPI vice-president and editor in chief, in UPI Reporter (November 11, 1974).
must be learned; the same is true of city government, its chief personalities, organization, legislative bodies and the like; it holds also for the school system and how schools are organized in the city and surrounding area. The editor must keep brushing up on local personalities—political, business, fraternal, philanthropic—and on churches and hospitals and organizations of all kinds.

Alert desk workers in a small or medium-sized city have memorized, for example, that DAR stands for Daughters of the American Revolution and that the Sons of the Revolution do not like to be confused with the Sons of the American Revolution; that the Rebekahs are related to the Odd Fellows and not to the Knights of Pythias, whose auxiliary is the Pythian Sisters. They know that a Masonic lodge is not likely to be headed by a Noble Grand and that there's no use inquiring what PEO stands for.

It isn't necessary to memorize all details, however. A great deal of editing consists of playing hunches. When a list of casualties in an airplane crash comes across the desk, the name of the college president who died may ring a bell in the alert copy editor's head, perhaps triggering some research and the discovery that the man was once assistant pastor of a local church. That sort of thing happens every day. It's based on general awareness and attention to detail.

Newspaper copy is checked carefully, but the idea that every fact is checked and rechecked and then checked again is unfounded. Few newspapers can afford the time and the personnel to check every fact; they depend on the editor's hunch-playing instincts to spot only the facts that ought to be checked. When a police officer's official report says there was a head-on crash at the intersection of highways 35 and 14 in Roberts County, the reporter, the city editor, and the copy editor will probably take the reporting officer's word that the two cars did indeed crash and that they were pointed at each other when they did so. As a measure of protection, they'll not only say what was said but who said it. There is usually no reason to believe that the officer would give anything but a true and correct report of what happened, but the careful editor will make sure that highways 35 and 14 actually do intersect in Roberts County and be mighty suspicious of the report if it goes on to say that the chief damage to one car was to the rear bumper and trunk!

Obviously, the editor cannot check every fact in a report received from one of the wire services. In general, the wire services are extremely careful. Not only have they proved factual on the whole in the past, but they send corrections immediately after errors are found. But even here, an alert editor frequently finds errors and omissions. Telegraph copy must be read carefully, with an eye for slip-ups and incongruities of all sorts. No editor can afford to assume that because the AP says it, it's true—not, at least, in every detail.

The editor with the best hunches is the editor who succeeds. The Doubting Thomas who questions every word in the copy or sees a libel lawyer leering in every court story will spend too much time on routine checking that there is no time to edit. The canny hunch player assumes that people are pretty honest and reporters fairly dependable, but never relaxes. A slight incongruity in the circumstances of an accident will let p out of the page and demand correction. An irregularity in the spelling of a name will hit the editor with equal force. Special attention is given to the tricky ones—Allegheny, Alleghany, Allegany; Menominee, Menomonie and Menomonee; Clark and Clarke, Olson and Oleson, Denison and Denison.

5. A broad general awareness and solid educational background. Hunches are based not only on an eye for detail but also on intellectual curiosity. Such awareness is founded on a good education and nurtured by the reading editors do, what they talk about when off duty, general attitudes toward their own adequacy, and willingness to build up personal stores of information. Editors must be avid newspaper readers, reading not only to learn techniques—to compare their handling of a story with those of other professionals—but
also to keep abreast of current affairs. They read their own newspapers, the opposition paper (if there is one), metropolitan papers serving the area, and the big, authoritative ones like the New York Times, the Washington Post, The Wall Street Journal, and The Christian Science Monitor. They read the news magazines, too, for deeper insight and wider perspective on events. And they read the “think” magazines to broaden their understanding. Because a big part of their job is to distinguish what is new from what is essentially background, the editors obviously must know what is new. Finally, they read their own professional publications and the newspaper trade press.

6. Common sense. An even disposition and a sense of the continuity of news are real assets to the copy editor who deals not just in words and ideas but with people. Editors must have respect for the viewpoints and special problems of both coworkers and readers, a feeling for what others can and will read, a sense of balance in all decisions. Cool judgment is probably the most important intellectual tool of all.

But common sense is only a beginning. Judgment is also required when news editors decide what their readers will and will not read. Not even the New York Times can really live up to its motto, “All the News That’s Fit to Print.”

PUTTING THE TOOLS TO WORK

Chapter 1 introduced the functions of the copy desk and its milieu. In this chapter we have introduced the physical and intellectual tools of the news-editing craft—the special language and skills editors use to carry out their tasks. It is time to see how these tools work and to develop some understanding of how the manifold problems editors encounter may be solved with the help of native intelligence, professional skill and the tools of the copy desk, be they pencil, paper and eraser or editing terminal.

The following example is a real story that came to the desk of a medium-sized Midwestern newspaper in precisely the form shown. It had a rather convincing ring on first reading, but actually was full of minor confusions.

“A new rating plan for young drivers under 25 years and certain reductions of 6 to 11 percent for adults who drive over 7,000 miles a year were automobile insurance charges announced by the Allstate Insurance Company today.

The plan institutes a sliding rate scale for drivers between the ages of 23 and 25 years to meet the raise in insurance rates for young drivers which went into effect a month ago.

Reductions to adults will apply to bodily injury and property damage rates.

“A new rating plan for young drivers” implies that the insurance company is going to rate young drivers as risks. But the story contains nothing to support that idea; it is about rates, not ratings. And why both “young drivers” and “under 25 years”? Isn’t everyone under 25 relatively “young”? And shouldn’t it read “25 years of age,” or just “25”? Why “automobile insurance changes”? Is the insurance going to change? Or just the rate?

Clearly, one of the chief problems in this lead is sentence structure: long, complicated sentences are obstructing the meaning. The main fault seems to lie in the awkward wording, such as “were automobile insurance charges announced by.” How can the editor get around that? One possibility would be to take the advice of the King in Alice’s Adventures in Wonderland. “Begin at the beginning,’ the King said, gravely, ‘and go on till you come to the end; then stop.” That would mean starting: “The Allstate Insurance Company, a subsidiary of Sears, Roebuck and Company, today announced a...” (The editor supplied the firm’s identification.) But that puts too many details and too many words ahead of the governing verb in the sentence. Two main changes were necessary: withholding some of the detail from the lead in order to reduce it to reasonable and readable length, and repairing the structural fault. They were made without rewriting and with only a flick or two of the pencil.
A new auto insurance rate plan for young drivers and certain rate reductions for adults were announced today by the Allstate Insurance Company, a subsidiary of Sears, Roebuck and Company.

Now the lead "reads." The editor worked the details into subsequent paragraphs:

The plan institutes a sliding rate scale for drivers between the ages of 23 and 25 to meet the increase in insurance rates for young drivers which went into effect a month ago.

Reductions of 6 to 11 percent to adults who drive more than 7,500 miles a year will apply to bodily injury and property damage rates.

Nothing essential has been lost. "Under 25 years" in the original lead was not specific enough. The details about adult rate reductions need not be in the lead; the editor fitted them nicely into the last paragraph. Notice that "raise" was changed to "increase." "Raise" may be used as a noun but only to mean "pay raise." Notice, too, that "over" in the lead has become "more than" in the last paragraph. "Over" applies to spatial relationships, not quantitative ones.

Two later chapters consider more examples of faulty and confused writing and suggest corrections. Chapter 5 deals with sentence structure, grammar and punctuation; Chapter 6, with vocabulary and word usage.

Editing Wire News

Flowing through most daily newspaper newsrooms is news from two basic sources, that which is written by the newspaper's own staff (local) and that which comes to it from a distance by means of news services of which the newspaper is a member or to which it subscribes (wire). The balance between local news and wire news is critical to every general circulation daily's success. In fact it is something of a miracle that the Daily News of Middleboro, Ky., for example, can bring its readers, six days a week, the latest intelligence from the peace councils of the world to run alongside the news that its own staff finds in the local police court or school board. It is all made possible by the fact that the News is a member of the Associated Press—and the fact that it pays for its membership on the basis of its circulation size, not the cost of delivery.

Cooperative news gathering is little more than a hundred years old. Today there are two full-service news-gathering agencies in the United States: Associated Press, the survivor of the East-West press association "war" of more than a century ago, and United Press International, the product of a much more recent merger of United Press, founded by and for the Scripps-Howard newspapers, and International News Service, founded by and for the Hearst newspapers. But in recent years "supplementary" news services have added considerable depth to what the general wire services offer. Two of them, the New York Times Service and the Los Angeles Times-Washington Post News Service, have hundreds of clients. Their news file covers important national and international stories on a spot-news basis, but in particular adds a depth of background, investigative and interpretive reporting to the daily fare offered by AP and UPI. These two services produce investigative pieces too, but their mainstay is a quick response to breaking news and a balanced diet of news and features.

Other newspaper groups (Chicago Tribune-New York News, Gannett, Copley, the Cowles group and Knight-Ridder, for example) also distribute a news file to their member newspapers and offer it to other papers as well, going "piggy-back" on the high speed wires of AP or UPI or both. The British news service, Reuters, is also made available to clients by the same means. (The Reuters financial wire, which competes with that of Dow Jones, is a separate service fed directly by leased wire to newspaper clients, among others.) So, although the news fraternity mourned the reduction in general wire services available from three to two, we now have a far more varied and far more extensive total package of news services to choose from.

Both cooperative general-service news wires are two-way streets. Members of the AP are duty bound to supply news from the territory they serve to the

nearest central filing point. The same is generally true of the relationship between UPI and its client newspapers. Both have "radio" wires as well, serving member and client radio and television newsrooms. They, too, are obligated to phone in news breaks to the service. Both services have clients abroad. Both services have large full-time staffs at home and abroad, which are supplemented by stringers, part-time correspondents who are paid for the news they supply. But, of course, both services also have thousands of additional professionals covering the news for them as staff members of member and client newspapers.

The two general service wires were early users of the telegraph, and to this day the desk that handles their output is in some newspapers still called the telegraph desk (and the cable desk). The telegraph, however, and the Atlantic cable were replaced many years ago by the teleprinter, which was later automated to some degree when punched tape replaced fingers on a typewriter-like keyboard. This permitted the service to operate at full speed most of the time. But full speed meant only forty words a minute.

Still later, an attachment to the hot-metal linecasting machines—which set nearly all the straight matter for nearly all the daily newspapers in the land for a matter of seventy years or so—made it possible to set type automatically from pre-justified tape. This was the Teletypesetter, which brought the fledgling technological revolution one step nearer and which incidentally speeded up the typesetting process by about fifty percent. When most of their clients and members were able to use punched tape, the wire services offered a new service—a regional wire, one for each of the a.m. and p.m. cycles. The regional wire transmits tape ready to be fed into linecasting machines rather than copy for editing. However TTS monitor copy also came into the newsroom via teleprinter, allowing editors to see what the tape contained.

The TTS minirevolution caused some consternation at the time. It was the newsroom's first glimpse in many generations of how changes in technology could affect the role of the news editor. Some newspapers, especially those that prided themselves on their editing, simply did not use TTS, preferring instead to get the full service (the trunk wire) and edit it as usual. For those who used it, a new skill was required: to learn to read the tape, for example, in simply tearing away paragraphs not to be set in type. Otherwise editing was done in proof. This contributed some additional consternation because it was generally considered good form to keep costly proof corrections to a minimum. The system, it appeared, tended to discourage real editing.

The much more revolutionary technological changes newspapers underwent in the early and mid-1970s are discussed in the next two chapters. TTS virtually disappeared, along with slow-speed teleprinters, when cold type replaced hot type and when silent and nearly instantaneous computer-to-computer transfer replaced the clacking of teleprinters in most newsrooms.

The slow-paced wire imposed a complicated task. In fact, one of the first things the fledgling on the telegraph desk had to learn was how to put a developing story together. A major wire story could be cut up into fifty or sixty pieces, and putting them together called for time and patience. Each regional wire served many different papers, often with three to five editions to put together on any day. To move stories in time for their use at various times between 8 or 9 a.m. and 2 or 3 p.m. meant breaking stories into short takes, sending new leads to cover late developments, and moving adds to supply late details. Regional wires were very cluttered. Much of the clutter has been eliminated by high-speed, computer-to-computer transmission. Stories move so fast that they don't get in each other's way, meaning that there is no reason to send them in short takes. Changes still have to be sent to cover late-breaking situations, but stories can be held up until more nearly complete, now that it takes seconds, not hours, to transmit the equivalent of a column or two of type.

Furthermore it is far easier to call up an add from computer storage than to shuffle through piles of copy to find it. You only need to find the add in the index and then use an identification code to bring it to the VDT screen for editing.

Finally, when wire news came in all capital letters, there were differences to learn in how to mark wire copy for composition. Today, wire copy looks no
different from any other kind of copy and is edited in exactly the same way.

There is still a need for priorities. A flash will move ahead of a bulletin and a bulletin will move ahead of anything else. The flash is rarely used and rarely has been (see Figure 2.2) but is needed for stories of exceptional gravity. New leads update the tops of stories and adds are still needed to send along additional details. But there are far fewer of them than there used to be.

In short, computer editing as it applies to the way wire news is transmitted has not only speeded up the movement of words but has also made the jobs of the wire service and of the newsroom less complicated.

What's on the Wire Today?

Editors need to know what is being sent by the wire services for use on a given day. When copy came in by teletype, the problem was solved by the use of budgets, which listed the top stories of the day, and by subsequent messages telling of un-planned or late-breaking stories. Now that most newspapers receive news service copy by high-speed wire fed directly to computer memory, the wire services transmit an index identifying every item (take) in the computer by a four-digit code, the date sent, the last date the story can be used and the story's length. Finally, the opening words of the item are given until the space on one line is exhausted. The opening words include credit lines, bylines, datelines—whatever in words precedes the text and as much text as space permits. Such an index may be brought up on the screen of any VDT connected directly to the computer. However, many editors prefer to have a hard copy of the latest index. For that purpose, the entire index may be fed to a high-speed printer.

Shown in Figure 2.3 are the first few lines of an index sent by the AP, in this case the New York A-wire. Earlier in this chapter we called the A-wire the trunk: the full general news wire subscribed to by most of the larger daily newspapers. It is filed from New York and includes only general news—no sports, no markets, no regional services.

The index tells editors what is in the file. First

| 1007 |
| F W |

**AM-ELECTION 11-2**

**FLASH**

WASHINGTON -- CARTER WINS PRESIDENCY.

UPI 11-03 02:57 AES

*Figure 2.2 A rare "flash." In the hierarchy of urgency both wire services place the FLASH at the top and guard its use carefully. In fact, it is rarely used. In the highly competitive world of election night coverage, however, UPI sent the above flash when it felt it could be sure that Jimmy Carter's election was certain. UPI claimed a 30-minute lead over the networks and competing wire services. (Reprinted by permission of United Press Internat onal.)*
FIGURE 2.3 WHAT'S ON THE WIRE TODAY? Shown here are the first few lines of the "New York A-wire" index sent by the AP. (Courtesy The Associated Press. Reprinted by permission.)

There is a rank-order (priority) number, then a take number, then the date sent, time sent, expiration date and length in column inches. The index shown in Figure 2.3 was sent shortly after 3:40 p.m. (15.40.29) Jan. 7 for the information of editors working on a Jan. 8 morning paper. The earliest item was sent at 9:40 a.m. The expiration date says it should not be used later than Jan. 9.

Early stories such as those in Figure 2.3 are not top-priority news. Instead much of what is listed here is early copy (no. 2 is an advance about the National Critic’s Circle annual book awards), time copy (nos. 3 and 4 are regular columns, one of which is a copyright feature from the New York Times News Service), and even repeats (see 25 and 26) for papers that missed earlier transmissions for one reason or another. The text gives only as much of the identifying information as there is room available.

This is not a slug (the word or two that identifies a story). The four-digit code number here serves the slug’s purpose.

The index is a vital service to editors in planning the news day, whether or not they make use of the hard copy version illustrated in Figure 2.3. Using a story’s code numbers, an editor can bring the story itself up on the screen for a closer look. The news editor may then assign the story to a copy editor with instructions about treatment and length, and perhaps page assignment and headline.

There is more to the management of newsflow than this; that subject is treated in greater detail in Chapter 18.
Editing theories

What kind of editing?

One of our best dailies carried a page-1 banner story. "Alabaman Convicted of Slaying Negro. A lead on that page contained 56 words in 2-column format.

Since Associated Press knows the preferred spelling of Alabamian and editors studiously avoid long leads, the reader may assume that railroaded somewhere in the production struggle caused these grievous lapses.

No paper is without them. Their frequency and gravity suggest the elementary nature of current newspaper editing.

True, there is time for a bit of creativity and assertive handwriting and display, but the basic task amounts to hour after hour of upgrading the copy. The newspaper editor wrestles more often with fundamentals of composition and reporting than deft passages and well-turned paragraphs.

Newspapers have almost emerged from the apprenticeship stage of development and the product is still very rough, sometimes crude. The deskman must improve it. He understands that pedestrian editing that grinds out volume production can help this. And it can be rewarding, for he has no ambition to waste his time in trying to polish the Twenty-Third Psalm.

Basic copyreading

The basic, technical work performed by the copyreader amounts to backstopping the reporter. He checks everything on all kinds of copy: local news and features, columns, pictures, syndicated material. Some editor has to handle even the comics — some day we will edit these carefully, or the syndicates will. Everything that is not advertising, every letter, punctuation mark, statement and implication must be tested vigorously and ruthlessly during a moment of intense scrutiny.

To correct what is wrong, the copyreader first has to detect the error. He does this either through his own knowledge or by checking what he does not know to be fact.

The New York Times lists these copyreading operations:

1. Correct errors in fact and spelling. If the reporter has written, "The Italian-made Jaguar," the copyreader changes it to "The British-made Jaguar."

Not all errors are so easy to spot.

2. Check the grammar. The story may say, "Having jumped the gun, the finest race was just wasted effort." But the race, of course, did not jump the gun. The dangling modifier is an old enemy.

3. Make copy conform to the paper's style. If it is "300 Fifth Ave." in one place and "500 5th Avenue" in another, the reader will wonder why the paper cannot make up its mind.

A good rule: Be consistent. Better still, use the AP-UPI Stylebook, which dictates "500 Fifth Ave."

4. Watch for dubious statements. If the story says "murder" when it should say "suspect," and the defendant is later acquitted, he will sue.

Another good rule: Be fair as well as accurate.

5. Test for news value. If the first paragraph says that Country Day beats Hilltop, 21 to 0, and the fifth paragraph reveals that Country Day kicked seven field goals, some rearranging is in order. A cliché can guide you: Best foot forward.
6. Cut the story if necessary. Sometimes stories are just the right length. But sometimes they are too long for what they have to say or because they will not fit the allotment of space in the paper.

7. Write the headline. The head has to attract attention, tell the news, grade it, sell it, and dress up the page.

No headline will win all five of these goals, but the writer should try for them. He must not settle for a pedestrian label or a prosaic resume of the news in the head.

Journalistic editing

Journalism's special editing problems, the characteristics of newspaper editing, are created and determined by the nature of the business.

Recognition of significant peculiarities of journalism can set the guidelines that demonstrate what is practical and may be expected of the press in its editing. Some newspaper-working critics and editors, who recognize these guidelines and have felt their pressures, are lampooned as permissive traitors for their efforts in criticism. Those who evade the guidelines are sometimes called prissy, precious, impractical purists.

A few newspapers have the time and manpower to research, beyond superficial checking, the correctness of statements and usage, to polish their copy. The occasion finally arrives, however, when one of their great reporters bats out an eight-column scoop interview, and it has to be published in the next issue. When this happens, the scoop—the best stuff the paper has had in weeks—gets pushed through fast from writing to printing. Purists on the desk do not get to touch this copy.

Ergo, the working editor sooner or later has to face up to and recognize what he is handling: journalese produced by journalists for journalism of frequent publication.

Journalism is the collecting and editing of material of current interest for presentation through the mass media. A newspaper's job is to find out what is happening and put it into words. Editors look over reporters' work to be sure that it is written so the people can understand it, that it is in good taste, that it leaves no questions unanswered, and that it is not libelous.

Merriam's 1981 dictionary says that journalese is a style of writing held to be characteristic of newspapers, marked by simple, informal and usually loose sentence structure, frequent use of clichés, sensationalism in the presentation of material, superficiality of thought and reasoning.

Journalistic writing, Merriam says, is designed for publication in a newspaper or popular magazine, characterized by direct presentation of facts or description of events without an attempt at interpretation, designed to appeal to current popular taste or current public interest, the presentation of events or ideas as in a painting or play.

These definitions are more lengthy but not essentially different from those in the 1934 edition, except for one deletion: "characterized by inaccuracies of detail, clever presentation of material, featured by use of colloquialisms, evidences of haste in composition."

Well, newsmen object to some of this, especially the charge of no attempt at interpretation. Still, only complex material requires interpreting or backgrounding, and that constitutes a relatively small part of most newspapers.

The fact remains, however, that copyreaders are editing current writing so it can be understood, and they are doing it in the great common tongue, standard American—within frequent deadlines.

Backstopping

Some copy editors limit their work to reading copy and writing headlines. There is a feeling that this is all they are supposed to do.

Joseph A. Loftus wrote in Quill: "Good copyreaders are indispensable. We need them for sympathetic, backup editing, and for bright, accurate heads. Every good reporter wants his copy read and his errors corrected. But the burden of proof that they are errors lies on the copydesk. The copyreader should have no authority to take over a reporter's responsibility."

Editors themselves give lip service to the view that they ought to preserve the reporter's individuality and style. Indeed, editors often are charged with leaving only a few trail marks of the pencil on the copy to show that they were on the job. They hook the paragraphs and mark the caps—well, most of them anyway.

On many newspapers, habitually understaffed, one finds it difficult, if not impossible, to rise from production copyreading to creative copy editing.

Much of the copy has been railroaded. The reporter himself may not have reread or edited half of his copy. The city desk may have sharpened the lead a bit, but no one has marked out the repeated words or corrected the transpositions and typos. A lot of copy on many dailies is unpublishable until it reaches the desk, not because the writer preparing
Even the copy editor does not have time on many papers to polish a story before trying to create a bright, accurate headline for it. Another story is waiting to be handled. The mechanical department's hand is outstretched, and the final deadline is approaching like a tornado that will still all life and motion in the newsroom.

The production backstopping copyreader scans each line, deliberately, and moves on to the next, never doing anything twice.

Creative copy editing

Few editors have tried to discourage extensive changes in the copy.

Indeed, the prevalent view is that a lot of newspaper copy is hogwash anyway, mediocre or worse. J. Edward Murray, managing editor of the Arizona Republic, wrote, the copydesk has to hold back the flood tide of creeping meathallism in the English language.

If a story is to be trimmed, says Fred Cabbage, Murray's copydesk chief, the copy editor ought to read it rapidly in its entirety, noting soft spots and areas of loose writing en route. Then he should work his way through the copy carefully, phrase by phrase, correcting a misspelling, substituting a vittle verb for an effete one, trimming out a word here, a phrase there, until he has a compact story that delivers its message accurately, clearly, and vividly (Fig. 3.1). At last, the copyreader should give the story a third reading, an inspection of the finished product.

Well, that is a good way to trim copy, of course. But maybe the reporter could do it faster and better—and save face. Anyway, there is not enough time on many papers to trim much copy, or revise it extensively, and few editors ever get to thoroughly read a story twice, much less three times.

But much talk of mistranscribing the copy infuriates reporters. Joseph A. Loftus of the New York Times bureau in Washington characterized it as a prescription to demoralize reporters, arrest their development, destroy their imagination, incentive and individuality, divert them to the nearest bar and produce a wooden, inaccurate piece of re-reading, this is the best example of unexampled arrogance I have heard of outside journalism school.

Indeed, he declared, "The headiest drive in the world is not love's orgasm, or hate's dagger, but one man's need to change another man's copy."

The reporter's individuality has little chance to assert itself when the copydesk grinds down the stories to conform with preconceived shapes and forms. The copyreader has no right to look at a piece of copy and say to himself, "Now, if I were writing this I'd do it this way," then proceed to second-guess the reporter.

Such an approach to news writing, he said, is the stereotyped impersonality of the prescribed newspaper English format, undoubtedly has helped to make stories and newspapers read alike.

"And what of accuracy?" asks Loftus. "Can a copyreader strengthen a verb, trim out a word and still truly reflect what the reporter observed, the flavor he savored, the essence he grasped?"

A copyreader does not have to face the news source next day. If he took his turn at that, he might have second thoughts about hacking up a reporter's copy. In fact, a copyreader equipped with a typewriter and unrationed pencils is a menace to morale and a stultifier of ambition. The copydesk is no place for an aspiring writer. He should go as little as possible to the copy.

Loftus believes that if editors feel they must go beyond the role of reading copy and catching errors, management has two possible remedies: Elevate the writing standard at the hiring level or hold occasional clinics with reporters and copyreaders to find a basis of understanding that will dispel second-guessing. They may even turn out better meatballs, or at least they will give it a try.

Better still: Hire enough reporters and editors and give them enough time to do their work as well as they know how.

Actually the copydesk does not back up much copy. Editorial writers and local columnists read their own stuff. When they do send it across the rim, many editors do not dare clean out the idiosyncrasies.

But as for flavors and nuances, early deadlines have knocked them out of the evening paper's shrinking budget of hard news.

Not much copy gets extensive alterations. On the contrary, the traditional criticism of copyreaders has been that they do not do enough to the copy. This can be as damaging to cityside morale as too much editing.

Uninspired editing withers the enthusiasm and loyalty of many fine people who enter the newsrooms after graduation, and it causes them to switch to other jobs several years later. "Let's get some excitement into our work, some fire, enthusiasm," Boyd Lewis, National Enterprise Association presi-
Marijuana and LSD are being used by university students. A survey conducted by John O. Manning of the counselling center.

A questionnaire was distributed to 550 students enrolled in undergraduate psychology courses. The seven responses to the one question concerning drug use ranged from "have never used, do not intend to do so" to "use regularly, at least every two weeks for marijuana and every month for LSD."

Students were not expected to sign their names, but for their own protection and as an indication of more reliable results.

The survey revealed that of the entire group of 550 respondents, 85 percent have not used marijuana and 97 percent have not tried LSD.

A detailed subdivision of the group by sex shows that 25 percent of the males have smoked, 17 percent never have used, but seven percent have used less than two occasions. Of the 77 females, however, less than one percent have tried LSD and only nine percent have used marijuana.

There was one final breakdown of the data, and this revealed little change in use from the sophomores to the seniors. Only one-fifth of the freshmen class have used marijuana.

Elective classes and freshman classes were not compiled because only the freshmen were involved in order to ensure greater validity.
sent, told a journalism group at Pennsylvania State University in reporting results of a recruitment survey.

**Communication**

Too little has been said about the need for communication between the copy editor and the reporter. Wallace C. Mitchell of the Honolulu Advertiser asks:

"Is there some reason that the reporter wrote the phrase as he did? Is it necessary for a copy editor to recognize individual styles of the reporter, to be able to detect when a paragraph has been softened deliberately? Is a copy editor's responsibility strictly a mechanical one?"

Newsroom protocol requires the copyreader wanting a fact checked with the reporter to hand the copy and request to the slotman. He in turn asks the city editor to have the check made. After all, the slotman cannot go bawling throughout the city room for the working stuff who may be out on another assignment.

Mitchell points out another angle in the reporter-copyreader-editor clash that may be overlooked: "Have you ever heard a bull session between an editor and a reporter about a writing slump? I haven't. A reporter has to detect it in his own stuff, and too few writers do. And fewer editors, in my experience, take the time to show a reporter from his own clips how he has hit a slump and why."

As John D. Chamberland Jr. of the Chicago Daily News wire desk has said, the day when a newspaper can afford a running battle between its staff of reporters and its copydesk is long gone: "Yet that is far too often the situation." It is caused by lack of understanding of the newspaper operation and of one another.

**Social responsibility**

A free press is an organic necessity in a great (and complicated) society, Walter Lippmann told the International Press Institute in London. The inhabitants cannot conduct the business of their lives unless they have access to the services of information and of argument and of criticism that are provided by a free press.

This role of the press was unknown, or certainly did not motivate the newspapers watching with bated breath the news of a war when they printed what they thought was the news and let the chips fall where they would. When a man caught in a room with a woman came in to offer ten dollars for keeping the story out of the paper, the pious answer from the newswoman was: "Mister, we don't make the news. We just print it."

But now, more and more editors of the establishment's maturing press are taking into objective consideration the effects that printing of important facts has or may have on individuals and on society. The watchwords are accuracy and responsibility in serving the inhabitants of the great society.

For example, not all facts should be published.

Philip Ault, in the United Press London bureau at the end of World War II, received the flash of the Japanese surrender and rushed to the Foreign Office news department for reaction from the official spokesman. He wrote a lead using the man's own words:

**LONDON (UP)—**A BRITISH FOREIGN OFFICE SPOKESMAN, INFORMED THAT JAPAN HAD SURRENDERED, REPLIED, "OH GOODY."

Ault (and Fred Kub) figured that if published the lead would set the Anglo-American alliance back several miles, so he tossed it into the wastebasket.

**Have a heart**

In stories of death the newspaper avoids being the first to call the wife a widow, preferring to say that the wife survives. She may become a widow to us later, and, in some special instances, perhaps right away, but not generally. Norman Issacs advised his editors of the Louisville papers:

We try to avoid identifying a person as a Negro, GI, or whoever unless the information is pertinent. This goes for headlines, too. However, where the subject matter is laudatory, there may be no harm in using the word Negro. It is the responsibility of the various desks—city, state, telegraph—to decide whether the use of the word Negro is required. The copydesk should question the use or lack of use of the word Negro in any particular case.

It is doubtful that an absolute and fair rule can be laid down for when the word Negro should be used in identification. It cannot be omitted from all news stories, as when a Negro achieves something that has heretofore been limited to whites, or when some trouble stems from interracial feelings.

The best rule of thumb is for the editor to ask himself: (1) Is it essential to the news story? (2) Can I justify it if I am waited upon by a delegation which feels that Negroes should not be treated as second-class citizens? In cases where Negro is essential to the story, and justifiable, it can be worked in down in the story without making it sound like
an epithet or a brand, as in John Jones, 21, Negro, Jeffersonville, and so on.

It is a good policy to avoid saying outright that anyone committed suicide, murder, theft. We avoid the use of the harsh word suicide in deference to the feelings and privacy of survivors, and at the same time actually are more direct by saying So-and-So shot himself or whatever he did do. In reporting a verdict, of course, use of the word may be required. The responsible paper does not carry attempted suicides, described as such, that is, except when the attempt comes to public notice, i.e., a person threatens to jump off a bridge or building.

We are supposed to use mental illness rather than insanity and insane. In cases of verdicts, the quoting of someone, the words insane and insanity may be used; and in proper names of institutions.

Taglines of explanation should be placed under obviously old pictures, when people die at eighty-five and the pictures we run were taken more nearly at forty or sixty.

In any headline or cutlines, the editor asks himself, Am I hurting or reflecting upon someone who is an innocent party, or who may not deserve such treatment? This goes for groups and classes of people as well.

In reviews of local-talent productions, the editor is advised to be tolerant, charitable. The amateurs are not professionals. This does not mean that if a reviewer says ten bad things and one good one about some production the editor needs to lean over backward and put the good thing in the head. He tries for a middle ground.

If two sides or more of a controversial question are presented in a story, the editor tries to get them in the head. If a story includes but one side, he finds out why the other side has not been included too. This is particularly important when handling stories on suits that have been filed, are being tried, and the like.

In general, we want to avoid the use of names of women in rape cases. However, if a person of dubious reputation swear out a warrant charging rape, we probably would want to carry her name. The same applies when questionable circumstances surround the alleged attack. Each case must be examined in the light of the information in hand, with a leaning toward NOT using the name.

It is often a question of taste. The newspaper is not and shall not become dull. It is not the privilege of a copyreader to cut out all descriptive phrases and otherwise eliminate color from stories. Whenever possible headlines should display originality, color, punch, humor—appropriate to the subject.

But the modern American newspaper is not a sensational or spicy sheet. It tries to report the news responsibly and accurately in good taste.

Vulgar words

Newspapers ordinarily suppress lewd or vulgar words. Publication of such words in newspapers is not designed for current, popular taste. Indeed, lapses bring violent disapproval from readers, because they want their papers edited with good taste and social sensitivity.

The Jack Ruby case

The Tae-Men News Tribune's 84-point banner read: Jack Ruby—'I Hope I Killed the S.O.B.' It may have given the reader the impression that Ruby, slayer of President John F. Kennedy's accused assassin, had taken the stand and testified in the words used in the quote. How could one suspect that the quote referred to something said two months previously? Darrell Hoston, who wrote the head, defended use of the key phrase as absolutely accurate. Actually, Jack Ruby had not said S.O.B. Hoston felt that son of a bitch had become part of our daily language and was here to stay. It was no more objectionable than the British bloody and the French mon Dieu.

Nearly all of the many objectors were angry because they did not want their children to see the words, ask what they meant, and then possibly start using them at home or at school. Could this mean that the phrase had not become part of our language and should not have been run in the headline or the copy? The dictionary calls it vulgar.

Or was use of it a journalistic milestone of a sort, a break through the sophistication barrier?

(Not so) plain speaking

Son of a bitch may be a part of the language. The AP Log said, but most United States newspapers shy from saying it in print.

When the epithet figured in testimony at the Jack Ruby trial, the Associated Press carried it as pertinent material. In 125 a.m.'s-p.m.:
52 used the phrase as sent;
30 substituted dots or dashes;
19 used SOB, S.O.B., or s.o.b.;
10 deleted the reference.
The remainder used variants from "a name" to "son of a b----" including "so and so" and "a curse." In a regional breakdown, Midwest papers were lowest in usage of the complete phrase (28 per cent), highest in use of dott-dashes (37 per cent), had most outright deletions (10 per cent). The top figure for usage was the East's 50 per cent, for the South, it was 42 per cent, in the Southwest-Far West 48 per cent.

Too plain
That young would-be journalists do not always understand the taboo against vulgar words was demonstrated in a story at the University of Maryland.

The story in Fig. 3.2 was included in a news editing final examination, with the instruction: Trim to six paragraphs. In this group of 344 journalism majors, seven killed the vulgar word and the others let it stand.

Juvenile identifications
The city editor decides when deviation from the rules concerning identification of juveniles to be made.

When a juvenile's case is remanded by the Juvenile Court to an adult criminal court, the juvenile is identified at the beginning of the trial. The city editor may decide to use the name earlier.

Ordinarily the paper is allowed to report proceedings of the court without identifying juveniles. It is a common policy to avoid using the name except in a case where the crime is a felony of the most serious kind, or where the offense was committed under circumstances that make it purposeless to shield the juvenile involved.

Misleading picture
The paper will not countenance the use of a misleading picture:
1. a composite photograph in which images of individuals on separate prints are placed together as though they had appeared on a single photograph,
2. a cutout photograph in which the images of individual persons are eliminated from a group in such a way as to change the relationships.

For instance, if we have a group of four figures in circumstances where we would like to have the two outside figures together, it is not permissible to cut out intervening figures thereby altering the relation of the persons to each other and eliminating intervening images, either by excising the images or painting them out.

Figures may be cropped out if they are not central to the story or editorially significant and the character of the group is not changed.

Legal aspects
The paper is not interested in only the legal aspects of libelous people. It wishes to damage people, regardless of whether the matter in print is actionable. The paper is interested in being accurate and not damaging people unjustly, regardless of whether they are going to sue.

To avoid that kind of injury as well as actionable damage, the rule is accuracy.

If we fall into error in spite of definite precautions about being accurate, the next best thing after making the mistake is to generously, fairly, justly, and quickly do everything possible to correct it. (The Washington Post Policy and Style Guide)

Legal counsel
A common attitude toward legal aspects of journalism is to avoid suits, in so far as possible, while trying to put out a paper that serves the public. This sometimes involves taking calculated risks without legal protection. It is important to calculate the risks on the basis of provable facts and on prior experience with the news sources.

Complaints are referred immediately to the managing editor, the assistant managing editor, or the city editor.

Counsel asks and requires the following: (1) Who wrote the story or editorial? (2) On what material did the writer base the story? (3) Did he know the claimant? What is the extent of his acquaintance? (4) Have there been complaints from the claimant about this or another story? (5) Copies of all clips about the claimant should be turned in, so counsel may discover other information that may be used at the trial. (6) What are the sources from which further factual data can be developed? (7) Names of all members of the staff who had anything to do with writing and handling the story, with a memorandum from each to what he knows about it. (8) Carbons of the story as written or rewritten. (9) A copy of any news dispatch involved. (10) Two copies of the edition of the paper containing the material complained of.

Counsel's vigorous defense makes costs of prosecution come high. Everyone on the paper who had
The University chapter of the Students for a Democratic Society has been summoned to appear before the Central Student Court Nov. 20 for unauthorized publication of a newsletter.

In an Oct. 31 letter to President W. B. C. Gray Jr., administrative director of the Office of the President, Dean for Students Life, University President Wilson H. Elkins charged SDS with violation of University regulations.

The regulation, appearing on page 77 of the General and Academic Regulations, says: "Any publication of materials published by a student organization...must be approved in advance by the Adjunct Senate Committee on Student Publications and Communications."

Elkins also expressed concern about the nature of the publication, which he said was for a Democratic society designated "a particularly that part dealing with Dean Gray's 'Morbidity' [sic] Play," in the title The article in question is titled "The Gray's Morbidity Play on Campus," which is entitled "Protest Against Proposed Interdiction in the University Residence Halls."
anything to do with the story cooperates to help win the case.

Changing the copy

In handling potentially dangerous material the
editor takes extra care to make as few alterations
as possible. The slightest change can upset the ac-
curacy of carefully chosen words—and produce libel.
A story as originally written stated that John Doe,
local director of a political organization, was not
available yesterday for comment on the status of
his group after reports from New York that its
founder was a former convict. In hand was a wire-
service dispatch giving a long criminal record of
John Smith, the founder, but the story was edited
and revised to read:

John Doe, local director of the National Political Organi-
zation, was absent from his office yesterday after reports
from New York that he is a former convict.

I said "he" instead of "the founder."
Editors agree that only necessary changes should
be made in dangerous material and made carefully.

Complete identification

Incomplete identification has led to many libel
suits. Seasoned newsmen still stumble over this com-
nonly recognized warning signal.
In one such case, a certain Harry P. L. Kennedy
was arrested in Detroit on charges of forgery. He
was brought back, and in a complaint book at police
headquarters were entered his name, Harry P. L.
Kennedy, the fact of his arrest on a charge of forgery,
his occupation as that of a lawyer, and his age as 40.

The next day, a newspaper published a story
saying that Harry Kennedy, a lawyer, had been
arrested in Detroit and brought back on charges of
forgery, and that he was about 40 years of age.

There was only one Harry Kennedy who was a
lawyer in the city. That was Harry F. Kennedy. He
was generally known as Harry Kennedy and he was 37
years of age. He was not the Kennedy who had
been arrested. He brought suit and recovered.
A check in the city directory or phone book, at
least to get an address for more complete identifica-
tion, would have prevented all the trouble in that
case, counsel advised after the fact.

Stating the offense

Each time a charge is stated in a story and/or
cutlines, it should be checked for accuracy.

A couple were arrested and charged with having
counterfeit notes in their possession. The story re-
counted their travels to distribute the notes, and
cutlines under their picture erroneously stated that
they were charged with passing bogus money.

The couple beat the rap for possession of coun-
terfeit notes and sued the paper for falsifying
them with passing bogus money. The first trial re-
sulted in a hung jury, and the second trial brought
a decision for the defendant.

This case illustrated for the staff of one news-
paper the advisability of handling an article
at the same time to facilitate the editor's checking
of accuracy. More care in writing the story and
stick to the actual offense with which the accused were
charged would have avoided the lawsuit, it was
pointed out.

Revealing the source

The story concerning the couple charged with
possession of counterfeit notes relied on an official
release by the Treasury. It quoted agents' statements,
about the couple's traveling around the country to
pass bogus money, which came from the release.
But the release was not mentioned in the story as
printed.

Counsel for the paper doubted that mentioning
the release would have accorded any privilege, but
failure to mention the release (statement) certainly
left the paper without privilege—although that is
where the story came from.

The source of every story should be stated or
implied, if for no other reason than to give the
reader the opportunity of evaluating the information.
Even when the facts are provable or taken
from a public record, the paper does not wish to
assume the responsibility for truth of the facts as
quoted (charged).

Government reports

Editors, as well as reporters, are interested in
when the contents of a government report become
privileged.

Say a grand jury does not indict but at the same
time issues a report lambasting the complaining wit-
ess. The chief judge of the court receives it. His
circulating the report does not amount to official
action concerning it. Counsel advises that this is
not a government report, is not privileged, especially
if it is from a state grand jury in a state that has
no statute specifically authorizing a grand jury to
make a report.
A state grand jury brings up specific charges against the local school board. In a separate report, it directs the judge’s attention to the fact that a school inspector, whom it names, accepted a loan from a builder engaged on school projects. The grand jury thinks the matter does not warrant prosecution but should be a case for administrative discipline. Next day the superintendent of schools confirms the grand jury report, announces that he has called in the inspector, who admitted the incident, and dismissed him. The paper reports the facts without giving the inspector’s name or anything that might identify him. The separate report is not privileged.

Another type: A federal grand jury indicts a nationally known person for making false statements to the government. At the same time the Department of Justice in the name of the attorney general puts out a press release backgrounding the indictment. Counsel advises that this backgrounder is not privileged.

A police trial board record carries privilege—after the charges have been approved by the police chief or whoever is officially designated for them to become record. If the complaint later withdraws his charges against the policeman, the policeman may want to sue for libel that has been printed. At issue is when the charges become record and whether this has been decided in the jurisdiction.

Contents of charges filed by a private citizen become privileged only when action is taken on them. If a judge expunges charges from the record, contents cannot be discussed previously. But the action of expunging them allows the details to be revealed. A strange result.

Quoting the police

Libel cases are won on the provable facts, the truth. Unfortunately, newsmen do not see most of what they report. They rely on witnesses, the police contacted by phone.

Counsel advises newspapers that libel claims can be diminished by greater efforts to verify accuracy of basic facts rather than by relying on what someone says the facts are. Especially is this true of unprivileged statements by police who have no personal knowledge of what they relate to reporters. Third-hand information should be recognized for what it is.

The reporter is advised to accept the word of the careful policeman who has always given him accurate information. He asks the man at the desk to look on the book and read the charge back to him. If the policeman is in a hurry and reads the wrong name or the wrong charge, the reporter makes the same mistake and is liable. At least he can write “police said,” give the source and not pretend the information came out of the reporter’s head. In some instances, the reporter should ask the policeman how he knows the fact, for he may not have seen the incident and he knows nothing about it firsthand.

Someone else knows.

In the main, however, reporters are advised that “you have to take things on faith from the cops,” unless they have misled you before. But help them get it right.

Unless something is obviously questionable, the copy editor accepts copy from the reporter who covers the beat involved, that is, from only the writer who has covered this kind of thing before and is respected for his accuracy in that area.

Use of prior records

A statement of principles, approved by the Kentucky Press Association without dissent, said:

Under the law an individual must be tried for the accusation at hand—NOT for prior delinquencies. Unless a defendant openly admits during a trial admits previous arrests and conviction, the record of the past cannot be disclosed to either jury or judge. Only when a verdict has been reached does a report of the individual’s past record reach the judge so that he can apprise it in terms of sentencing.

Therefore, when a newspaper transmits information about the prior record of a person under arrest, it is unwittingly bringing into direct conflict the constitutional rights afforded by the First and Sixth Amendments.

There are cases, however, where a crime is of such a nature and of such importance that restraint in this regard is difficult, if not impossible.

The Kentucky Press Association emphasized that unless there is a clear and overpowering reason dictated by the public interest, the news media should refrain from publishing prior records of criminal activity. It urged the news media to seek out such information for their own guidance and for the subsequent protection of society should there be miscarriage of justice.

There have been, and there will be in the future, instances where individuals with long records of violent crime have either been freed or given minor sentences. In such cases, the possession of prior records by the news media will present opportunities after trials for public disclosure and the opportunity thus given the citizenry to seek reforms in the legal procedures. (Counier-Journal, June 8, 1965)
Wrong Picture

Running the wrong picture is or has been a hazard on almost every newspaper.

This time it is a photo of a labor union leader in place of the local university president. The paper is embarrassed and earns a reputation for inaccuracy, carelessness.

Next time it may be the picture of a respected secretary instead of a print from the library of a woman from New Orleans who has shot the father of her illegitimate child. The proper procedure in this case, of course, is to print a prompt and full retraction, correction or acknowledgment of the error in the same importance, space and place as the original mistake. (One great newspaper with a reputation for accuracy and responsibility includes the name of the newswoman who made the mistake.) Settlement out of court, if counsel will permit, may cast more than a jury would award the girl, but it wins friends for the paper instead of losing them.

After all, the girl claims that through this story she lost all hope of a happy marriage, though of course she is not likely to prove it until she becomes much older.

In many a wrong-photo case a copyboy was sent to the library for the picture. In the library the boy found pictures, clips, and perhaps engravings in an envelope with the identifying name on only the envelope. He took a print from what he thought was the right envelope.

Thousands of dollars have been spent to modernize the old morgue, but in many libraries no one has bothered to write names and dates on the backs of all prints, much less to scratch them on the engravings. Anyway, who can assume the responsibility of getting the right names on the right photographs of two look-a-like individuals? Just when is this to be done? The clips are notorious for having preserved the newspaper's mistakes; any old clip is out of date and therefore potentially dangerous for use now.

The modern newspaper library, run by a crew able to control its materials, helps to keep wrong pictures and other mistakes out of the newspaper.

All copy and pictures are taken at the end of the production cycle to the library where they are filed within a week. Staffers (not copyboys) may sign for pictures to be returned at the end of the cycle. Other materials may not be taken from the library.

Photographers put names, dates, and credits on prints and negative envelopes at production before the chief photographer hands photographs to the department head who ordered them. Reporters and editors write storywords and cut sizes on the prints.

Everyone on the staff is encouraged to point out errors in clips to the librarian.

Modernizing the library along these lines has discouraged some newswomen from using it. But it does make material available and use of it more accurate.

Announcements: third week

1. Edit a story that requires the editor to check the accuracy of a name or title, place name, address, boundary, program, date, style, grammar, usage, and the like, in a reference: grammar book or dictionary, telephone book, campus directory, university catalog, map, city code book, calendar, AP-UPI Stylebook.

2. Edit a story that involves good taste and responsibility as in an obituary or editorial, use of a name or title, vulgar or technical word or phrase, charge or crime or implication of misconduct, criticism or review, fairness in reporting two or more sides of a question or issue. The material should be selected so as to force the editor to make decisions as to how it is to be handled for publication in a newspaper.
**KANDUNGAN MODUL**

*Unit 4:* Penulisan Tajuk Berita (*m.s.175)*.

*Unit 5:* Rekabentuk Akhbar (*m.s.252)*

*Unit 6:* Isu-Isu Semasa Mengenai
Rekabentuk Akhbar (*m.s.379)*
Unit 4

Penulisan Tajuk Berita

Objektif Pembelajaran;

Pada akhir pembelajaran unit ini para pelajar akan dapat;

1. Menerangkan tujuan penulisan tajuk berita.
2. Menjelaskan definisi dan ciri tajuk berita.
3. Menerangkan kemahiran yang diperlukan untuk menulis tajuk berita.

Topik Perbincangan Tutorial dan Latihan

1. Terangkan tujuan penulisan tajuk berita.
2. Bincangkan evolusi yang berlaku ke atas tipografi tajuk berita.
3. Bincangkan kemahiran yang diperlukan dan peraturan yang perlu dipatuhi dalam penulisan tajuk berita.
4. Terangkan ciri tajuk berita yang berkesan.
Sumber Bahan Pembelajaran Modul

Rujukan yang digunakan sebagai bahan pembelajaran pada modul Unit 4 ini adalah sebagai berikut;

1. **Headlining the News** (m.s.177)  
   **Polishing the Headline** (m.s.206)  
   **Sumber:**  

2. **Tajuk Berita** (m.s.230)  
   **Sumber:**  
   Harriss, Julian, Kelly Leiter & Stanley Johnson  
   (1989) *Panduan Lengkap Pemberita*  
   (Terjemahan), Kuala Lumpur: Dewan Bahasa dan Pustaka.
Headlining the News

The careful honing of headlines for every story handled on the desk—sometimes several headlines—is part of the challenge facing copy editors every day. To summarize accurately the key facts of a complex story in a limited space, the headline writer must be a consummate artist. This is a genuinely creative skill of the copy editor, and it is becoming more important as headlines increasingly depart from traditional molds and strict rules. Successful editors take a craftsmenlike pride in their headlines even though successes are little noticed (except for the occasional self-conscious feature head) and failures are spread before the public in display type.

THE PURPOSE OF HEADLINES

What are headlines for? What function do they perform? Do we cling to them as a tradition or do they serve a real purpose? Let’s examine these questions from the standpoint of the reader.

The first newspaper in what is now the United States had no headlines. In a sense, the nameplate came as close to being a headline as anything else the paper contained. It read: “PUBLICK OCCURRENCES, Both Foreign and Domestic.” At best it was a label head. The colonials of that day, if they could read at all, could be counted on to read their little “Publick Occurrences” from the first word to the last. There was little news and any news was eagerly sought. Hence, the reader needed no help in finding what parts of the news to devote time to.

Most of us use the headlines to guide us to stories, in which we are interested and to steer us away from stories that are of marginal or no interest to us. This is the indexing function of the headline and it suggests the first requirement of a good headline—it should state plainly what the story contains. That is true, at least, of the straight news headline.

But the second principal function of the newspaper headline is even more important: it must convey accurate information for headline scanners, persons who get most or much of their information on current affairs from the headlines only.

Thus it is clear that the headline has both of these prime functions:

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1. To index the parts of the news of greatest interest to each reader.
2. To tell the news to the reader of headlines alone.

The headline has other jobs to perform, too. Among them are these:

3. To convey to the reader the relative significance of the news. News significance is expressed in terms of type display—the relative size and weight of headline used—and is decided on by editors on the basis of their own expert opinion of a story's value.
4. To convey to the reader the relative seriousness of the news. For example, italics and various decorative typographical devices such as boxes, star dashes, and so on, indicate that a story is primarily included for some other value than the significance of the news it conveys.
5. To make the newspaper attractive. The headline in all its various forms is essential to assembling eye-catching, yet coherent news pages.
6. To give the newspaper character and stability. The consistent use of familiar headline structures gives the newspaper a relatively familiar and welcome personality.

Many readers might cynically add a seventh function of the headline: to sell newspapers. This was true once and is, to a moderate degree, still true in a few large markets where newspaper sales are a regular and important source of circulation. Such circumstances might put some pressure on editors to use large banner lines across the top of Page One because that's ideal for displaying the top news of the day on newsstands. (It is not as important now that single copies are handled largely by newspaper vending machines.) For roughly the first four decades of this century, metropolitan papers, especially afternoon papers, would do up a series of make-over front pages with a new top banner line every time. When New York still had four morning and five afternoon newspapers, all competing vigorously for all the circulation advantage they could get, this was one of the ways they competed. Now, for the most part, we use banner lines only on special days when the news warrants it. Only a few papers use them every day; some use them not at all. We don't have to offer a new scare headline every hour or so, because it's the solid support of the home-delivered circulation that matters.

**HEADLINE DEFINED**

The term *headline* has pretty much the same meaning from one newspaper to another but is often confused by the public. Any line or collection of lines of display type that precedes a story and summarizes or introduces it can be called a headline. Some people use the term incorrectly to apply only to the banner line across the top of Page One. Others use it incorrectly to apply only to the top unit of a series of decks in a headline—the separate units that make up a compound headline. But all its parts add up to a single headline. A head of two or more decks is still one headline.

The generic term *headline* includes many specialized types, including jump heads, kickers and sub-heads, all discussed in more detail later in this chapter. But they should not be confused with banners.

A banner is a display line identifying but not summarizing special material that is not handled as a news story. Banners are commonly used over full texts of speeches. Thus the banner "Text of the President's State of the Union Message" identifies the material that follows, but it does not tell what happened, as would a headline that begins "President Asks Congress . . . ." Banners are also used over tabular matter accompanying a related news story.

Although headline-writing practices vary from newspaper to newspaper within a small range of differences, newspaper headlines tend to have five obvious distinguishing characteristics.

1. Headlines are sentences, built around action verbs.
2. However, they must be adjusted to predetermined space and typographical style.
3. Therefore, they are skeletonized to save space. Omitting articles and other unnecessary encumbrances leaves room for more detail in the restricted space headlines are allowed. But more importantly, skeletonizing contributes to a sense of urgency, the rationale being that no words should be wasted in getting the latest intelligence to the readers as quickly as possible. Even though today’s increased freedom in shaping and presenting stories has correspondingly given the headline writer greater freedom from strict skeletonization (especially when the tone of the story is relaxed), the basic norm today is still the skeleton form.

4. They use the present tense to convey immediacy and also to save space: usually present-tense forms of verbs are shorter than past-tense forms.

5. They used to be set in the style of titles, that is, with all principal words capitalized. Early in the 1970s a new view swept the country and a down style became all but universal. That is to say, headlines were capitalized in the manner of text, rather than in the manner of titles. The idea was to help readers read them as sentences, rather than as titles of magazine articles or books.

Along with this down-style trend, it seems, has gone the sensible tendency to move away from strictly skeletonized headlines. Although this has been true of feature heads for years, it has been less true of news headlines. On some desks it was beyond the pale to write a head such as “President and Congress Near Confrontation on Energy.” It would have to be “President, Congress Near…” Fortunately on most desks such a strict rule belongs to the past—if it ever belonged.

THE HEAD SCHEDULE

Any news editor, when breaking in to new copy-desk personnel, will trot out the paper’s head schedule early in the orientation and explain it in detail. But, as usual, there is an old way and a new way. The old way was to have a limited number of single-column heads and designate them “by the numbers.” No. 1 would be a top-of-Page-One head of, let’s say, three lines in 36-point Bodoni Bold, in roman, set flush left, followed by a deck consisting of two lines in Bodoni Bold Italic, set flush to a 1-em indent. (These terms are explained more fully in Chapter 14.) No. 2 would appear at midpage on the front, but at the top of inside pages: let us say three lines in 30-point Bodoni Bold, flush left, and two indented lines in 18-point Bodoni Bold Italic. Copy would be marked No. 1, No. 2, and so on, and, with the addition of a slug, this would designate the story: P1-No.1-Energy. Then there would be another series of designations for headlines two or more columns in width. These might be labeled A-3, A-4, and so on, the letter designating the type combination used and the number designating the number of columns wide.

This kind of head schedule is entirely appropriate for a certain copy-desk philosophy of makeup and design. A fixed headline schedule has its place. For one thing it contributes to day-to-day continuity—the kind of familiarity that is intended to breed not contempt but comfort for the reader; the paper is an old and familiar friend.

The new way is to design a newspaper by selecting certain headline typefaces and leaving the copy desk more or less free to use these faces in appropriate sizes and line lengths in whatever way will yield an interesting and informative front page. Rather than operating from a fixed schedule of approved headlines with only occasional deviation for some special purpose, the makeup man now uses the basic materials at hand to make best use of the available newshole. Thus the news editor might decide to construct a feature head or combination of heads to suit a particular front-page story, or to combine two related stories. The desk could use star dashes between lines; it could use an ornamental in a form never tried before. For examples of such innovation, see Figure 9.1.

Where such freedom is used in a profligate manner, the paper loses its comfortable familiarity. Its
character may be defined by such daring day-to-day innovation.

The trend appears to be in that direction. The copy desk of the Louisville Times could not fulfill its boast of never making up a front page exactly the same as ever before it if it did not have the freedom to devise heads to fit stories, rather than fitting stories into the narrow confines of a fixed head schedule.

The result is a head schedule that once gave the copyeditor and now gives the computer, exactly the information needed to construct the precise headline the desk has in mind. And since many newspapers these days have 4-column, 6-column and 8-column versions of heads (see Chapter 16), they cannot use columns as a constant feature of the head schedule. More likely the head designation will be entirely descriptive, whether written on copy and in hand-drawn dummies or keyed into the computer.

Evolving Headline Typography

From the typographic standpoint, the headline has an interesting history. With an occasional exception, headlines were essentially labels until intensive and widespread reading of Civil War news forced some changes. Until that time, a single crossline was used to title—or label—a news story. Now, rather than read long dispatches in the pedestrian style of the period, readers demanded news in their headlines. The solution at first was more crossline labels:

LATER FROM CHARLESTON.

ARRIVAL OF THE ARAGO.

Bombardment ot Sumter
Still Progressing.

The Capture of Charleston
Problematical.

RENEWED REBEL DESERTIONS.

The first two and the last of these decks are labels; they are not sentences built around verbs. The other two are more like today’s headlines (“Still Progressing; Capture [of] Problematical”). Labels tend to signify the scope of the story without really telling it. But the seeds of the inverted-pyramid headline, reflecting the inverted-pyramid form of a story, were sown in headlines like this. Probably without thinking about it, the printers set their longer crosslines on two lines, centering both, with the bottom one shorter. The top deck, however, was always of one line centered.

That form persisted until the 1880s, when the stepped, or dropline, head first appeared. The circulation war between William Randolph Hearst and Joseph Pulitzer can be credited with the experimentation in headline forms that characterized the Spanish-American War era, during which a quite standard headline form evolved. It consisted of two, three and even four lines, stepped to the right, followed by a series of secondary heads usually taking the form of an inverted-pyramid two- or three-liner, followed by a single crossline or perhaps a stepped two-liner, and then another pyramid-style three-liner. The hanging indentation is little used these days, but may still be found every day in the Wall Street Journal.
**Stubborn Germs**  
Increasing Resistance  
Of Bacteria to Drugs  
Causes New Concern  

Cells Are Found Able to Pass  
Immunity to One Another;  
Most Drugs Are Affected  

‘Like a Science-Fiction Story’

However, the four-line deck shown here is giving way to three-liners, two-liners and even one-liners as the trend continues to limit the details covered in the headlines:

**Soviets**  
**Reject**  
**Protests**  
**Call Reaction**  
**To Sentences**  
**‘Fit of Hysteria’**

**‘One-Vote’**  
**Machines**  
**Pass Test**  
**OK’d for Friday’s**  
**Special Election**

In this example, the top line is what is called a **kicker**, or an **overline**. The deck below it is in the most common headline form in use today—flush left. (Only modest variation in line length is tolerated.) The third deck is the hanging indentation. The last is a crossline. As is often the case, the kicker is a label. The top two decks are not—they are skeletonized sentences built around active or passive verbs. The crossline is used in many ways: It can, as in this case, capture a quoted phrase; it can be a label; or it can be in headline language.

If there is a standard today, it is the flush-left head, and when it carries a second deck, which it often does, the second deck usually is a flush indentation (indented at the left, all lines aligning at the left) in smaller type. These are shown below:

**City Establishes**  
**Laboratory to Spot**  
**Dutch Elm Blight**

Entomologist Also Named  
By Parks Department in  
Fight to Save the Trees;  
Survey to Be Launched

A couple of decades ago, the kicker, or overline, was a daring innovation. Today it is almost as standard as the flush-left head; in fact, some newspapers use it on nearly every major headline. The illustration on the next page is typical of the kicker head in its earliest and simplest form. Note that the kicker is set in italic type and is underscored. The rule often is to put an italic kicker over a roman head and a roman kicker over an italic head.
Many Thanksgiving Services Scheduled

The relationship of one deck to another has been freed from traditional constraints, and experimentation with even bolder and more dramatic ways of presenting the news by means of display type is going on constantly. Some idea of the current variations may be seen in Figure 9.2. It also represents the dominance of multicolumn heads these days. These headlines reflect only in part the revolution in headline structures; something new comes along nearly every day. (See Figure 9.3.) But these changes are not isolated from other newspaper trends; they relate to makeup in particular, a subject that is discussed in Chapters 15 and 16. As headlines they

Bridge to controversy

Conservatives challenge political power in Wash., in 'Three Stag Confrontation'

Harvard Scientists Isolate Gene

"The list is a bad, bad area for us . . . it's a real never-never land for regulation."

Food Additives Sold Without Tests

Challenged by criticism of its facilities and standards, students and faculty defend . . .

Ulster hope

Peace prospect survives —if troops keep lid on

FIGURE 9.2 AN ARRAY OF MODERN HEADLINE FORMS.
have certain interesting features, all of which are built on a new assumption about the function of the headline: they are meant to be taken in—absorbed—not read. When the editors of the old New York Herald used twenty-four decks to tell the story of Lincoln’s assassination, they must have assumed the reader was going to read them. But evidence that newspaper readers consult a headline, rather than read it, before deciding to go down into the 8-point type of the story led to some of the changes apparent in the array of modern headline forms illustrated in Figure 9.2. Editors began to try to attract readers to the story. The heavy use of white space, once regarded in the newsroom as wasteful, is obviously intended to attract attention to the head and to make its appearance pleasing. Not shown here is another innovation in headline typography: spot color. Increasingly, editors are using a color other than black to draw attention to heads.

COUNTING THE HEAD

But no matter what form it takes, the headline must still fit the space to which it is assigned. New forms merely add new complications to the process. Constructing headlines that tell the story and also fit the space requires not only patience and flexibility, but the ability to predict whether a given line will go (can be fitted into the required space). Consequently, every line must be counted, whether by the editor or by the computer.

Apart from the computer, there have never been sure-fire or universally accepted counting systems. Head writers can adopt any system that suits them. They can count them in their heads or on a piece of copy paper or at the typewriter—and now, best of all, on the terminal.

The old ways of counting heads are admittedly crude. If they work nine times out of ten this is considered a good batting average. Such a system goes like this:

- Count all small letters 1 except i, j, f, t, which count ½, and m and w, which count 1½.
- Count all capital letters 1½ except I, which counts ½, and M and W, which count 2.
- Count all punctuation marks ½ except the dash, question mark, dollar sign, and percent sign, which count 1.
- Count all figures 1.
- Count all spaces 1.

Hedging the Count

Then it proves useful to learn how to hedge the count. For example, the same letters in different typefaces differ from each other in relative width. Thus in Erbar, a modern sans serif type, the r occupies relatively less space than the r in Bodoni. Consequently, head writers working under pre-computer conditions must adopt hedging tactics. In
using the caps-and-lower-case count system, one knows that the presence of a lot of lowercase r's in an Erbar line will make it shorter than the count, since that letter is relatively thinner than others that count 1. One also knows that figures will make a line longer than estimated, since they are relatively wider than other letters that count 1. Also, plainly a line that contains many half-count characters may be fatter than the count indicates, since these actually tend to be a little wider than half the width of most 1-unit characters.

In addition, the number of spaces in the line may affect its length. In hot-metal linecasting systems, compositors use space bands between words in a headline. In order to justify the line, they can make spaces wider by hand spacing or thinner by using thinner space bands. In cold-type systems, the details differ but the principle is the same. All this means that a space may occupy more or less room than the head writer figured when counting spaces one or half a unit. Hence, when a line seems slightly long but might go, a large number of spaces may mean it will go, whereas a smaller number of spaces may mean that it will not.

Head Writing by Computer

Writing heads on the terminal is a much more precise process. It is really a matter of measurement, rather than estimation. Typically, each letter is divided into 10 vertical slots and a base-10 value in the particular typeface being used. Thus each line in the headline is given a maximum number of units for each measure (line length) in which it appears. But these are much finer units. When the line comes up on the screen, if it is longer than will "go," the last word (or, in some systems, the last letter or letters) in the line drops down to the line below. The head writer may then try another line, and so on until the requirements of the head are satisfied.

It is even possible to put a lower limit into the computer. One of the ways this works is to have the line flash off and on when the line is shorter than specifications (and drop excess letters and words to the next line when too long as described above).

There is even an additional source of flexibility in making headlines fit with the help of a computer. This is called kerning and is described in detail on page 44 in Chapter 3. To recapitulate briefly, kerning means the ability to move characters closer to each other or farther apart. Because some letters in some typefaces look too spaced or too little spaced without kerning, many computerized composition systems include this capability. Thus the editor may make adjustments in the positioning of adjacent letters to improve the way they look and the way they read. What this means is that, with kerning, the editor may squeeze a line that is a bit too long to make it fit—or stretch a line that is otherwise too short. (See Figure 9.4.)

Of course there are limits beyond which squeezing and stretching cannot be allowed, for either esthetic or legibility reasons. When that point is reached—try another line. Headline readability depends in part on even spacing. How much this can be sacrificed in order to shoehorn in a long line or stretch a short one depends on the paper's (and the editor's) standards.

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(1) (2)

tinks' Unbeaten Season Ends, 3-2;
Mets Down Cubs, 8-6. Wintry in 9th
takes windy in 9th

FIGURE 9.4 KERNING IN HEADLINES. This headline illustrates kerned and unkerned letter pairs. (1) This "en" combination has not been kerned. The square around the Y shows that these letters were placed simply adjacent. The same is true of the "Un" combination (2). But the second line was long and was squeezed in by kerning (3,4) and by extreme kerning (5). Kerning can be done line by line where headlines are pasted up letter by letter. Headlines written at a VDT can also be kerned, provided the system includes that capability. Thus the head writer can try a line unkerned. If it is too long, kerning may be tried—negative kerning (shown here) to shorten the line, positive kerning to lengthen it. It used to be an axiom of the newsroom that "you can't squeeze type." Kerning gives that the lie. However, the principal virtue of kerning is esthetic and a matter of legibility, not copy fitting. Many typefaces are much improved by kerning certain letter combinations when their design makes them too close or too far apart. Bookman italic (shown here) is one of these. © 1977 by The New York Times Company. Reprinted by permission.
WRITING SKILLS

Writing good headlines is a skill with a very high ceiling. Nobody ever achieves perfection. But more than that, it is a skill basic to communications and as such deserves as careful attention from journalism students who do not plan to enter newspaper work as from those who do. The headline uses a minimum of language symbols to convey a maximum of meaning.

Headline writing does not (or should not) use a language of its own. Headlines must use language symbols people can understand. The extent to which a headline seems to be cast in terms used only by head writers is a measure of its failure to achieve communication.

Beginners can profit from understanding this point. They must broaden and deepen their headline vocabulary—but in the words people use and understand. They must pay more attention than ever to both denotations and connotations of words, examining them for their exact meanings and for special meanings in the light of their immediate context.

Headline writing, therefore, imposes a new discipline on copy editors that can help sharpen their communication skills. And despite its specialized nature it can help journalism students—and students of other communication arts—to improve their general skill as dealers in words. It has many direct applications in such fields as advertising, public relations, trade journals, and house publications, magazine editing—anywhere words are used to capture the attention of readers, listeners, and viewers.

Writing a good headline involves more than simply learning a bag of tricks about headline count and accumulating a reservoir of trick words that are short. "Play," "Bout," "nab," "hit," "fete," "count," "slap," "peg," "lid," "tiff," "trap," "check," "cite," and the rest are rarely useful these days, and certainly are no substitute for a good vocabulary. Some of the basic skills that point to success in head writing are these:

1. **Accurate perception of the story.** Naturally, this is the first on the list. Head writers who cannot see the story clearly and strip it down to its essentials will probably write misleading heads. They must be able to recognize what parts of the story are newsworthy, dramatic, significant and new.

2. **A vocabulary that is both broad and deep.** The lay vocabulary is not sufficient to the head writer's task. Constructing sentences within the structures of the headline requires not just a vocabulary of many words, but knowledge of their precise meanings and connotations and which ones may and may not be used synonymously.

3. **A sharp sense of sentence structure.** Headlines are stripped-down sentences. Sentences take many structures. Head writers depend on flexibility not only in choice of words but in choice of sentence structures, so that they can switch word order quickly without damaging meaning.

4. **A keen eye for ambiguity.** Head writers must review their work endlessly to detect ambiguities. They must be able to put themselves in the place of many potential readers. What is clear to a copy editor may not be clear to others.

Naturally, these are very generalized descriptions of head-writing skills. But before getting into a more specific catalogue of **maxims and rules**, it will be well to have an example to proceed from. Let's trace the steps one editor took in writing a headline. The story was destined for Page One. It went like this:

> Officials of the city's Department of Social Services disclosed yesterday that they had decided to require narco-adicts to become affiliated with a rehabilitative program before they will be accepted for welfare assistance.

The person in the slot had called for a No. 3 head—two lines with a maximum count of 16 units each, and three lines in the form of a pyramid with a first-line maximum count of 26. (Let us assume that this is a hot-type paper, so hand counting is required—or a cold-type paper lacking the head-counting programs of the sort mentioned above.) In headline terms, the story says:

> City to Require Addicts to Seek Treatment

But this first line is obviously too long: 21½ units.

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'City to Require," however, falls within the prescribed limits:

<table>
<thead>
<tr>
<th>City to Require</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addicts to</td>
<td>????</td>
</tr>
</tbody>
</table>

"Seek Treatment" won't fit into the remaining space. After trying this and that, the head writer goes back to the story and sees that the angle can be changed: new restrictions are being placed on addicts who seek support through public welfare. This yields a new word that fits about the same space as 'Require':

| City to Restrict | 14 |

Now—what is being restricted?

| Aid for Addicts | 14 |

But now that the top head emphasizes the restriction on aid, what must be dealt with in the second deck? Nothing has been said about what kind of aid or how the aid will be restricted. Soon the second deck begins to emerge.

| Welfare Rule to Require | 22½ |

A little short. But there is an easy answer for that one:

| Welfare Rule MUST Require | 211½ |

The rest goes down without a hitch.

| Proof That the Recipient Is Seeking Treatment | 19½ |

Welfare Rule Will Require Proof That the Recipient Is Seeking Treatment

Of course, when the process is not computer-assisted, experienced head writers don't write down the count for each character and then add them up. They develop ways of speeding up the process. Some count the characters and then scan the line for characters that count more or less than one, canceling and adjusting the count accordingly. Another system is to count each character as a½ but skip every other half-unit character, or count a unit-and-a-half character as two and skip a corresponding half-unit character.

A Few Tricks

When we are working on straight news headlines, as distinct from more impressionistic heads and captions—the top of any headline must be able to stand alone—it must convey meaning without requiring the reader to go on to the second deck, if any.) It will not meet good newsroom standards if it depends on the rest of the headline or the lead to make sense. The temptation for the beginner is to write a line at a time. But an acceptable first line will not necessarily allow the whole story to be told in the space that remains. The old-timer would offer the following counsel: **look at the first deck as a whole** and start over.

In the example shown just above, note that the writer had the entire story in mind before trying the first deck and therefore composed the entire top deck before counting any one line. Still looking at the whole deck, changes were made to bring the full story into the space limits. Then the effect was examined and the question asked: Does this give the whole picture? Or are other angles to the story essential to this first telling? This check resulted in another effort that brought the whole story into focus.

The head writer's tricks are not so much trickery as two closely related skills. The first is a ready set
of synonyms; the second and more important is structural flexibility, the ability to shift the materials of the story around in various sentence patterns until a combination of words and structure is found which tells the story precisely in the available space. Below is an illustration at the simplest level. First try:

Iowa County Fair
Names Superintendent

This tells it—it’s simple and direct—but it doesn’t count. The maximum is 21. The first line counts 16; the second, 20. To the experienced head writer, a fast shift in sentence structure will get the desired count. In reasoning aloud, the editor would say: “I can hold that second line—it counts. It can be either a second line, as it is here, in the active voice, or it can be a first line in the passive voice: ‘Superintendent Named.’ That means that a preposition must be added to the first line to make it count, too. Since a preposition shouldn’t end a line (and one doesn’t suggest itself anyway), I’ll shift to the passive voice, make the second line the first, and pad with the preposition.” The result:

Superintendent Named
for Iowa County Fair

Sometimes a change of word order does not involve a change in sentence structure. Words in a pair or series can usually be shifted to make adjustments in the count:

Arms Aid Expansion, (19b)
Speedup Indicated (16)

That might go, but the spread in count is pretty wide. Switching the paired words produces:

Arms Aid Speedup,
Expansion Indicated (18)

This cannot be done to any and every pair or series. It is possible only when the two or more words are equals and have no time-sequence relationship. It would be ridiculous to switch these:

Boy, 14, Topples
into River, Drowns

The logical time sequence would be upset.

When trying out shifts in sentence structure, the beginner will discover that one is not necessarily as good as another, however. One editor came up with this headline after several tries:

Discrimination Haz
as Stupid in Schools (19)

What was intended?

Discrimination in Schools (23)
Decreed as Stupid (16b)

Instead of trying to tell that first line in another way, the head writer settled for a new sentence structure. The result was doubtful, to say the least. Examination of the story showed that the speaker was not implying that discrimination is acceptable elsewhere but stupid when practiced in the schools. Yet that is what the head implies. By finding a shorter (and for that matter better) synonym for “discrimination,” it was possible to come up with this vastly superior head:

Race Bias in Schools (20)
Described as “Stupid” (19b)

Most editors prefer to copyread the story first, then write the head. They reason that they are in a better position to tell the story when they have a full grasp of it. Often the head takes shape naturally in one’s mind while reading. We can stop reading to jot down a headline idea, then check it after reading the rest of the story. Even though the head is ordinarily written largely from the lead, there are obvious risks in writing it from the lead alone, without study of the story as a whole.

A Few Rules

There are a lot of headline-writing rules, but they are not always the same on all newspapers, and
newspapers differ in their enforcement of the rules. Some are simple style rules. Some are idiosyncrasies of particular newsrooms (the private world of spelling long adhered to by the McCormick-Patterson papers comes to mind—spelling freight as frate was not optional, in text or headline). The rules that interest us here are those that translate good communication into professional performance. For example:

Tell the story's essentials. Headlines are usually based on the lead. This is not a rule—just logic. With few exceptions—the feature story with a delayed punch line, for example—the lead of a straight news story summarizes the essential facts. So must the head. The lead writer usually finds the best headline material right at the top of the story. If it's not there, the story should go back for a rewrite.

The parts of the lead that lend themselves best to headline treatment are those that tell the main aspect of the story most fully. To recognize the main aspect of the story requires that the editor understand the story, which often requires knowing its background. No other part of the job requires more insistently that editors read the news—systematically, intuitively, and with understanding.

Even with a less than encyclopedic grasp of the story, the editor ferrets out the essentials and examines the lead from the standpoint of structure: What verb carries the freight? What is the kernel of news that that verb advances? This helps to strip the lead of non-essentials. When the sentence is complex, the editor peaks out the verb of the independent clause. Even after returning from a newsless northern fishing trip, the veteran can find the heart of a story in the lead by examining its structure.

Second-day stories in particular often require editors to determine their essentials. They are not the same as first-day stories, even if they do deal with the same event. "Two men hold up a Sixth National Bank messenger today and. . . ." is a first-day story. "Police said today they will question two suspects in last night's daring holdup. . . ." is clearly a second-day story. But obvious as the need for this rule may appear, beginning head writers often fail to isolate the part of the story that is new. They will put a head on the second-day story that goes like this:

Two men hold up bank messenger

when today's story is quite different:

Two men face quiz after holdup here

The first headline is a fraud on the reader, who cannot even be sure from it whether a new holdup has been committed.

The story's essentials are not necessarily its bare facts. Frequently it is the angle that turns the routine event into news. Divorces provide an almost daily example. The fact might be:

Wife Divorces
Henry X. Jones

—a fact of passing interest. The story in the case usually lies in the reasons for the divorce:

Wife Divorces Dentist
for 'Drill-Like' Snore

Inability of beginners to grasp the feature twist of the story has driven more than one exasperated news editor to write Editor & Publisher about it. One unhappier copy-desk chief told of the treatment accorded this story:

Two girls, 15 and 16 years old, were arrested in a local department store Saturday for shoplifting. One of them was the daughter of a police officer. Among the loot was a Bible . . .

The tyro editor, perhaps having just found out that his job wasn't as complicated as he'd thought it might be, wrote:

Girls apprehended
for shoplifting

The boss could hardly be blamed for preferring:

Minister's daughter
caught stealing Bible
The process of stripping the story down to its essentials can be illustrated with this typical story:

The Federal Power Commission has authorized the Northern Natural Gas Co., which serves this city and some 200 others in five states, to put into effect a $5.2 million rate increase for wholesale natural gas. The rate increase, which is approximately 3 1/2 cents per thousand cubic feet, is made retroactive to April 27.

What is the headline material here? "Federal Power Commission" is long for headline purposes but can be stripped down to "FPC." However, it may not be necessary to say who authorized the price rise. "Northern Natural Gas Co." is long, too, but can be switched to the generic "Natural Gas Firm" or even "Gas Firm." The details about the extent of the firm's territory are sound lead material, but strictly a detail as far as the head is concerned. It takes a lot of space to say "$5.2 million rate increase," too, but the precise extent of the increase is not necessarily required. It is "rate increase" that is essential here. "Wholesale natural gas" is a detail that might add to the head's meaning. The item "3 1/2 cents per thousand cubic feet" is another expression of the extent of the increase; if space permits, it could help give depth to the head, even though it is complicated by the fact that it is a wholesale figure. The "retroactive" angle is clearly a detail.

Here are the essentials, then: "Natural Gas Firm." "Rate Increase," plus a verb. Depending on the count, these materials could be assembled around an active verb:

Natural Gas Firm Wins Rate Increase

or a passive verb:

Natural Gas Firm Granted Rate Hike

Being more specific than that presents difficulties.

Gas Firm Granted 3 1/2-Cent Rate Hike

specifies the extent of the increase but makes the subject ambiguous; "Gas Firm" might mean a firm making or selling gasoline.

When the head consists of more than one deck, the first deck is handled as if it were the only one. Then the second deck is used to broaden the meaning expressed in the first. This may mean simply telling the next most important details or it may mean filling out a point touched on in the top deck. The same examination that ferreted out the essentials for the top deck should serve also to find the best details for the second deck:

**Natural Gas Firm Wins Rate Increase**

**FPC Grants Northern 3 1/2 Cents Wholesale**

Here specific detail fills out two facts presented in general terms at the top. "FPC" answers the question, "Who granted the increase?" "Northern" answers the question, "What natural gas firm?" One new piece of information is provided, too—the extent of the increase. It is not essential, comparatively speaking, to the top deck, and it needs room to be qualified properly ("Wholesale").

Get the facts straight. Getting at the heart of the story isn't often as simple as in the examples cited above. Complex news of public affairs, for instance, keeps head writers on their toes trying to find ways of telling it in restricted space and understandable terms. The problem will be discussed more fully in the next chapter, but a few examples of inadequate grasp of the essentials of the story follow.

The editor who wrote this head, probably, but had forgotten or failed to note a detail farther down in the story:

**Woman Dies in 16-Story Fall from Medical Arts Building**

A 53-year-old woman leaped or fell to death from a window between the 16th and 17th floors of the Medical Arts Building, Ninth Street and Nichollet Avenue, Saturday afternoon.
On the basis of the lead alone, the head seems plausible enough. But paragraph 3 added this fact: "The body struck the roof of the second floor on an inner court..." That means, of course, that it was not a sixteen-story fall.

Sometimes the person on the rim simply reads the story so hastily that a truly essential fact is ignored. A student wrote:

Jettliner
disappears
in mid-ocean

when the lead clearly showed that it was the navigator of the airliner who disappeared. Another wrote:

Assembly sends
"honest rule" gas
bill to Senate

Here one vital word in the lead was missed: "re-
guarder." The head was directly opposed to the facts. But more often the trouble is less obvious than this; the editor simply fails to grasp the real significance of the story or perhaps fails to see that a seemingly minor qualification contains an important clue to its full meaning. A student wrote:

Democrats fight
postal pay suits

when closer reading would have shown that they had promised a fight to modify pending legislation to outlaw postal pay suits. Another careless beginner wrote:

President orders
railway strike
investigation

when the facts were that the president had called an investigation of a jurisdictional dispute (there had been no strike) affecting employees of a railway-operated ferry line.

Another student wrote: Telephone workers l set to
at the April 7, apparently confusing a strike vote with
invention to strike. The story said that the workers
had filed a routine strike notice as a part of bargaining procedure.

Still another student wrote: Senate en's i draft sys-
tem; when it should have been clear that the Senate
alone had no such power.

But professionals show on the pages of our newspapers every day that they, too, not just students, can get in trouble with their facts. For example, one wrote: Inmate Hanged, State Prison. So there was a public execution and it rated only page 3? No, the inmate was found hanging (and no official word had come as to whether he had hanged himself). It's just as easy to get it right:

Prison Inmate
Found Hanged

Another wrote: Council Votes to Cut 1 Rape Center
Funding. The story began:

It's been said that half a loaf is better than

Nope.

So yesterday the Urban County Council
unofficially gave the Rape Crisis Center half the "bread" needed to match a federal grant.

By a vote of 5-4, ... So, you see, the council did not vote to cut the center's funding. On the contrary, the story indicated that it had reversed an earlier vote that denied any funds at all and voted instead to provide half the funding sought:

Council Votes 50%
Rape Center Funding

Or, to match the light touch featured in the lead, it could have been:

Council Votes Half Loaf
of Rape Center 'Bread'

Some desks would not accept the bright lead for so earnest a story, however. Others disagree. (See
New York News examples in Chapter 10.)

This is one of the most persistent problems of
headline writing. A thoroughly experienced editor wrote:

**Senate passes fund bill that cuts Nixon expenses**

But it didn't cut the president's expense budget—it gave him less than he asked. No problem: *Senate grants Nixon less than expenses he asked.*

*Make the head make sense.* A headline must say something meaningful to any reader who happens upon it, and, as we have said before, it must stand alone: it cannot depend on the story or a picture to make it make sense. "Jones Raps Smith" is a meaningless head, even if it is a truthful head. There are too many Smiths and too many Joneses.

One editor was given a nearly impossible task, so the slot must share the blame for this one. It called for three lines of 24-point Bodoni Bold over a story set on 8½ picas. That left a maximum count of 10½ to 11 units. What made it worse was the complexity of the story:

Bob Schmidt, president of the National Cable Television Association, called on cable television operators Monday to lobby in legislatures, Congress and before regulatory bodies.

Speaking at the annual spring meeting of the Kentucky CATV Association, Schmidt said the biggest effort in influence use concerned the pending Communications Consumer Reform Act, known as the Bell Bill.

The editor threw up his hands and wrote a hopeless head:

**Schmidt Says Ban Bell Bill**

Bob Schmidt and the Bell Bill were known only to people in the TV industry; they were total unknowns to the general public. To make things worse, the unintentional alliteration added to the head's problems.

Another of those impossible headlines came out: *McPlayer | Gets Post.* But the news was not that McPlayer had been named secretary of commerce—that announcement was made several weeks ago. Again, even if the copy editor hadn't known that, the clues were plainly there: "Leffonton attorney Perry McPlayer says he has accepted Gov. Julian Cox's offer of the post of commerce secretary." So— *McPlayer | Takes Post.*

*Get it right.* The sort of thing that really drives news editors and managing editors up the wall is the head that the story shows is precisely wrong. It's an exasperating sort of blunder. For example (and this one was spread across the top of an inside page in 36-point Bodoni Bold):

**Chinese Descended from Japanese Settlers, Study Shows**

But the story said:

> NEW YORK—Studies of ancient and modern teeth from Japan and China have led an American anthropologist to conclude that the Japanese people of today are descendants of a colony of Chinese people who sailed to Japan about 2,300 years ago and displaced a culturally more primitive people who had been living there for thousands of years.

You may be sure a note from someone higher up was found in that editor's in-basket next day after that gem!

Heads can be true but not true to the story: *Rudolf Hess' son urges freedom for his father.* But the story was much less obvious and much more remarkable: *Hess' son willing to go to jail in father's place.*

One copy editor wrote: *Senator wants new JFK death investigation.* The head was a full column short, so there was room to tell the real story: *Senators rebuff colleague's bid for probe of JFK's death.*

Often the problem results from using words that are more general than good sense requires. The exact word may fit as well as the inexact word.

*White House hints at ceiling on oil spending*
But the story referred not to the broad concept of pending but to the specific concept of imports. Substitute "imports" in the head above (it's one unit shorter anyway).

Strip-mine restrictions face challenge in suit

There are many broad classes of surface-mining restrictions—safety, environmental and legal. The sole restriction in this story is what everyone in the Appalachian coal country knows as the "broad-form deed," which grants subsurface rights to its holders and virtually no rights to landowners. A legislative effort to change it proposed placing restrictions on the broad-form deed:

**Broad-form deed bill faces challenge in court**

("Court" was preferred over "suit" because it is in court that challenges are faced.)

Sometimes the use of a generic term masks the real facts of the story:

13% rate increase is sought by utility

But the "utility" was the very one to which hundreds of customers for electricity in the paper's own territory pay their bills. To show how padded is the two-general head above, the specific facts could have been told in two-thirds the space it took not to tell them:

KU files for 13.6% boost

Too general, also, is this head (although misleading might be closer to the mark): Federal pay rise (approved by House, federal pay raises are hush to most readers. This was one of a kind: devoted to upgrading pay at only the highest echelons of government: House votes raise for top officials.

But the too-general head may do more than mislead—it may even falsify:

United Brands
Chairman Falls
To His Death

He fell, all right, but the story said he jumped.

Consider:

**Sex Prohibitions Sought by President**

The story said the president was "considering asking Congress to include prohibitions against sex discrimination in federal programs where present law only forbids racial discrimination." This head is a disaster, of course. It tells us the president is considering various kinds of prohibitions on sex (never on Sunday!). And the story doesn't say he has sought these prohibitions—only that he is thinking about asking for them. (It was not a trivial matter: about 400 programs in 28 agencies granting federal aid totaling $50 billion a year.) It's not an easy head to write but it could be: *Ford Considers Ban on Federal Sex Bias.*

Overstatement is often the result of the search for the short and simple verb. When Congress approves a certain amount of money for a stated purpose in a certain county, that's what the county "will get"—right? No, such grants are maximums at which they are usually granted subject to matching funds and other contingencies. The headline often reads like this one:

County to get $2.7 million

It's rent subsidies resume

Not so. But it's easy to fix: *County allotted $2.7 million...* It's only half a unit longer.

Another:

County approves
design changes
for juvenile court

The story said only that the county judge (the head of county government in some states) personally favored the design changes. The county "approves" such changes by a vote of the fiscal court, presided over by the judge, who has only one vote. So there
are two problems here. The judge is not the county; and "approves of" is not the same as "approves." The first line could fix it all: Judge endorses.

There are many other words with gradations of meaning from specific to general. This startling headline was caught before it ran in some editions:

Cost of Justice
Joanne Little’s lawyer says her acquittal was purchased

An open admission of bribery? Not quite. Her attorney was musing about the high “cost of justice,” pointing out that Mrs. Little’s defense cost $325,000. No bribes. The solution here is a remarkably simple one: her acquittal was ’purchased.’ It lets the reader know we don’t really mean bribery.

Overstating is more often a problem than overgeneralizing, however. Carefully qualified statements in the story lose their qualifications in the head—there doesn’t seem to be room for them.

Do-nothing Congress
irks U.S. energy chief

was placed over a story that said the president’s chief energy spokesman was criticizing Democrats in Congress for their failure to act promptly on limiting oil imports. That’s hard to cover in two lines of 20 units or so. Putting quotes around “Do-nothing Congress” won’t help because Congress as a whole was not the reference. The solution may have to be to say less, less colorfully:

Energy chief goads Democrats to act

Another tough one: Iran would / fill Israeli / oil needs. The statement was that Iran “seemed to assure Israel that it could count on additional Iranian oil supplies if it returned captured Egyptian oil fields…” The “would” in the head is meant to convey unstated qualifications. But it understates them. It could help to change “would” to “might”—a stronger suggestion of qualification. Or it could emphasize the qualification without stating it:

Irans might send some oil to Israelis—if

Another nice head that is insufficiently qualified:

Ehrlichman turns on Nixon, says ex-president used him to conceal role in cover-up

The problem was that the whole story is based not on what Ehrlichman said but on what his attorney said in his behalf. It may mean that Ehrlichman has turned against his former boss, but there are no grounds in the story for saying that these are things he said.

Better:

Nixon ‘used’ Ehrlichman ‘to save his own neck’ in cover-up, lawyer says

It’s a better head as well as a truer head.

Put the key facts at the top. It is not enough to say that the top deck must tell the whole story. The top of the top deck should be reserved for the most important parts of the story.

Not—

For U.S. families buying power falls

—but Buying power falls for U.S. families.

Normal sentence structure will not necessarily put the key facts at the beginning. A headline might logically say:

Police Say Petty Crimes in City Mount

Better headline construction would be:

Petty Crimes in City Mount, Police Report
This puts the emphasis where it belongs. As we shall see, it is essential to get the attribution into the top deck of the headline. But in cases like this, the attribution is by no means the news and therefore doesn’t need to go first. It is sound, however, to put the attribution right at the top when the attribution has everything to do with the story itself. Note the effect of its position in this case:

**Kremlin Hand Seen in Albanian Fighting**

Tito Says Refugees Flown from Italy Could Give Russia Excuse to Attack

*Mashal the facts in sentence form. The point has already been made that headlines are skeletonized sentences. That means largely dropping out articles, sometimes substituting a comma for an ‘and’, and doing without non-essential modifiers, including personal pronouns. But skeletonizing does not mean merely assembling vaguely related words. Headlines are written in sentence form—and each deck of the head must be a separate sentence.*

Each headline sentence must contain a verb it is rarely permissible to do without one. But even though the story is written in the past tense, headlines traditionally use the present tense, with corresponding shifts in related tenses. It is not automatic, however, that all past-tense verbs become present-tense verbs in the headline. For example:

**Stillmaker Eludes Revenuers Three Decades Before Capture**

The story said: "It took revenuers more than three decades to catch Casey Jones, the king of the moonshine whiskey stillmakers 'between the rivers.' Before he was arrested and jailed 20 years ago..." No, Stillmaker Eluded Revenuers. Past tense in reference to completed action occurring *with in the news cycle* is what changes to present tense in the headline.

**Hitlers in France: Negotiations Begun**

It's awkward—and it's wrong. The sense is that the negotiations have begun. That would be correct but cumbersome. It should be Negotiations Begin. (They began within the current news cycle.)
*Woman reports she is robbed
by man posing as inspector*

No, she reports she was robbed. Just as the first verb governs the second in the story (she reported having been robbed), the same holds for the head: *Woman reports she was robbed...* The same applies to:

*Woman reports man steals her car*

No, *Woman reports man stole her car.*

Because verbs in English so often use the same verb form in different usages, editors must be careful that the head cannot be read in more than one way. Consider the verb *to warn.* Its past-tense, active-voice form is *warned,* but so is its past-tense, passive-voice form:

*Impostor possibly had Oswald’s papers, Hoover warned*

*What does it mean? That the late FBI director warned (someone) of this situation? Or that he was warned (by someone else)? There is no way to be sure from this headline. In this case the story said Hoover had issued the warning.*

*Appraisers indicted in Nixon tax case warned against trying to defraud IRS*

*Were they warned at the time or did they warn Nixon, perhaps? As it happened, they were warned. Headlines must not only be constructed in (skeletonized) sentences, they must be grammatical sentences.*

*Luviz and McHugh play beautifully, but too safe*

*Whether in the story or in the headline, they played too safely. The word modifies the verb to play, and must therefore take the adverbial form.*

*Rains force roads to close, few families to evacuate*

*Another disaster. (1) The rains didn’t force the roads to close; the authorities were forced to close the roads because of the rain. (2) The rains didn’t force a few families to evacuate. Given the comma after “close,” the first verb in this sentence governs the second. *Rains force families to evacuate—yes, if true. But that brings us to (3). Is it the sense that a few families plan to evacuate or that remarkably few do? The story said “only a few.” So: Rains force road closings / yet few families leave.*

*Redundancies in headlines are not more serious than in text, only more conspicuous:*  

*Mrs. King Swope, widow of late congressman, dies*

*Wife of the late congressman she was, widow of the congressman she was—but widow of the late congressman? A classic redundancy.*

*Who and When Will Prince Charles Wed?*

*It didn’t help that this was a line of 48-point type across a section front page! It’s whom in the story and whom in the head. Awkward? Then change it around: Whom Will Prince Charles Wed—And When?*

*Panel leader says governor backs his mine-safety plans*

*What is the antecedent of its? Should it be his? But wouldn’t that mean the panel leader’s plans or the governor’s plans? The head writer in this case wanted to convey the idea that it was the panel’s plans that were being supported. But a pronoun cannot have an adjective as its antecedent. The same problem is seen in:*  

*New York mayor urges Democrats to pick it as convention site*

*Here, plainly, it is meant to have New York as its antecedent; but it’s wrong, even though a careful reader might be able to figure out what it means.*

*Another source of problems with headline grammar relates to another peculiarity of the English*
Language: two of its most frequently used verbs, to be and to have, have some forms in common—and to make matters worse they are also used as auxiliaries in the formation of tenses of other verbs.

Official says CIA, FBI may have destroyed files

Read straight out, this head appears to be unambiguous and grammatically correct. Yes, they may have destroyed those files. But that is not the sense of it. The head writer meant to tell us that the official files said the CIA and the FBI may have (in their possession) files presumed to have been destroyed.

Each sentence must contain a subject. Some desks allow frequent use of a subject that is understood, even though the reader must get into the story to fill in the gap. For example:

**Objects to Use of Highway Fund**

Sen. Clem Apppleseed of Rockville told the Senate today that he would fight the use of...

Other desks avoid this structure, even to the point of outlawing it altogether. Their point is that the head is meaningless without a subject. But some allow the top deck to start with the verb, provided the second deck fills in the missing subject:

**Objects to Use Of Highway Fund**

*Sen. Apppleseed Vows One-Men Fight*

Some desks require that the top deck contain a subject but allow the second deck to do without one, provided that its understood subject is identical with the top-deck subject.

**Apppleseed Vows One-Man Battle**

**Objects to Topping Highway Fund**

The simple sentence is the most commonly used headline structure and is probably best. Space limits do not allow room for much more than the usual subject-predicate arrangement. However, other structures are by no means taboo. The skilled head writer often chooses a more complex form deliberately. The compound sentence, for instance, helps point up contrasts:

**Council Kills Zoning Plan but its Ghost Still Walks**

The complex sentence allows special angles to come into focus:

**Loser on Red China Issue, Russia Stays in UN to Attack U.S.**

Sentence form is the unique contribution of the American newspaper to headlines. It has been exported to much of the Western world, especially Canada, Latin America and Western Europe. British papers still largely use label heads.

*Build the head around a strong verb. Beginners often find it a powerful temptation to dispense with the verb. They begin showing progress when they use not just verbs but strong verbs as the fulcrum of the entire headline. Good head writers choose vigorous, active, positive, colorful verbs. They know that the ideas in the headline are proped led by the verb. All headline words, even the little ones, are selected with care, but the verb is the key. A rich vocabulary and an ear for words is invaluable.*

*There are no handy lists of verbs that have punch. But two verbs—to be and to have—all but totally lack force. Note the colorlessness of these examples:*

**Exchange Club Has Meeting**

**Extown Man Is New Commander of State Vets**
Presumably, when the reader picks up the paper, the question is "What has happened?" not "How are things?" In general, the head writer prefers to answer the action question with action verbs rather than state-of-being verbs. "Phone Workers Want Verdict on State Anti-Strike Law" is better written: "Phone Workers Ask Verdict on State Anti-Strike Law." To ask is to take an affirmative action; want describes only a state of being. It is not necessarily news that the telephone workers want a verdict. The implication is that they now want it, they have wanted it, and they'll probably go on wanting it. When they ask for a verdict, they take an action that is part of the day's news.

Generally speaking, headlines demand the active, rather than the passive, voice. This is by no means a rule, however, and the beginner can go astray by trying to force an active construction on an essentially passive situation. For instance, do not hesitate to write: "Jones Elected Mayor." That's the passive construction. In the active voice it could be said: "Voters Choose Jones as Mayor." But nothing has been gained by it except awkwardness, while precious space has been lost. Hence, it is preferable not to have hard-and-fast rules about voice. Arbitrary rules in general inhibit good headlines. The happy desk has relatively few rules and depends essentially on the imagination of skilled editors.

It is interesting to note that two common headline injunctions often conflict with each other. Desks that do not allow heads that begin with a verb and have no subject cannot enforce a rule against the passive voice. The best reason for doing without the subject is that the subject itself does not contribute in a major way to the telling of the story:

Slaps Wife, Gets 30 Days

This head tells the story no matter who did the slapping, provided, of course, that he was not a minister, a prize fighter or a cabinet officer. Supplying a subject adds nothing:

Man Slaps Wife, Gets 30 Days

It is even a little silly, since presumably the spouse of the wife is bound to be a man. It doesn't help, either, to supply a name—Jones, for instance—if it is unknown to the public at large. But if a desk requires a subject, the economical way to tell the story is to turn it around into the passive voice, so that the person important to the headline becomes the subject:

Wife Slapped . . .

It was noted above that is and are appear not only as forms of the verb to be but also as auxiliaries. In this head—

Price Rise Is Cited at Hearing on Housing

—It appears not as a form of the verb to be but as an auxiliary in a form of the verb to cite. In this case—

Price Rise Puts Pinch on Workers in Complaint

—The is appears as a form of the verb to be. But in either case, most head writers prefer to do without the is altogether. Some desks taboo its use; others counsel head writers to avoid it. Most desks show no enthusiasm for the use of is in this sense:

Hospital Here Needs 20 More Rooms in View

But they usually abhor the substitution of a comma for the is in this context even more:

Hospital Here
Needs 20 More
Rooms, View

Some desks simply allow the is to be dropped—

20 MoreRooms
Is Minimum Need at Hospital
20 More Rooms
Minimum Need at Hospital
—but most editors dislike both practices. They prefer to switch to another verb:

20 More Rooms
Called Minimum
Hospital Need

On papers with a difficult head schedule from the standpoint of count, editors are often allowed to pad heads with is and are when they are not strictly needed.

Don't repeat words; don't use two forms of the same word. Headline practice from coast to coast is virtually universal on this point; a key word—a word prominent enough to be noticed in reading—can be used only once in any form in a given head.

Two-Alarm Fire
Razen Garage

Two Firemen Injured
Fighting Night Fire
at Pyramid Garage

This headline is adequate in every respect except for repetition of words: two twice, garage twice, fire three times.

The no-repeat rule applies to all units of the headline. A word appearing in the banner may not be repeated at any point in a series of decks, not even the last.

Different forms of the same word are the same for purposes of the rule.

Mistrial declared
in Mandel trial

It's annoying, and there's no need for it. Mistrial Declared | In Mandel Case. The count is the same. As we shall see in Chapter 10, even this rule has its exceptions. In feature heads particularly, words or sounds are sometimes deliberately repeated to produce special effects. And the rule is usually less rigidly applied to prepositions and other connector words. Repetitions of minor words may be well spaced but not stacked:

Senators to fight
to keep price lid

And, of course, the rule does not affect:

Crowd Shouts: 'No, No'

Head writers also avoid unconscious alliteration:

Churches Join Hands
in Peace Prayer Pact

But alliteration may be used deliberately in feature heads to produce an arresting effect.

Avoid structural repetition. This rule is neither universal nor as inflexible as the word-repetition rule. However, most competent desk editors try to avoid putting two decks of the head in precisely the same sentence structure:

Governor calls
special session
Legislators start
trek to capital

This one is not too serious, and it is hard to avoid. Some structural repetitions, however, are more conspicuous:

Baptists to Hold
Hour of Prayer
Pastor to Give
Main Address

Use the second deck for new material. The temptation for the beginner is simply to say the same thing over again in different words:

Students protest
increase in fees
Complaints heard at UW
about boost in tuition

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The only new information in the second deck is the locale of the story.

Tell the story in specific terms. The head writer may be tempted to write:

<table>
<thead>
<tr>
<th>Event</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auto Crash</td>
<td>(10%)</td>
</tr>
<tr>
<td>Proves Fatal</td>
<td>(12%)</td>
</tr>
</tbody>
</table>

but soon learns that a lot more can be said in the same space:

<table>
<thead>
<tr>
<th>Event</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Die as Car</td>
<td>(12½%)</td>
</tr>
<tr>
<td>Strikes Tree</td>
<td>(12)</td>
</tr>
</tbody>
</table>

However, the specific way is not invariably the best way. There are times when the head writer can deliberately step back from the details and find better headline material by using a more general approach. As we shall see in the next chapter, this technique is more likely to be effective when the story does not involve events (as in the present example) so much as conditions and trends.

Make line and thought break together. Headline space limits put a hardship on copy editors but they should not forget that they also can be a strain on readers. Consider the hasty reader who encounters this headline:

Views differ on state fair trade statute

It happens that the reader, having nothing to trade at the state fair, skips on to something else, and thus misses this story:

The head of the state's Antitrust Division and representatives of 13 trade organizations differed today on whether state fair trade law causes higher prices.

This is a dramatic example of the effect of juxtaposed words. The headline writer has this idea to convey—

State Fair Trade Statute

—and has to convey it in a headline with a line-count maximum of 12 units. The idea has to be broken somewhere. Let's look at various possibilities.

As it happened, the editor chose the worst possible break:

... State Fair
Trade Statute

"State Fair" by itself is a meaningful combination for most readers. It's part of almost everyone's experience, whether at firsthand or vicariously. Having mentally treated this combination as a unit, the reader is hopelessly lost. Only with careful trailing can the intended meaning be picked up. But that won't do. Heads must convey instant meaning.

Another version:

... State Fair Trade Statute...

But here the phrase is in an awkward position. If the head writer understands that there is no need to cling to the original words, better solutions may result:

Fair Trade Law Debated

or:

Fair Trade Statute Called Inflationary

Another example of a bad break:

Bare Plan for City Spring Cleanup Drive

So they're going to clean up the city spring? These examples should make it plain why head writers watch their line breaks carefully. The arrangement of words from line to line has far-reach-
ing influence on conveying the gist of the story. Where the standards are highest, the question gets close attention. Even some well-edited papers err on occasion in this respect, but head writers who disregard this rule sooner or later hear about it. The resident curmudgeon on one such desk deplored these heads (and rightly so):

Soviet government halts heavy official repression campaign against dissidents

Helms denies CIA spying authorized

The first head has lots of room to turn things around. For example: Heavy official repression campaign against dissidents halted by Kremlin.

In both heads, however, a problem remains, that of stacked modifiers, a subject treated in Chapter 5 in relation to text. The ultimate stack might be "heavy official anti-dissident repression campaign," adding insult to injury—four modifiers for one noun v. three, which was bad enough. But note that the solution suggested above is a short line. There is room to correct this problem, as follows: Heavy official campaign of repression against dis- sidents halted by Kremlin.

And the second head above can be corrected, too, despite a tight count:

CIA head denies he ordered spying

Many other desks are less careful. On some, especially those where less time can be spent on headlines, line breaks get attention in direct ratio to the conspicuousness of the heads: perfection is required in the top decks of top-of-Page-One stories, but that’s all. Even on some desks with high standards, secondary decks are not expected to break perfectly and some even allow second-deck words to be divided between lines.

The line-break rule is the toughest one for beginners. With all the other strains on their facility with language that headlines require, breaking lines correctly sometimes seems to be asking too much. Probably it isn’t as hard as it seems even to begin with, though, and certainly it becomes easier with practice. But until habits jell, some guidelines are necessary. Here are some "don’ts":

1. Don’t break a line inside a verb. Verbs, even headline verbs, often consist of more than one word. When they do, keep them on one line. Don’t say: Legislature Is Expecting to Adjourn Today. Make it read: Special Session Is Winding Down to Adjournment.

2. Don’t break off a modifier. Whether it’s an adjective-noun, adverb-adjective, or adverb-verb combination, the modifier should not be separated by a line break from the word it modifies. Don’t say:

   Start John Doe
   Probe in Local
   ‘Morals Case’

Here we have two examples: "John Doe" modifies “Probe,” and “Local” is inseparable from "Morals Case." Say instead:

   John Doe Probe
   in Morals Case
   Launched Here

3. Don’t break a preposition away from the phrase it introduces.

   New Hike in
   Fees Causes
   Student Beef

   can be made to read:

   Fee Increase
   Brings Protest
   from Students

This rule is sometimes stated: "Don’t end a line with a preposition." But when prepositions are united by use with verbs, the rule breaks down. Note the logic of the position of the word "on" in this headline:

   Racers Push On
   in Blinding Snow
The rule for prepositional phrases also applies to adverbial clauses.

Enemy Halts After
Scoring Brief Gain

Most head writers would prefer:

Enemy Stopped Cold
After Brief Advance

When using any of these rules, it is the judgment shown in making exceptions to the rule, not the rule itself, that counts. Many editors, for example, would not object to this head—

Stock Exchange
Prices Fall Off

...despite the fact that "Stock Exchange" modifies "Prices" in this context. The trick is to use the rules to help find good combinations of words.

**Punctuating the Headline**

Punctuation anywhere in the newspaper requires careful attention. But in the headline it deserves and gets special care, for within the skeletonized form of the headline it must carry a far greater share of the job of conveying meaning. Headline punctuation is simple and logical. Since headlines are built in sentences, they are in general punctuated like sentences.

**Commas.** Just as in other sentences, the comma has the following uses. It separates dependent and independent clauses:

Though Signatures Are Questioned,
More Petitioners Say They Signed

**It marks off appositives:**

John Jones, 78,
Dies Suddenly

It sets off phrases in special circumstances:

In Eastern Iowa,
Toll Rises to 10

But it has one special use in headlines: that is, unlike its use in other sentences: it is often substituted for and:

County Official
Tortured, Shot

Some desks prefer the tighter effect that this substitution produces; others rule it out; still others allow the head writer to use either, depending on which yields the better head.

The comma does not substitute for any other part of speech. In particular, it should not be used in place of a verb:

Legislature Nears
Adjournment, View

It should not be used in place of a preposition:

John K. Jones
Dies, Detroit

Omission or misplacement of a comma can cause confusion anywhere. A classic example of the misplaced comma in the headline is this:

NAM favors labor,
batts tax cut bill

Readers familiar with the viewpoint of the National Association of Manufacturers considered the news indeed—until they figured out the misplaced comma. The head was intended to read:

NAM favors labor,
bats tax cut bill

**Periods.** Periods are used in headlines in all the usual ways except one: they are not used to indicate the end of a sentence. Sentence breaks are indicated

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with *semicolons* instead, not unlike their customary use in sentences to separate independent clauses:

Gladlious show opens; 
thousands visit exhibits

**Dashes.** Dashes are used on some newspapers to separate independent clauses in subsidiary decks, although usually not in the top deck:

- Declares Delay Might Hamper 
- President—Training Bill 
- Up in Senate Today

Some less careful desks allow the dash to substitute for an attributing phrase such as says:

- The worst is yet to come—Agnew

The dash also can be handy in creating special effects:

- Five years ago city went wild, but now—
- Weather outlook brighter—now

**Quotation Marks.** Most headlines use single quotation marks rather than double ones, but they are used grammatically much as they are in other sentences. They set off words and passages that are directly quoted and have some special piquancy:

- Europe at 'Crisis'. 
- General Testifies

They are also used occasionally to indicate that a word is being used in some special way:

- Three More Jailed in Basketball 'Fia'

And sometimes they are used legitimately to express irony:

- Child movie fan 'shoots up' store.
- 'Dead' man calls up, calls off own funeral.

(Notice the deliberate use of repetition here.)

But the ironic use of quotation marks is fraught with potential danger: they can color the news. Except in an occasional feature head, they are best not used at all.

Quotation marks are sometimes used in an effort to make a dangerous headline libel-proof:

- Pregnant woman is deliberately struck by truck
- Pregnant woman is 'deliberately' struck by truck

Quotes may make the second head seem more objective than the first by implying that the deliberateness of the act is not proved, only alleged, but it is doubtful whether that would provide much protection in a libel action. (Worse still, trucks cannot act with deliberation, only drivers can.)

**Apostrophes.** Here too, apostrophes are used in the usual ways: to show possessive case and to denote contractions, for instance. The latter is a convenient space-saving device. Many desks allow contractions in headlines that would not be allowed elsewhere. Names beginning with *Mc-* or *Mac-,* for instance, may be shortened with an apostrophe (*M'Cearby, M'Arthur*), but, like other headline license, this is subject to abuse. Most desks frown on its use in shortening words in general, as in *M'lee* for *Milwaukee.*

It is well to avoid stacking apostrophes with other punctuation. The apostrophe with quotation marks, especially, can be confusing:

- Players "Goodbye, My Fancy" 
- Starts Tonight in Union Theater
And misplaced apostrophes can be just as obvious as misplaced commas:

High Point
Graduates
Class of ’89

Hyphens. Desks are not unanimous about the use of the hyphen. But its presence or absence can make a lot of difference in a headline. Take, for example,

Sheep Killing Dogs
in Roberts County

Now that’s interesting; it’s usually the other way around. And so it was in this story. The head writer meant:

Sheep-Killing Dogs
in Roberts County

But of course this is a label head. It could rend:

Sheep-Killer Dogs
Plaguing Farmers

The hyphen can be especially useful in headlines in linking together two words that modify a third, helping to determine how to read the combination. Compare Across Table Talk with Russia Urged with Across Table Talk with Russia Urged.

Colons. Colons, too, have special usefulness in the headline. A colon can help save space by allowing the antecedent in a sentence to be shifted into an introductory position. For instance, the head writer wants to say:

‘Be There with the Mostest’ Men
Is Red Secret

Try and try again, this is too long. So with the help of a colon, the lead is shifted around to say:

Red’s Secret: ‘Be There with the Mostest’ Men

Some desks allow the colon to be used in attribution, as others use the dash:

Agnew: The end
is not in sight

Usually, the colon is used when the name of the author of the statement leads off, and the dash is used when it appears at the end. (The end is not in sight—Agnew.) Some careful desks allow neither.

Question marks. Sometimes, the question mark has a special use in headlines, too, usually in feature heads:

Anne Oakley? She Had
Nothing on This Cow!

Exclamation points. There is rarely a place for exclamation points in headlines. They are no longer used to give an end-of-the-world emphasis to big stories. Most newspapers prefer to express the magnitude of the story in type size. The exclamation point has an occasional use in feature heads, as shown in the example just above.

Headline Capitalization

One of the few significant changes in headline style in very recent years has been capitalization. Before about 1970, nearly every U.S. newspaper capitalized headlines in the manner of titles. Usually that meant capitalizing every word except prepositions and conjunctions (and occasionally verb auxiliaries). Sometimes it meant capitalizing every word; sometimes it meant capitalizing the first word in every line, even when it was a preposition, and so on. It was a matter of the newspaper’s own style.

But in the early 1970s, newspapers began capitalizing headlines in the manner of sentences, albeit still skeletonized sentences. This meant capitalizing the first word of each head (or deck or overline) and all proper nouns and certain abbreviations but not capitalizing anything else. The new system,
incidentally, also made it easier to write short-count heads.

It is still a style matter. The New York Times did not change its ways. (It still even uses some all-cap headlines.) Neither did the Wall Street Journal, the Miami Herald, the Charlotte Observer, the Kansas City Star, the New York Daily News, the Chicago Tribune, the Los Angeles Times, and others. But the Christian Science Monitor, the Baltimore Sun, the Philadelphia Inquirer, the Cincinnati Post, the Louisville Courier-Journal and Louisville Times, the Dallas Morning News, the Dallas Times-Herald, and the Philadelphia Evening Bulletin, among many others, went the new way. If there is any pattern here, it is elusive: Conservative-modern? Tabloid-full size? North-South? East-West? Morning-evening? The trend does not conform to any discernible pattern.

There are a few special considerations where headline capitalization is concerned. Schedules calling for all-cap heads use lowercase letters occasionally: MacARTHUR, LacROSSE, DiMAggIO, for instance. In Chinese given names, the word after the hyphen is not capitalized (Chou Fu-lai, Mao Tse-

tung), but Korean given names are capitalized, whether arranged traditionally with surname preceding given name (Park Chung Hee), or as in Westernized versions, with the order reversed (Chung Hee Park). Whether government is capitalized (or Congress, Supreme Court, and so on) is a style matter among those papers that minimize headline capitalization: the headline style is the same as that found in the style book for text.

Subheads

Another minor typographical trend these days appears to be the gradual elimination of subheads. Subheads are not subsidiary headlines; they are not in fact headlines at all, even though they are usually screened in headline form. They are actually typographically devices inserted in the body of the text primarily to break up large masses of straight matter (text) and are one of the numerous devices used for this purpose. It has seemed to me that gradual changes in typical Page-One makeup have tended to make subheads superfluous, but that’s only an impression. For example, subheads are more conspicuous and perhaps less needed when wide columns are used, and when they are made up in modular form (see Chapter 15).

In any case, subheads and any other typographical devices are determined as a matter of local style. Some papers boldface the first few words in a paragraph in all caps. Some use two-line left subheads in exceptionally long stories, sticking to one line in shorter stories. Some use larger type for subheads than text. Whereas the subhead has been set traditionally in boldface type and usually in the same size as the body type, some papers are using italics now instead. In the new technology, both italic and boldface variants of all typefaces are usually available to editors, and new ways are being found to use both in creative, but readable ways.

Before the new technology came along, most newspapers had to choose either italics or boldface as a variant of roman body types because, as we have seen, there was room for only two letters on each matrix used in line-casting machines.

Jump Heads

Whenever a story jumps from one page to another (the more elegant term is continues, of course, but that term is rarely heard in newsrooms), each newspaper has prescribed its own solution to the problem of telling readers where to find the continuation. Such solutions usually provide a jump head of some sort, plus a continuation line at the point of the jump and at the point where the text continues. The devices used to accomplish this are standardized on each paper (and, again, as a matter of style), but they vary widely from one newspaper to another. Usually, however, they consist of a key word or words to catch the eye and directions to the jump that include page number, column, and, more often than not, section.

For many years the fashion was to make all jump heads full headlines. Then another solution was adopted widely: jump heads were merely labels. There appears to be a trend now back toward full:
scale headlines, and the reasons may include both makeup considerations and automation.

In terms of makeup, a jump page carrying mostly one-column label heads is a dull page. So it is often decided, when jump heads are only key words, to eschew a jump page and assign the jumps to subordinate positions on a number of pages, preferably in the same section as the page where the story starts. Jumps that carry over from section to section are a real nuisance to readers. Some papers carry all jumps to the back page of the section in which the story originates, usually from the first page of the section to the last. For readers this is the most convenient arrangement of all.

When actual headlines are used, the size of the jump head is not determined solely by the importance of the story. More often, it is the length of the carryover that determines size. A story with a single-column head on the front page may be assigned a multiple-column head if the jump is very long; if short, it may be assigned a smaller head than the one on the front page.

The size of the head may, in fact, not be determined in advance. The slot person may be told to write two or more jump heads, so the person who makes up the inside pages will have some flexibility. This is where automation comes in. The slot may tell the rim to set two or three or more heads for the story so that the makeup editor can choose the one best suited to the task. It’s better to write variants on the head while it is on the screen and fresh in memory than to have to rush out substitute jump heads at the last minute.

The important thing, of course, is to assist readers to find the continuation as effortlessly as possible. A secondary consideration is to design the continuation system in a way that facilitates good inside-page makeup (see Chapter 16).
Polishing the Headline

Good headlines can be turned out only by capable, alert minds. They require an extremely high level of concentration and a considerable measure of creative skill.

THE NEWS HEADLINE

The following section deals with some elusive matters of discipline that contribute in no small measure to the difference between pedestrian and good headlines, between ambiguous and meaningful headlines, between deceptive and truthful headlines, and between biased and objective headlines. For some departures from these standards, see Figure 13.1.

Objectivity

There is a widespread view, both within and outside the profession, that objectivity is a snare and a delusion. Although this is clearly no place to attempt to deal fully with this question, it is close to the heart of some of the subtleties this chapter discusses. The assumption here is that newspapers expect their news employees to be as detached and objective as possible in dealing with the news. We do not accept the proposition that, because perfect objectivity is impossible, reporters and editors should not deceive themselves and the public by pretending to be objective (any more than because perfect compassion is humanly impossible, practitioners of the healing arts should not try, or pretend, to be compassionate).

Journalism in the United States was founded on the principle of the free marketplace of ideas, where every truth-seeker contends for his or her own view of what is right and true. Today we'd call it advocacy journalism. The period has been called by historians the era of the partisan press. It was a dark day in U.S. journalism history.

Today's newspapers and other information media succeed to the extent that their readers believe that they can rely on them most of the time to present the relevant facts in an impartial and unbiased fashion. This cannot depend on the state of mind of any one member of the news team. That is why, in Chapter 2, we have emphasized the role of editors in
Difference between day and night found on tour of Torrington schools

Shouting Match Ends Teacher's Hearing

RUBBLE YIELDS GRIZZLY TOLL

Child's Stool Great For Use in Garden

Bankrupt association termed in poor shape

Greeks Fine Hookers

Bilko-a-Thon Nets $1,000 For Ill Boy

Gunman kills self

House passes half of $4.1b state budget

Making a headline or any other part of a newspaper objective is therefore an essential aim, compounded as much of the editor's state of mind as of careful attention to the requirements of the craft. It is the duty of editors in writing headlines not only to be as objective as possible, but to make the objectivity of their headlines manifest to their readers. And in spite of their own biases and sympathies, head writers can succeed at it by schooling themselves to carry through on four major points.

Attributing facts. Objectivity in the headline is largely a matter of distinguishing observable fact from statements that must be attributed to their source. Beginners often feel that they need not be as fussy about attributions in the headline as in the story. However, headlines must be attributed to the same extent as the stories they accompany. When attribution is only implied in the story, it must be clearly shown in the head. If the story states the precise source, the headline can merely indicate that there is such a source.

The most obvious type of headline attribution tells plainly who said it.

Sadat Raps U.S. Aid to Israelis

Specific attribution is feasible only when the individual's name is reasonably well-known. When doubts might exist, further identification of the named person is often called for in the second deck:

Egypt's Premier Doubts Intent Is Peaceful

But owing to space limits, the attribution is more often given in general terms:

U.S. Gouged on Tin, Sendors Declare

In this case the lead began:
The Senate Armed Services Subcommittee urged today . . .

It is plain that such an attribution must be expressed in general terms.

It is often necessary to show in the head that a statement is an expression of opinion, not a statement of fact, without saying flatly that someone said so. Consider this lead:

WASHINGTON—A subcommittee of the Senate Labor and Public Welfare Committee has found that self-organization and collective bargaining are steadily losing ground in the Southern textile industry because of employer campaigns . . .

To spell out who said it in a headline for this story would obviously be impossible. And in a short twoline head it would squander space to say:

Senate Group Says

even if that could be said in one line. One editor said it this way:

Union Lag in South
Laid to Employers

The words "laid to" indicate clearly that the employers' blame for "union lag in South"—or the lag itself—is not presented in the story as a fact, only as an opinion. Most head writers prefer to use a non-specific attribution such as this when it makes room to describe the statement itself more adequately.

Such a head could stand alone. However, when a second deck permits fuller detail, it is often possible to become more specific about who made the statement. In this case, the editor wrote:

Senate Report Accuses Textile Management of Hampering Organizing, Bargaining

In other words, the editor asked: What questions are raised by the top deck that most urgently need to be answered in the second? One of them was "who says so?" Therefore, the second deck opened with an enlargement on the original anonymous attribution, even though it was still not necessary at this point to put it in precise detail. The editor merely indicated at what level of public or unofficial opinion the idea was expressed. "Laid to" is only one of many important devices for anonymous attribution in headlines. It will pay to study these other examples carefully:

Vienna Hears
Crisis Looms
in Budapest

'Clean World'
Seen as Goal
of Churches

War Machine Called
Menace to America

South Vietnam Regime
'Corrupt,' UN Told

Democracy Held
Science Bulwark

Closer Ties Urged
on Industry, Labor

Progress Is Cited
in Defense of City

Partition Seen Born
to Irish Bootlegger
Bond Agreement Viewed as ‘Truce’

New Slash Forecast in Automobile Steel

Legislature Said Nearing Finale

Each of these headlines uses a different word to indicate that a view or opinion is being expressed. They do not necessarily seem forced, as special devices in headlines often do. These words are by no means interchangeable. Each contributes something of value to the head besides dealing with attribution.

Some newspapers allow use of quotation marks to indicate attribution, but most editors are wary of that device. The quotes in the following headline, for example, don’t really help it from the standpoint of authority:

‘Iranian Oil Output Far Short of Goal’

Sometimes, however, the context of the head allows the quotation marks to serve this purpose:

Peace in Iran ‘Not in Sight’

Here the implication is clear—the statement is an opinion, not a fact.

Even when the source is another newspaper, most editors prefer to say so in the head:

CHICAGO—(AP)—The Chicago Sun-Times said today it had learned that BCG, a vaccine, has been released by the federal government for general use in preventing tuberculosis.

Because the route of the facts from origin to reader is devious, the headline is made to read:

Vaccine Available for TB, Paper Says

The attribution should always go in the top deck when a question of fact is involved. We could not say:

President to Blame for Jobless Increase

Republicans Say Policies Pose Risk of Inflation.

But we can say:

Carter Gets Blame for Jobless Increase

GOP Says His Policies Pose Risk of Inflation

The first head might be satisfactory if we could depend on all readers of the top deck to read the second, but we can’t. Therefore, the top deck must be able to stand alone as a summary of the facts.

The headline on a byline story carrying opinions in the lead must be even more meticulously attributed than the text. As we have seen in previous chapters, the byline itself is in some measure the attribution, as far as the story is concerned, but the byline does not give the same protection to the head. It appears below the head and is in no sense a part of it. Especially when straight typographical treatment is accorded the story, it becomes necessary to attribute the head, directly or by inference, to an extent that is not true of the lead.

Sometimes editors may take the calculated risk that a story, even though attributed in the lead, is factually strong enough to require no attribution in the head. Take this example:

A high State Department official reported today that the Communist Party has lost a third of its membership in Western Europe—1,286,000 persons—since World War II.

Here the lead puts the attribution first and in general terms. But in this case the head writer felt that the
source was so close to being official and what was said was so well substantiated that the story could be presented as fact in the top deck:

Communist Losses
33% in West Europe

But it was reasoned that careful readers would want to know what the source was, at least in general terms. So, the second deck read:

Falling Off in the Party's Rolls
Since '45 Shows Democracy's
Renewal, U.S. Aide Says

Attribution is usually not needed at all in either a lead or a headline when the source is official or when the event described could have been observed by anyone who chanced to be at the scene. Hence these heads do not suffer from the absence of attribution:

City Police Seize
Cache of Drugs

Thousands of Catholics
Join in Peace Prayer

Three Area Men
on Casualty List

Fire Levels
Hotel Here

Choosing the specific fact. Passing up the generalization for the specific fact has its applications in headline objectivity as well as in reporting and editing.

That's one way of telling the story. But how huge is huge? The craftsman prefers:

House Votes $1 Billion
for Supersonic Plane

The idea, of course, is to let the reader decide whether the actual amount is huge, gigantic, immense, less than expected, or trifling.

Few at meetings
to organize Indians

How few is a few? There is a judgment here—that whatever number appeared was only a few. Or take this example:

Amendment
favored loses
seems winner

Only those who favored the amendment "feared" it was losing. Amendment / seen as loser / is now winner? (The last line was turned into an interrogative to clarify the switch that the head is trying to describe and to indicate that it is still questionable whether the amendment will win after all.)

The head writer can avoid unconscious editorializing in headlines by using specific facts as headline material. But too much specific detail can obscure meaning in the headline:

$1,037,237,329 Voted
for Supersonic Plane

Sometimes the bias in a headline seems something other than unconscious.

Civil rights activist Braden,
Man of Courage, Remembered

It must be said that this sort of head is often found in obituary pages. But the man's courage is not an objective fact. In any case it is easy to fix. The "man of courage" line came from the eulogy. Civil rights advocate Braden immortalized as man of courage.
This head does carry an attribution, so what's the problem? It is that the head treats "federal misuse" as a fact. It exists, and the "author" points to it. In this instance, the matter can be resolved by putting quotes around 'misuse.'

Brezhnev quitting called factor in NATO talks

It is no help that there is a grammatical error in the first line. Can you spot it? There is an implied attribution here ("called," by someone unnamed). The problem again is that "Brezhnev's quitting" is treated as a fact rather than the speculation that it actually was ("... persistent reports that he might quit.")

Watching the tone quality of words. Words both convey meaning and define subjective states. They both denote and connote. One word can color a headline, giving it a meaning far beyond the bounds of the story and the intentions of the head writer. Professionals examine the implications of their headlines minutely. Many innocent-seeming words carry broader or different meaning than their synonyms. Note the difference between these headlines:

Carter Answers Critics
Carter Replies to Critics

The first implies a successful reply. The second does not.

Watching for multiple meanings. We have noted a number of peculiarities of English that complicate the head writer's task. One of the most troublesome is the fact that verbs, nouns and adjectives often take the same form. Plans is among hundreds of such words that could be cited. In this example, the editor had reason to believe that this head was plain and to the point:

As this head went down, "plans" was nothing but a noun to the head writer, who could reread it a dozen times and not see that it would be read by most as "plans to be pushed." It's nonsense, of course, but that's the way it comes out. This is one of the reasons at least one desk person other than the writer looks critically at every headline. When that is done, it is soon seen that most people will read "plans" in this context as a verb. (As we saw in the previous chapter, stacked modifiers often contribute to this sort of problem.) You have to read this head as a noun preceded by no less than three modifying adjectives:

UK Projects Record Athletic Budget
UK PROJECTS RECORD athletic budget. But who's to tell? "Proposes" would solve the problem.

Economy

Headline space is precious. That was especially true when single-column heads anchored the top of every front page and schedules called for many forms of a narrow single-column head. To be large enough to occupy top position on the page, they had to be either very short, and therefore hard on the writer, or typographically very condensed, and therefore hard to read. But tight, short, crisp heads are easier for the reader to grasp. The ideal head gets as much information into the limited space as possible, arranged in such a way and using such symbols as to guarantee meaningfulness for nearly every reader.

Today's long-line heads appear at first to be easier to write because of the long count. But the temptation is to squander the space on loosely written heads. The headline writer has more freedom, but has to learn to use it to produce lean, easy-to-grasp headlines just the same. There is no point in including in a headline any symbol—word, abbreviation,
figure—that fails to carry meaning for just about everyone. For example, given 35 units to write a line over an “In Brief” sort of column, a writer produced this head:

Crews Expected to Begin Work

The head simply contains no clues to what the story is about, even though 32½ units were devoted to telling it. It was true enough, but there was nothing to indicate that it was recovery crews at the Scotia mine who were resuming the task of locating the bodies of eleven entombed miners (not, say, a highway crew resuming work after a hard rain). To anyone a mile or so in the story, “Scotia mine” meant something, at least. “Expected to resume work” used up most of the space. The better way: Scotia Recovery Effort Resuming.

Consider this head:

Gulf political gifts allegedly $10 million

By wasting space on irrelevancies, the head writer failed to pick up the much more important fact in the story, which was that the company had admitted making political gifts. The corrected head:

Gulf admits political gifts of $10.2 million

Some additional suggestions follow.

Names. A name becomes a headline word when it becomes a household word. Until that time, a name cannot stand alone in a headline. Headline names are sometimes made in a matter of days; they can last for generations or drop back into obscurity in a matter of weeks. Half a century after he flew the Atlantic, Charles Lindbergh’s name could still be used in a headline without further identification; so could that of Elvis Presley. Just Elvis is all that is needed. Yet a former vice president of the United States might need headline identification over his obituary—Charles G. Dawes, for example.)

A hypothetical series of headlines will show how a name arises and at the same time will illustrate techniques of identification:

- Ex-Soda Jerk Held in Triple Slaying
- Ex-Soda Jerk Jones Denies Slaying 3
- ’Fizzer’ Jones Talks
- Jones Murder Trial Opens Tomorrow
- Fizzer Gets Chair

The idea is that with each new mention of the name, it becomes less necessary to link the name with something else that readers will recognize.

Copy editors have to have a clear picture of how well known a name is—not to them and their associates but to the public. It is not prominence but newsworthiness that counts. Obviously there is a middle ground where the wisdom of using a name alone is uncertain. When it is very doubtful, the person can be identified in the first reference (“Scientist Says”) and the name can then be supplied in the second deck (“Dr. Schwartzkopf”). If he is a little more prominent, he can be referred to as “Scientist Schwartzkopf” or “Schwartzkopf, Noted Scientist.” When the name is just about ready to stand alone, he can be called “Schwartzkopf” in the top deck and “Scientist” in the second.

It is just as wrong, however, to fail to use a newsworthy name in a head as it is wrong to use an unknown name. This head—

Hearing told mines bureau failed to protect widows

—could be greatly improved by saying:

Nader charges mines bureau failed to protect widows

At the same time we must remember that an obvious reference could be less than obvious to some readers. Congressmen or senators who have served for many years can usually be identified near their own turf by last name alone. But in Kentucky in recent years that would not do in the case of Rep.
Tim Lee Carter while Jimmy Carter was president, or Sen. Wendell Ford while Gerald Ford was president (and long afterward). "Pat" for years was Lucey in Wisconsin and Moynihan in Massachusetts. But watch out: Pat Nixon?

Use first names and nicknames sparingly. Many first names and nicknames are perfectly good headline usage. As of this writing there is only one "Ringo" and only one "Jackie." Everyone knows who "Ike" and "JFK" were, and nearly everyone has an instant association for "Teddy," "Billy," and "Miss Lillian" (or "Miz Lillian"). There is some danger of flippancy, of course. When the tenor of the story is anywhere from serious to tragic, using nicknames is in doubtful taste.

Nicknames are ordinarily not enclosed in quotation marks when they stand alone in the headline; when they appear with the last name, they usually are.

*Abbreviations.* Generally speaking, abbreviations that are allowable in the body of the story are allowable in the headline. Some desks allow "Highway Dept." even though it would be "Highway Department" in the story. But few departures of this sort are ordinarily countenanced. Such abbreviations as AFL-CIO, CBS, UN, FCC, YMCA, U.S., U.S.S.R., and so on, would be understandable to just about anyone who reads a newspaper. But HCL for cost of living? TLC for tender, loving care? TGIF to Thank God It's Friday? No. Many desks allow abbreviations of those states that can be expressed in two capital letters alone (N.Y., N.J.), but no others.

*Technical and specialized terms.* Except in an occasional feature head in which a complicated unknown term is used deliberately, specialized terms should be avoided.

Bonn's Ostpolitik:
Uncertain Infant

That head was not only padded and clumsy, it was wrong on two counts. Father Neumann was the sec-
and American although the first American man to be declared a saint in the Roman Catholic faith. He was not the first native for two reasons: (1) he was not native to the U.S. but was born in what is now Czechoslovakia and (2) Mother Seton was the first American to be canonized and she was a native of what is now the United States. It's the search for synonyms that gets us into trouble—inferring native for citizen or denizen, for example, or not caring.

Tense and Mood

The point was made in the previous chapter that in translating completed actions from past tense in the text to present tense in the head, we cannot merely build all headlines around present-tense verbs. Only what took place in the last full news cycle is shifted to the present tense.

The use of the present tense to describe a future event is appropriate only when the action is impending and when the time element is stipulated in the same deck. It is incorrect to say:

**Briton Addresses**
**Joint Session**

...when the event has not taken place. It is equally unacceptable to say:

**Briton Addresses**
**Congress Tuesday**

because it raises the question: Did the address to Congress take place last Tuesday or will it take place next Tuesday? It is not incorrect to say:

**Briton to Speak to Congress Today**

but the repetition of “to” makes it clunky and may be avoided by saying:

**Briton Addresses**
**Congress Today**

The “when” is clearly indicated.

Of course if the event is in progress while the present edition is coming off the press:

**Briton Addressing**
**Joint Session**

The future tense in all other cases is indicated either by the future tense itself or the inative form of the verb: **Governor Will Go to Convention; Governor to Go to Convention.** On most desks these are interchangeable and the choice is based on count. Some do prefer the infinitive.

The past tense is rarely used, and then not usually as the governing verb:

**Widows Replied**
**Mine Bureau, Nader Team Says**

Afternoon papers, particularly, have the problem of tense, in current actions. If they go to press while a flier is making a round-the-world dash, for instance, the answer is to use the participle:

**Briton Crossing Atlantic on Round-the-World Dash**

As we have seen, confusion sometimes arises in verbs and nouns of identical form. An example in a student newspaper read:

**Artists Present**
**Protest Show**

This can be read “Artists PREsent PROtest Show” or, as the head writer had intended, “Artists PRESENT PROtest Show.”

The subjunctive mood is often used in headlines when the condition that requires the subjunctive is stated in the story only, not necessarily in the head.

The Wisconsin Farm Bureau today announced a proposal to take over Cudahy Foods Cooperative, a 3,500-member commodity bargaining agency to help corn and pea farmers.

The story went on to say that the Farm Bureau "is
willing” to take over. The subjunctive is appropriate in a head for this story because of the word “proposal.” It is not correct to say:

State Farm Bureau
Will Take Over
Cash Crops Co-op

because the transaction is conditional on the approval of the co-op. The correct form is:

State Farm Bureau
Would Take Over
Cash Crops Co-op

Will does not mean is willing. Again the correct form is:

Dad Would ‘Give Away’
His Six Children ‘Free’

not “Dad Will ‘Give Away.’” He will give them away only if he can find takers.

**Tone Quality**

The headline should be an accurate, stripped-down statement of what is to follow in the story, not only in content but in tone quality—the “tone of voice” in which it is told. It is deceiving to the reading public to top a sprightly, tongue-in-cheek, or gagged-up feature story with a head that merely summarizes the facts; a low-comedy headline should introduce a low-comedy story. And the reverse is perhaps even more true. Feature-head devices on straight news stories not only confuse the reader but give the impression that the paper takes a frivolous attitude toward an important matter. This must not be taken to mean that important stories should be given dull headlines. A good straight headline requires all the skill that goes into the page brightener. The difference is that the straight one must not be self-conscious: its job is to call attention to the story, not to itself. On most good newspapers, the unity of tone between head and story is extended even to the form the headline takes—its typographic presentation—as well as the words it uses.

**Padding**

Padding the headline means filling it out with words that do not contribute to telling the story. One way has been mentioned—using the valuable space in the second deck to tell in other words what has already been said in the top deck. Other methods include substituting the space-consuming word for the economical one when the line is too short; making a lengthy identification when a shorter one will do; using the most space-devouring verb form; and so on. One example should suffice. Compare:

City transportation firm
removes men from payroll

with:

Bus line here lays off
40 men; slump blamed

The second head is better because it uses its space to tell more of the story.

**Headlines**

An elaborate language of headline words has grown up over the years; head writers often have to coin words and force them on the public. But by and large the best word is the word straight out of public speech—not a coined word straight out of other newspaper headlines.

Contrived words usually can be avoided altogether. The trouble is that head writers often seem to be contriving opportunities to use them, or don’t bother to reconsider them. “Let’s see,” they seem to be asking themselves, “who slapped whom in this probe?” “Slap,” “hit,” “rap,” and similar words carry the implication of physical violence. Many good head writers never use them in describing a
A clash of ideas when a word without connotations of physical violation will go. "Probe" is widely used, but "inquiry" has nearly the same count and is more accurate.

**Ambiguity**

Ambiguous headlines are the bane of the copy desk, but careful attention to the following details can help keep ambiguity to a minimum.

**Context.** Because editors have to shift their headline materials around until they find the combination that fits the space, they sometimes fail to notice that a word that was useful in one context is unsound in another. Something like that happened when an editor began to write this head:

```
Truck Stolen
With 2,140 Pounds
of Butter Aboard
```

That was too long, so it was switched to read:

```
2,140 Pounds
of Butter and
Truck Stolen
```

The editor failed to notice that "truck" now could imply vegetables, not vehicle.

The same sort of thing probably caused:

```
Parks Family in Car
Waiting for a Flat
```

"Flat" used with "car" naturally means flat tire. But the writer intended to say that a hapless family spent days in a car waiting for an apartment to become available. Another:

```
Dartmouth Man Feigns
Intelligence in Germany
```

Head writers capitalize on well-established frames of reference common to a majority of newspaper readers. That helps tell some stories, but common frames of reference can also convey unintended meanings.

A student newspaper editor wanted to say:

```
One-in-Three Rose Bowl Plan
Given Chance of Renewal
```

That didn’t fit the space, so the head came up:

```
Rose Bowl Agreement
Given One-in-Three
Chance of Renewal
```

The juxtaposition of “one-in-three” and “chance” changed the headline’s meaning altogether.

Shifting word order can sometimes have ludicrous results:

```
Jury studies auto accident in which
woman lost leg for only 15 minutes
```

Context can give some remarkable meanings to otherwise innocent words. The newspaper in a college town caught this one and changed it in the second run. It told of awards to three faculty members and another person not currently related to the university. The head said:

```
3 College Professors, Scholar
Win Year’s Guggenheim Awards
```

Are the professors not scholars? The corrected head said:

```
3 College Professors, Alumni
Win Year’s Guggenheim Awards
```

Identical nouns, adjectives, and verbs for us. We return to the tricky business of words of the same form which may be read in various ways. The following head is decipherable only with careful attention:

```
Joint Bid to Top
Wage Lid Cited
```
The first four main words may be more than one part of speech. "Joint" is both a noun and an adjective, "bid" is both a noun and a verb, and "top" and "wage" can be noun, verb or adjective.

That is the problem. The solution is not to do without these words but to use them only in contexts where their intended meanings are unmistakable. Vigilance might have prevented the headline fiasco that occurred above a story about "masked men" who "forced seven persons to lie on the floor" during a jewelry shop holdup. The head began:

Cow 7

Sometimes the implications can be defamatory:

Commander Fixes
Legion Convention

The intention was to say he set the date for the convention.

Overgeneralization. The head writer must often generalize when the specific fact cannot be stated within the limits of the headline. But sometimes the result is a genuine overstatement of the story:

Uncle Puts
$400 Extra
Bite on You

That would have been a good head if the $400 had been a typical individual cost of the defense program this story was interpreting. But it applied only to those having a $5,500 average income; for others the figure ranged above and below $400. For all but a few readers, therefore, the statement in the headline was inaccurate.

Sometimes the generalizations are merely funny: New England Roasted by Tennis Ball Hall was not a very good head to start with but the story mentioned "hailstones as big as table tennis balls."

Careless wording can change the meaning of a story entirely. When successful negotiations ended a steel strike, one newspaper spread across the top of its front page:

Steel Strike Broken

Needless to say, breaking a strike and negotiating a settlement are very different things.

Little words. Little words can tamper with meaning, too. The classic example in this case is the accident headline that says:

Mother of 3
Dies in Crash

when in fact she died in a hospital after, not in, the accident. Sometimes it can be more complicated than that. Compare these heads:

Catholics Warned
Against Concessions
in Basic Doctrine

Catholics Warned
Against Concessions
to Basic Doctrine

Catholics Warned
Against Concessions
on Basic Doctrine

Each carries a somewhat different meaning. Individual Catholics could not make concessions "in" basic doctrine. Concessions "to" would be all right if there were room to add: "those who would have you change your attitudes toward basic doctrine."
The preposition in that last line should convey the idea of "pertaining to." "On" does it with reasonable accuracy.

Stacked modifiers. Earlier in this chapter we mentioned stacked modifiers, but in connection with
other problems. They often promote confusion all by themselves. For example:

Would Kill Old
Age Lien Law
Repeal Bill

No less than five stacked modifiers!

Straining for effect. Some comic results can come out of straining for effect:

Say Council
"Digging Own Grave"
Smaller Body Urged

Incongruities. Occasionally, incongruities will be embarrassing—

Price Ceas Says
All Must Stick
to Ceilings

Senate Supports
Lid on Military

Engineers Hear
Aluminum Talk

Ferry Runs
at Standstill

Road Commission
Drops 'Gravel' Plea

Scratches Condemnation . . .

—especially when the head schedule is all caps and periods are omitted from abbreviations:

CONGRESS MAY PASS
TOUGH LAW TO DEAL
WITH US HOARDERS
(U.S.)

PHILIPP TO
GET NEW FOR
(Praternal Order of Elks)

The problem of tackling a "switch" onto a phrase rather than a word is common:

Ex-Negro
General
Talent Post

The result, as in this case, can be luciduous. Of course the head writer meant:

Part Taken
By Negro
Ex-General

In the same newspaper at about the same time another head produced a faulty impression:

U of L Refuses
to Give Blacks
Academic Credit

As it turned out, only the headline was guilty of across-the-board discrimination. The story made it clear:

LOUISVILLE, Ky.—UPI—The University of Louisville will not give academic credit to five Negro students dismissed last spring after a take-over of campus building. The students also were convicted in Federal Court and fined and given 30-day jail sentences which have been appealed.

Here is another example:

Heart Disease Twice
as Fatal As Cancer

COLOGNE—Heart and circulatory disease are the most common causes of death in Germany. Twice as many people die of these diseases every year as die of cancer.
Obviousness

*The New Yorker* is famous for using gems of obviousness as fillers:

- Arrival of Baby Complicates Plans to Hide Marriage
- Roof Leaks Can Be Detected in Rains
- Multiple Births Fast Way to Rear a Large Family
- Would Raise Farmer’s Income by Letting Him Make More Money

One of the most painful of all time was recorded by *Time* magazine, which picked up this head from the old New York Sun:

- Roosevelt Saw Death Possible

THE FEATURE HEAD

One crisp March day a young man out for a walk near the tranquil village of Pearl River, N.Y., leveled his shotgun at a crow on a nearby tree and set off a typical newspaper feature yarn. Because whether or not he hit the crow, the young hunter certainly did hit a firework plant, and the result was confused with an atomic bomb explosion for fifteen miles around.

Editors across the nation received the story from the wire services and liked it. So, presumably, did their rim editors, who had a chance to put aside for a few minutes the cares of straight, solemn fact-telling and let themselves go. The results are shown in Figure 10.2.

No two of these heads resemble each other. A few editors considered the story too good for fancy tricks and simply told it as an amazing sequence of events that needed no embellishment. They tended to be on the papers that got the story first. For instance, the New York *Daily News*, famed for its trick-shot headlines, used a head that emphasized the facts. However, the headline of another New York tabloid, the *Post*, a second-cycle paper, gave the story special treatment to help justify its inclusion half a day later.

It is also worth noting that there is no particular correlation between the reputed dignity of the paper and the headline treatment accorded this story. For example, note the light touch used by the New York *Times*, the late New York *Herald Tribune*, the Louisville *Courier-Journal*, and the Kansas City *Times*.

The considerable range in treatments accorded this story across the nation serves as an introduction to feature-headline writing. Feature-head writing calls for qualities that probably cannot be taught, certainly not by a textbook. It is a highly personal art that puts a premium on originality. The individual must develop his or her own bent. Those who don’t have the touch should turn their energies to other duties; straining hard for effect usually shows. But the only limits on editors who do have it will be the limits of originality, an ear for language and sense of appropriateness, the leeway the desk allows and the ability to accept the judgment of others when they decide the head doesn’t come through. As Mel Pine, then chief copy editor of the New York *Daily News* put it, “you gotta feel it in your bones.”

Teasers and Tellers

It may be useful to divide feature heads into two main classes, the teasers and the tellers. *Teasers* never do tell the story; they are designed to excite interest in it and are most appropriate when the story is told chronologically or otherwise builds up to a punch line. Telling such a story in the head spoils the effectiveness of the story itself.

*Tellers*, on the other hand, convey the meaning of the story at once. They derive their feature twist from some other source than withholding part of the meaning of the story in an effort to entice the reader into pursuing it. They may simply tell it in some striking way or merely in an informal way, contrast-
Figure 10.2.  A Head Writer's Field Day.

Is it with other headlines only in their less serious tone.

Feature heads can be tested against the criterion "Does it come through?" that is, does it convey its meaning instantly? This does not imply that it has to tell the meaning of the story. But even teasers must hint meaningfully, not merely string meaning-

less words together in the hope that the reader will be intrigued by the very absence of meaning. The full meaning of the head can be postponed until the reader has related the head to the story.

When feature-head writers begin to gain confidence, they may be subject to two faults. One is sticking to a formula—having succeeded once or
twice with some particular device, they return to it again and again. The other is to stop over—consistently to push the story farther than it reasonably goes. This unfortunate development can result from building—and attempting to maintain at all costs—a reputation on the desk as a very funny character with a feature head.

The Facturized Head

One may also distinguish between feature heads and facturized heads. A feature head is a head over a feature story. But the head over a serious story may be facturized. We have observed that the tone of the head should match the tone of the story. But it must be admitted that this depends on the character of the newspaper. Some—and the New York Daily News almost invariably comes to mind in this connection—regard almost any story as an opportunity to facturize its headline. One widely publicized example has already been cited (Ford to City: Drop Dead). The News deliberately courts an irascible image, never missing an opportunity to prick the balloons of solemnity and pomposity. It does not worry that it is not read every morning by the world’s leaders as long as it is read by a couple million regulars. It is careful, however, to stay within the limits prescribed by a family readership.

The News desk just doesn’t pass up opportunities to be bright and interesting no matter how fateful the events described. When it became apparent that Gerald Ford would become president, the headline said:

World of Ford Developing
Hail-to-Chief Atmosphere

When a famous conservative asked other conservatives to join him in promoting the impeachment of Richard Nixon, the News’ headline read:

He’d KO Nixon
With Right Hook

Literary allusions are not disdained by News head writers. When a store owner shot three bandits and captured two others:

He’s a Merchant of Menace

Familiar phrases are the stock-in-trade of the facturized head writer. When clothing store workers were called out on strike before there was time to make up picket signs, the head was:

Sam, You Made the Notice Too Short

When an attempt was made to rid school textbooks of sex-role stereotypes, the materials for the head came naturally from textbook language:

Look, Jack! Watch Jane Join
Women’s Lib! Run, Jock, Run!

When Alexander Solzhenitsyn published Gulag Archipelago and the story speculated on its possible effect on the author’s personal fate:

Solzhenitsyn Publishes at Risk of Perishing

When “streaking” could happen anywhere, even on Wall Street, the material for the head came straight from the slogan of a Wall Street firm:

He’s Barish on America
Young Broker Streaks the Street

In this case a touch of alliteration helped, too. When a bill was signed granting aid to ailments of railroads, including several serving New York City, an elaborate pun was created out of a well-known railroad name:

Nixon Signs Bill Aiding
Lackamoney Railroads

Whether on serious stories, atmosphere stories or
other features, such invented-for-the-occasion words are part of the arsenal of copy desk wit. When a state of emergency was declared after an ice storm on Long Island:

It's an Emergency
Out on Long Island

And when a social worker was suspended for taking abused and neglected boys home with her from a shelter and generally caring and worrying too much, another invented word did the trick:

Suspended for Maxicare

Power outages in New York became pow-outs, yet another invention.

But the highest skill of the featureizer is often reserved for the atmosphere story. The day Yankee Stadium was being dismantled and seats and other memorabilia went on sale, the News caught just the right note:

No Game Today:
Memories for Sale

The Daily News does not have a monopoly on feature and featureized headlines, of course. One headline in the New York Times lingers in memory. The story, contributed by a Kentucky journalism professor, Michael Kirkhorn, was the first national coverage of what became a monumental television event: the TV dramatization of Roots that broke all audience-size records. The story was full of atmosphere but the head writer found precisely what was needed for down the story: "In a warehouse outside Savannah, the film crew constructed a slavehold set so depressingly authentic that when it was crammed with chained extras for a day of shooting some (cast) members actually wept." The head:

A Saga of Slavery
That Made
The Actors Weep

Sometimes spur-of-the-moment headline ideas can make exceptional once-only use of typographical devices. Several newspapers have, in a puckish mood, created a special version of their own nameplates to illustrate extremely hot weather: limp, sagging, blistering nameplates certainly convey the idea. Then there are such once-only devices as this one:

(→) Oct. 19:
'Boys Town'

Game With CC Set
at Briggs Stadium
Detroit News

However, most feature headlines have to fall back on mere words and punctuation marks. The headlines and stories below illustrate devices that have produced good feature heads. These heads are a part of the schedule and hence of the routine of the newspapers concerned. Often plain puns are used, but more often they are puns wrapped up with other devices. Occasionally they depend on a more subtle play on words:

Driver Surrenders
License Piecefully

MILWAUKEE—(AP)—A Milwaukee man, in court on a mugging charge, gave up his driver's license piece by piece in traffic court here Friday.

Kenneth Steinke, 22, was ordered by Judge John Barry to surrender his license. Steinke tore up the license and dropped the pieces on the judge's desk.

Judge Barry suspended the mutilated license for six months and fined Steinke $25.

Officer Sees Through
'Blind Man's' Bluff

CHICAGO—(AP)—Thomas Cohen, 43, Memphis, Tenn., grease-dipped along the street Saturday with his tin cup in his hand, tapping the sidewalk with his white cane.

Detective Martin O'Meara saw the 'blind man' pause, stoop down, and pick up a cigarette butt. O'Meara took him into custody.
Joining Army?  
Judge Says,  
That’s the Ticket  

DES MOINES, Ia.—(XPI—Police gave  
Thomas Robinson, Runnels, Ia., a ticket Fri-  
day for overtime parking.  
Robinson later told Municipal Judge  
Charles E. Cooer that he was taking an  
Army physical exam when police tagged his  
car.  
“Did you pass?” asked Cooer.  
“I sure did,” Robinson replied.  
“Case dismissed,” said the judge.

End rhyme can be effective:  

If Tots are Trouble,  
Then Hers are Double  

ONSET, Mass.—(XPI—Mrs. Anita Lopez,  
29-year-old mother of 11 children, was ad-  
vised by doctors Thursday that before the  
month ends she can expect her sixth set of  
twins.

And meter can, too, with or without rhyme:  

Someone Finally Shut  
That Icebox Door!  

A parenthetical word or phrase can sharpen the  
play on words:  

General Commands  
‘Lounge Addicts’ to  
Hold (Waist) Lines

Alliteration can easily be overdone, but it can add  
something, provided the headline doesn’t depend on  
it alone:  

Sid’s Seldom Inn—So  
She’s Seeking Solution  

MILWAUKEE—(XPI—Mrs. Mildred Illing-  
son, 38, sought a divorce Saturday on grounds  
that her husband, Sidney, 44, refused to do  
his share of the work in the tavern they own  
jointly.  
The name of the tavern: “Sid’s Seldom Inn.”

Biblical and literary references can be to the point,  
if they are familiar and inoffensive:  

Ask and It Shall Be  
Opened Unto Thee  

Leo Trainer, 47, of 16 S. Brown St., a fre-  
guent “guest” at the Dane County Jail,  
walked into the courthouse Saturday and  
asked Superior Judge Roy H. Proctor to give  
him 10 days in jail as a regrant.  
The judge obliged.

Plain talk with a light touch is often preferable to  
any of the above trick literary devices, however:  

No More Snow Seen;  
Coming Down, That Is

Keep Your Chains  
On, Folks, More  
Snow’s on the way

SOME REMAINING PROBLEMS

We have seen that new headline forms have  
yielded both new freedoms and new responsibilities  
for headline writers. Some of the new forms origi-  
nated with fresh trends in design and makeup, which  
are discussed in Chapters 15 and 16; cleaner and  
simpler headline forms are consistent with the  
trends toward horizontal makeup and more white  
space. But stories are also written in new ways;  
increased emphasis is being placed on forms other  
than the straight news story. Two special problems  
they bring to the head writer should receive aten-  
tion here. The first is the kicker head, an exemplar  
of relatively new headline forms. The second is  
headlines for stories that are not news stories in the  
usual sense but interpret or comment on the news.  
Editorial practice and philosophy vary widely about  
both, yet both deserve thoughtful consideration.

Kickers

The kicker headline has been with us for many  
years. At first it was used only occasionally and in  
highly restricted circumstances; some editors still  
believe it should be used sparingly and only over
feature stories. But kickers are being used these days by many papers on every kind of headline, from the top line to the single-column shortie. And the rules for straight news headlines— the relationship between first and second decks, for example— clearly do not apply.

What should the kicker do? How should it relate to the main head? Because readers do not necessarily read the kicker, nothing essential to the meaning of the headline should be consigned to it. This means all that essential attributions must not be put there. One might be tempted to say:

Operators' View
Mine Regulations
Partly to Blame for Explosion

But we cannot assume that the reader will see the attribution in the kicker, which leaves the first deck a statement of opinion rather than demonstrable fact. Without the kicker, the head should read something like this:

Mine Regulations
Called a Factor in Explosion

Now the original kicker may be used to help the read be more specific in its attribution:

Operators' View
Mine Regulations
Called a Factor in Explosion

The kicker can be used to make the headline more specific in other ways:

Eight Graduate Faculties at Northermost U. Cited

is a complete headline, but it is more specific to say:

Doctoral Programs Surveyed
Eight Graduate Faculties at Northermost U. Cited

The kicker can be used simply to add a relevant fact not essential to the main headline, especially if it dramatizes it:

Liner Hits Uncharted Reef
Hundreds of Passengers Are Saved as French Ship Burns in Caribbean

A kicker can, in fact, be used to introduce a theme of the story that cannot be written into the headline itself:

Bumpy Road
Chrysler's Recovery Falls Behind Schedule; New Problems Arise

No Profit Is Seen for 1970; Capital Outlays Are Cut; Minicar Plans Questioned

But Company Is Progressing
Wall Street Journal

Touchy Issue
City's Employees Move to Suburbs

When the head itself is somewhat vague, as on the
kind of situation story treated more fully later in this chapter, the kicker can provide a label:

What Basing is All About
The Most Ambitious Reform

On such stories it is often possible to use an interrogative in the kicker to give a clue to the unanswered questions raised in the article.

What’s Deductible?
Death and Divorcee Create Common Tax Problems

Kickers can also serve an indexing function See Figure 10.3.

Headlining Interpessive Stories

Another relatively recent development in American daily journalism places special demands on the headline writer. It is the trend toward expanding newspaper treatment of events by means of backgrounding, analysis and interpretation. We used to call these stories think pieces; the wire services called them situations, meaning stories devoted to situations rather than events. We have called them soft news, as distinct from hard news, the latter being based on timely, actual, immediate events, the former on trends and prospects. But whatever the name, the content of most newspapers is a mixture of today’s events and some commentary on what the events mean or are likely to portend.

The mix is not the same from one newspaper to the next. Among the trend setters, the New York Times front page is still almost 100 percent hard news. The Christian Science Monitor and the Wall Street Journal present a mix that runs heavily to interpretation, inside and out. The Los Angeles Times and the Washington Post have a mix that is closer to 50-50. The Louisville Courier-Journal and the Baltimore Sunpapers extend their interpretive skills to local and regional news as well as national and international news. The Courier-Journal is
probably as heavily weighted on the side of interpretation as any general circulation newspaper.

We have discussed the implications of interpretive and investigative journalism for editors as editors in Chapter 7. There are implications for editors as headline writers as well.

Along with the emphasis on interpretation in the news columns has grown an awareness that we owe it to our readers to make plain the difference between hard news and various kinds of soft news. The labeling that is done to this end is treated in Chapter 11. But the headlines over these stories must reinforce this distinction. It should be possible for readers to perceive from the headline alone whether they are being given a straight, factual account of an event occurring in the last 24 hours as opposed to an overview of a local or national problem, or an examination of a local situation brought to our attention in a national story, or an analysis of the implications for our own neighborhoods of a significant change in living patterns, or something of this sort.

Even more important is the question whether our news decision makers understand the distinction themselves. I have seen evidence on numerous occasions that a news editor had treated what was patently a situationer as if it were a straight news story. We can't help the reader make so fine a discrimination if our news professionals are unable to make it themselves!

Determineing the scope of the story. The first point to realize is that the greater freedom accorded the writer of a think piece extends to the head writer as well. Just as the feature headline should telegraph the nature of the story, the think-piece headline should, too. Thus, not only are the constraints applying to the spot-news head inapplicable to the interpretive piece, the writer also should be sure the head conveys at once the scope and nature of the story. To do this, the editor must look at the interpretive story as a whole before determining how to project that reality in the headline.

One of the customs of straight-news headlining that is inappropriate to the situationer is to connect what is in the first paragraph with what is in the headline. We saw earlier that if we could n't use the material in the lead to construct an appropriate headline, something was wrong; but that principle applies to spot-news items only.

For example, the last in a five-part interpretive series on the regulation of U.S. business began thus:

About 300 years ago an obscure academic scribbler named Adam Smith wrote a book called "The Wealth of Nations."

The head that reads—

Adam Smith Wrote 'Wealth of Nations'

—would be simply silly. We may have to search far down the story to get at the essence of this one, both of this installment and of the series as a whole.

In this case the editor found the first key element for the headline in the tenth paragraph:

The key was the freedom of the system, with the "invisible hand" of the marketplace. As Smith called it, guiding the actions of both producers and consumers toward the fairest and most efficient economic system possible.

"The 'invisible hand' of the marketplace . . ." how to complete the thought? We have a subject but no predicate. The story makes the case for unfettered enterprise, then the case for regulation; then it surveys the waste involved in regulation itself. It even discusses competing theories of regulation. The head writer meant to highlight the fact that the workings of the marketplace fail to take social cost into account. The result was, admittedly, a little lame:

The 'invisible hand'

of the marketplace

won't pay all costs

Another head writer might have made it:

ignores social costs
But it might be argued that this really misses the thrust of a very complex story. Perhaps, slightly twisting the “invisible hand”:

The ‘visible hand’ of regulation takes its social toll

—which seems a little closer to the sense of the story. The point is that a great deal of headline writing, especially in the era of interpretive, background, investigative and precision journalism requires attention to the whole story and the story is often not well served by the summary news lead and inverted-pyramid construction. Hence the editor must look elsewhere than the lead in the search for headline material. In such circumstances it is not unusual to look first at the last four or five paragraphs, rather than at the top of the story.

Dealing with straight news and therefore relying on the lead for the story’s essence, the editor examines its structure: What verb carries the freight? What is the kernel of news that the verb advances? This helps to strip the lead of non-essentials. When the sentence is complex, the editor seeks out the verb of the independent clause, as was emphasized in the previous chapter.

WASHINGTON—(AP)—Despite a slight drop in unemployment during July, the nation’s overall job picture has changed little since April, and government economists said yesterday that it signals slower economic growth.

One head writer chose the hard news in the story, and wrote:

Unemployment rate declines to 6.9 percent during July

Thus the dependent clause of the lead becomes the entire basis for the head. What is the story? For morning papers that day, the decline in the unemployment rate was being told for the first time, to be sure. So why did the writer put that fact in a subordinate clause? We must refer to the story as a whole to decide whether this is a second-day treatment (of a story that broke for yesterday’s evening papers and last night’s TV and radio news) or merely a spot-news rewrite of yesterday’s story.

Paragraph 2 gives us the size of the decline. Paragraph 3 deals with a slight drop in total employment after eight months of gains. Paragraph 4 supports the second of two independent clauses in the lead—“signals slower economic growth.” Only far down in the story does the writer return to the change in the unemployment rate. The story is plainly interpretive and stresses the prospect of slower economic growth.

It’s a matter of judgment, admittedly. But when the head emphasizes a fact that the story subordinates, something is wrong, and the veteran copy desk chief spots it at once. The decision still might be—for our readers, at least—that the story is the decline in the unemployment rate, and it may be so for several reasons: this is, after all, the hard news in the story. It is also the good news in the story, the positive fact: the hard fact of an unemployment decline versus the soft fact of a slower rate of growth. Other equally conscientious editors could reach a different conclusion and for even better reasons; they would reason that the unemployment rate is not the story here; the truth this story develops is less optimistic. A decline of two-tenths of one percent means essentially no significant change. We are moving into an era of slower economic growth. It is not my business, in any case, says the editor, to make people happy. It is my business to reflect the truth.

Can I do it in two lines with a limit of 25 units? I can try.

Despite drop in joblessness, signs seen of slower growth

(Note the passive voice attributor, seen: “government experts” see a slower growth rate.)

That makes use of one of the two independent clauses in the lead. The other is a possibility, too.

Employment AND unemployment decrease, so it’s a standoff

Adhering strictly to the language of the lead got
another professional into trouble in making an effort to translate an opening paragraph with a light touch into a headline over a story of considerable seriousness. The wire service story began this way:

The old joke about aging has a serious ring of truth: no one wants to be 99 years old more than someone who's 89.

The key word is "joke"—right? So the editor came up with:

Aging is not a joke
at university center

To the reader who had seen only the headline, not the story, this (a 48-point hard-news headline at that) was simply an absurdity. Aging is obviously no joke, and certainly not in a medical geriatric center. The point of the story proved to be that the center's proposed new building had been delayed, but that its research on aging went forward nonetheless. So—

Building delayed, but aging studies go on

Once again, it's a matter of finding the heart of the story, wherever it is.

*Interpreting statistics.* The point is made in Chapter 11 that editors must handle statistical information with care and understanding. Many interpretive stories arise from the release of statistical information by government or industry sources. Such stories provide the writer with an opportunity to tell what the report means.

Once upon a time, some 60,000 Kentuckians awoke to startling news. On an inside page of a Kentucky paper they were greeted with the following headline (midpage, in one wide column):

State's Per Capita Income Increases
To Sixth in Nation

It was great news if true. What it said was unequivocal: Kentucky's per capita income now ranked sixth among the fifty states. But, of course, it was false. The lead was not at fault: "...Kentucky was sixth in the nation in the percentage jump in per capita income between 1975 and 1976." The story went on to say that the increase was 11 percent, that this was far better than a national average increase of 1.9 percent, but that it still left the state "more than $1,000 below the national average."

It is an all-too-common type of error and it should not have been made in the first place. These distinctions require little more than eighth-grade arithmetic to understand. And the person in the slot must share the blame. Almost any literate Kentuckian accustomed to frequent reminders of his low but improving condition of the state's economy, would know at a glance that this headline must be false. The slot exists in part to make sure that such slip-ups are caught and corrected. It should take only seconds to see that the head can be made to tell the truth with very minor changes:

State's Per Capita Income Increase
Is Sixth in Nation

This is still not a very good head but at least it signals something like the truth. With a moment or two of further thought it could be improved, especially to correct the break in the thought: *Per Capita Income."

Per Capita Income
Growth in State
Is 11%, Ranks 6th

This not only tells the truth, it also adds a startling fact—the 11 percent improvement in one year.

These examples have emphasized the pitfalls in writing heads over interpretive stories. But these are opportunities, too. Much as we admire the excellent spot-news headline that says it all while wasting nothing, there is a special admiration for a somewhat more creative challenge: using headline opportunities to convey the essence of an interpretive piece and doing so in a way to inspire interest in what it has to say. Early in the last chapter, it was emphasized that a good spot-news headline does
not try to sell a story—only to tell it. It is safe to say that an evocative lead over a soft news story can contribute to its success by making it seem utterly fascinating.

Such a head may contain no verb:

**The Hostage-Takers: An Epidemic of People Gone Mad**
—Washington Post

Sometimes there's a verb in the kicker, but not in the main head:

**Officially, All Is Well**

**The Lot of the Soviet Jew**

Sometimes it's the other way around:

**Cambodia: End of Illusion**

Hill Outrages Bare Extent of U.S. Involvement
—Washington Post

More often the kicker is a label, even though it is the dominant element:

**A milestone**

*Transition to metric system starts in Jefferson County's schools*
—The Louisville Times

**'A little subtle'**

*Board's notices to the dead purging them from voter rolls make the living angry*
—The Louisville Times

Thus the think-piece headline is set apart from other headlines in both language and form, but it is the language that carries the burden of meaning. The label head is a good structural example of making the language distinctive, but it is the tone quality of the words more than the structure that conveys the significant clues to what is in store for the reader. Even given undistinctive page and typographical treatment, there is no doubt about the nature of a story headed:

**Upturn Predicted in Many Areas**

**Industry Analysts View Economic Picture With Real Optimism**

All the stories mentioned here have had two things in common: they were staff-written and they carried bylines. The first point simply suggests that greater staff time is being devoted to stories of this type by several of the most distinguished newspapers. The second point is more important in this context. The byline itself is a signal, consistent with the other signals, that this is a special kind of story. While bylines are often given to straight news stories, to be sure, they are always found above interpretive stories.
TAJUK BERITA

34a. Tugas penyunting kopi tidaklah selesai walaupun beliau telah menyunting sesuatu cerita. Ini kerana beliau terpaksa membuat tajuk berita, dan tugas ini merupakan tugas yang mencabar yang terpaksa dilakukannya. Kemahiran dan penguasaan bahasa yang baik amat perlu untuk membuat tajuk berita yang baik. Penulis tajuk berita terpaksa meringkaskan sesuatu rencana yang ditulis oleh pemberita agar sebuah tajuk berita yang sesuai dapat dipaparkan. Memang diakui bahawa tajuk berita memainkan peranan penting untuk menarik minat pembaca terhadap sesuatu rencana itu. Tajuk berita merupakan 'penunjang' sesuatu cerita.

Tajuk berita moden sepastutnya dapat
1. Menarik minat pembaca terhadap sesuatu cerita.
2. Meringkaskan cerita itu agar pembaca dapat gambaran sepintas lalu tentang cerita itu.
3. Menolong pembaca menilai cerita tersebut.
4. Mengindahkan suratkhabar itu agar menarik untuk dibaca.

Semua butiran di atas memerlukan tajuk berita itu dipaparkan dalam ruangan yang relatif kecil; lebih-lebih lagi tajuk berita itu sering menggunakan saiz huruf yang berbagai-bagai bentuknya.

Oleh kerana pendulu cerita meringkaskan seluruh cerita, tajuk berita bagi cerita berita benar patut 'diambil' dari pendulu tersebut. Pendek kata, pendulu itulah yang mesti 'diterjemahkan' agar menjadi ayat yang jitu, tajam dan dramatis. Inilah yang dikatakan tajuk berita. Bahan-bahan dari tubuh cerita itu boleh juga digunakan untuk membuat tajuk berita jika gaya tajuk berita suratkhabar itu membenarkan penggunaan deck (tajuk berita kedua).
Pada umumnya penulis tajuk berita juga menghadapi masalah yang sama sebagaimana pemberita iaitu dari segi memadatkan sesuatu maklumat itu untuk mengisi ruangan yang terhad saiznya. Suatu tajuk berita yang baik itu tidak perlukan penghuraian. Ini kerana pembaca itu akan memahaminya dengan serta merta.

Walaupun penyunting kopi terpaksa berhadapan dengan beberapa pembatasan semasa membuat tajuk berita cerita benar, tetapi beliau agak bebas untuk membuat tajuk cerita rencana. Ini kerana tajuk berita bagi cerita rencana cuma membayangkan bentuk susunan rencana dan tidaklah sehingga meringkaskan fakta yang terkandung di dalamnya.

BENTUK TAJUK BERITA


Tajuk berita yang memberat sebelah kiri adalah tajuk berita yang sering dipaparkan dalam suratkhabar moden. Edmund G. Arnold dalam bukunya Modern Newspaper Design, yang dianggap sebagai perintis bidang tersebut mengatakan bahawa, “secara umum, pemaparan tajuk berita yang memberat sebelah kiri adalah merupakan tajuk berita yang paling efektif kerana mata pembaca mula meneliti dari sebelah kiri”. Arnold menambah bahawa tajuk berita yang memberat sebelah kiri tetapi tidak selari di bahagian tepinya tidaklah berfungsi kerana ia boleh mengelakkan perhatian pembaca”.

Berikut adalah contoh tajuk berita yang memberat sebelah kiri:

**GABENOR**
**AKAN**
**BERSARA**
Bagaimanapun, berbagai-bagai jenis tajuk berita yang lain sering digunakan oleh suratkhabar. Contohnya seperti berikut:

1. Berbentuk piramid — terdiri dari dua atau tiga baris, baris bawah lebih kecil dari yang di atas dan berkedudukan di tengah-tengah:

   **Hujan ribut Musnahkan 20 rumah di KL**

2. Baris putus-putus — terdiri daripada dua atau tiga baris pertama memberat sebelah kiri dan yang ketiga memberat sebelah kanan. Baris yang kedua pula berkedudukan di tengah-tengah:

   **Dewan Bandaraya Roboh 20 Rumah Haram di KK**

3. Terdiri dari dua, tiga atau empat baris. Baris pertama lebih panjang daripada baris yang lain-lain dan diletakkan memberat sebelah kiri. Baris lain-lain sama panjang:

   **Lanun Bunuh dan Merogol Orang Kampung**

4. Terdiri dari sebaris ayat yang berkedudukan di tengah-tengah:

   **PM Melawat Indonesia**

   Terdapat juga teknik-teknik lain yang diamalkan oleh pihak suratkhabar dari masa ke masa untuk membuat tajuk berita. Ada yang meletakkan tajuk berita dalam kekotak dan ada yang meletakkan tajuk berita memberat sebelah kanan iaitu biasanya bagi cerita rencana.
Kebanyakan suratkhabar Amerika memaparkan tajuk berita yang mengandungi satu, dua atau tiga baris sahaja. Bagaimanapun, penggunaan empat dan lima baris tajuk berita ada juga diamalkan dari masa ke masa. Sehubungan dengan hal ini Arnold mengatakan, "Gaya persuratkhabaran British mula melanda akhbar Amerika. Tetapi gaya ini tidaklah sesuai dengan selera pembaca Amerika yang telah biasa dengan gaya mereka sendiri."

Sementak kebelakangan ini, tiga perempat daripada suratkhabar Amerika telah tidak menggunakan gaya deck. Bagaimanapun, masih ada suratkhabar yang menggunakan gaya ini dalam cerita berita.


Berikut adalah beberapa contoh tajuk berita yang mengandungi deck:

**Undang-undang Dadah Diluluskan Oleh Parlimen**

**Pesalah Boleh Dihukum Mati**

Walaupun gaya deck seperti di atas akan memperlihatkan gaya tajuk berita yang ketenggalan zaman, tetapi terdapat beberapa kebaikan dan alasan bagi memaparkannya dari masa ke masa. Sebagai contoh, jika suratkhabar memaparkan tajuk berita yang besar, deck yang dibubuh di bawahnya boleh berfungsi sebagai pemandu pembaca bagi memahami bentuk cerita. Deck dalam keadaan begini juga boleh berfungsi untuk "menenangkan" mata pembaca daripada melihat huruf yang besar kepada huruf yang lebih kecil bentuknya.
Huruf besar dan huruf kecil:

Ayah Bawa Sempang Ke Majlis Perkahwinan

Gaya 'menurun' (down):

Pelajar selamat perempuan dalam perchanggaran

Di kebanyakan suratkhabar, penyunting kop dan penulis tajuk berita tidak boleh memilih berbagai-bagai bentuk tajuk berita untuk dipaparkan. Umumnya, setiap suratkhabar hanya mempunyai beberapa jenis kombinasi tajuk berita yang boleh diketengahkan. Kombinasi ini biasanya disediakan dalam suatu jadual tajuk berita dan di sinilah gaya tiap-tiap tajuk berita dan juga jenis huruf itu boleh dijadikan panduan bagi membuat tajuk berita. Jumlah huruf dan ruang (unit) yang sesuai disikan ke dalam tiap-tiap kolum bagi setiap jenis saiz huruf akan ditunjukkan dalam jadual ini.

Mengira Tajuk Berita. Setiap baris tajuk mengandungi sejumlah huruf dan ruang iaitu bergantung pada saiz huruf yang digunakan — lebih kecil saiz huruf, lebih banyak huruf dan ruang dapat diisi. Huruf-huruf yang berlebihan tentu tidak muat diisi dalam ruangan untuk tajuk berita ini. Dengan itu penulis tajuk berita mestilah menyesuaikan tajuk beritanya agar benar-benar muat dalam ruangan yang terhad. Ini dapat dilaksanakannya dengan berpandukan suatu jadual bagi mengira unit (atau huruf). Pengiraan tajuk berita adalah berbeza dari sebuah akhbar ke sebuah akhbar yang lain iaitu bergantung kepada jenis huruf yang digunakan. Bagaimanapun, berikut diberikan satu jadual umum tentang pengiraan tajuk berita:

Bagi tajuk berita yang diset dalam huruf besar dan huruf kecil, gunakan pengiraan unit berikut:


Satu Setengah Unit
Huruf kecil bagi i dan l, huruf besar bagi I, angka 1
Tanda baca (kecuali tanda sengkang dan tanda soal)
Ruangan di antara perkataan-perkataan

Satu Unit
Semua huruf kecil kecuali i, I, m, dan w
Semua angka kecuali 1
Tanda sengkang dan tanda soal

Satu dan Satu Setengah Unit
Huruf kecil bagi m, dan w
Semua huruf besar kecuali M, W (dan I iaitu ½)

Dua Unit
Huruf besar bagi M dan W
Bagi tajuk berita yang tiap-tiap perkataan pertama dalam huruf besar, gunakan unit pergiraan ini:
Bagi tajuk berita yang semuanya berhuruf besar, gunakan unit di bawah:

Satu Setengah Unit
I, angka 1
Tanda baca (kecuali tanda sengkang) dan tanda baca

Satu Unit
Semua huruf besar kecuali I, M, W
Semua angka kecuali 1
Ruangan di antara perkataan-perkataan
Tanda sengkang dan tanda soal

Satu dan Satu Setengah Unit
M dan W
Sebagai contoh, jika penulis tajuk berita itu diminta menulis tajuk berita berkolumn tiga, satu baris, 30 poin, berhuruf besar dan berhuruf kecil, beliau boleh mengira tajuk berita itu seperti berikut:
Cara pengiraan tajuk berita sebagaimana di atas sering digunakan walaupun kedapatan setengah-setengah penulis tajuk berita dalam setengah-setengah suratkhabar tidak mengikuti sistem ini. Jika tajuk berita dibuat dengan bantuan mesin tip, pengiraan tajuk berita ini dibuat dengan mengira tiap-tiap perkataan dan ruangan sebagai satu unit, iaitu bergantung kepada pihak pengatur huruf yang akan menentukan ruangan yang betul untuk tajuk berita itu. Biasanya tajuk berita bagi kes ini akan berpadanan dengan ruangan tersebut walaupun kadang-kadang ia terpaksa ditulis semula kerana terlalu panjang.


MEMILIKI TAJUK BERITA

Pada umumnya tugas menilai cerita berita dan menentukan saiz tajuknya adalah terletak pada editor mekap atau pengarang berita, walaupun amalan ini berbeza dari sebuah akhbar ke sebuah akhbar yang lain. Editor mekap atau pengarang berita ini mungkin orang yang sama. Masalahnya sekarang ialah bagaimanakah seorang pengarang itu menentukan tajuk berita mana yang paling dipaparkan untuk tiap-tiap cerita.

Pada umumnya, kepentingan cerita berita itualah yang menentukan saiz tajuk berita cerita berkana. Oleh kerana minat pembaca terhadap sesuatu peristiwa berita itu akan menentukan panjang pendeknya cerita tersebut, maka bolehlah dianggap dalam cerita berita yang bersaiz besar itu biasanya akan terdapat cerita yang lebih panjang. Walaupun ini benar, tetapi dalam setengah-

Berikut diberikan beberapa panduan bagi memilih tajuk berita: (1) hampir-hampir setiap halaman memerlukan beberapa tajuk berita yang besar, (2) tajuk berita dua dan lebih kolum akan mengindahkan lagi peragaan sesuatu halaman dan (3) gunakan rupa huruf roman dan italik. Rupa huruf italik biasanya dibuat untuk memisahkan monoton tajuk berita yang panjang.

PRINSIP MENULIS TAJUK BERITA

Penulisan tajuk berita yang baik adalah suatu seni yang mesti selalu dipraktikkan dan penulisannya mestilah menepati batas waktu yang ditetapkan oleh sebuah akhbar. Tiap-tiap penulis tajuk berita mempunyai tekniknya yang tersendiri. Bagaimanapun, satu kajian yang dibuat tentang tajuk berita sama ada yang baik atau kurang baik telah mendapat bahawa terdapat beberapa prinsip am yang biasa diamalkan oleh suratkhabar bagi menulis tajuk berita.
Contohnya seperti berikut:

34e. 1. Tajuk berita patut menerangkan saripati cerita berkenaan dengan tepat. Tajuk berita patut ditulis berdasarkan pendulu iaitu bagi kes cerita berita dan diberikan sebanyak mungkin unsur 5W. Tiap-tiap tajuk berita mestilah mengandungi ayat yang lengkap dan buanglah perkataan yang tidak perlu:

KURANG BAIK

Lelaki Mendapat Cedera Parah

LEBIH BAIK

Pengawal Terbunuh Dalam Tembak Menembak

34f. 2. Persamaan panjang sesuatu baris tajuk berita itu dengan baris yang berikutnya seboleh-bolehnya hendaklah dikekalkan. Baris ayat janganlah terlalu disesakkan dengan taip atau janganlah dikosongkan. Ia hendaklah selimbang:

KURANG BAIK

McDonald Akan Mengetuai Pejabat FBI

LEBIH BAIK

McDonald Dilantik Ejen FBI Di Sini
KURANG BAIK  LEBIH BAIK
Datuk Bandar  Datuk Bandar Seru
Seri          Jimat Elektrik
Jimat Elektrik

34g. 3. Jika suatu tajuk berita itu dibuat dalam pelbagai gaya, tiap-tiap bahagian hendaklah berayat penuh dan bererti:

KURANG BAIK

Tumpahan Minyak
100 Batu Panjang
   Dilaporkan oleh
   Pengawal Pantai

LEBIH BAIK

Tumpahan Minyak
Mengancam Pantai
   Meliputi 100 Batu,
   Menurut Pengawal

34h. 4. Tajuk berita jangan diulang. Tiap-tiap deck patut memaparkan maklumat tambahan:

KURANG BAIK

Undang-undang Trak Berat
Masih Ditangguhkan
   Undang-undang Trak
   Berat Masih Dipohon
LEBIH BAIK

Undang-undang Trak Berat
Masih Ditangguhkan
Pendapat Umum
Didengar April Nanti

34i. 5. Tajuk berita yang mengelirukan dan kabur seboleh-bolehnya jangan disiarkan:

KURANG BAIK

Pesara Menentang
Rancangan Pencen Masa Depan

LEBIH BAIK

Kumpulan Pesara Menentang
Rancangan Pencen Baru

34j. 6. Cerita rencana patut memaparkan tajuk berita rencana:

KURANG BAIK

Lawatilah Pulau Canary

LEBIH BAIK

Canary Pulau Pelancongan Indah

34k. 7. Tiap-tiap tajuk berita patut mengandungi kata kerja bagi menghidupkan ayat. Kata kerja itu sepatutnya dibubuh dalam baris pertama. Jangan mulakan tajuk berita dengan kata kerja:
KURANG BAIK

Lorong Maktab

LEBIH BAIK

Lorong Maktab Dibuka

34l. 8. Pada umumnya, tajuk berita patut ditulis dalam bentuk ayat aktif dan bukan ayat pasif:

KURANG BAIK

Pemogok Diberi Amaran oleh Datuk Bandar

LEBIH BAIK

Datuk Bandar Beri Amaran Pada Pemogok

34m. 9. Tajuk berita patut ditulis dalam kala kini (atau kala depan). Bagaimanapun, ada juga suratkhabar yang mengamalkan gaya kala lampau dalam tajuk beritanya:

KURANG BAIK

Penjenayah Telah Lari Ke Dalam Hutan

LEBIH BAIK

Penjenayah Lari Ke Dalam Hutan
34n. 10. Tajuk berita patut menggunakan bahasa yang hidup dan segar, elakkan bahasa yang membosankan:

KURANG BAIK
Kongres Mengkaji Lagi
Kawalan Senjata Api

LEBIH BAIK
Kongres Mengkaji
Bersungguh-sungguh
Kawalan Senjata Api

34o. 11. Jangan ulangi perkataan yang telah digunakan:

KURANG BAIK
Rundingan Mogok Tamatkan
Mogok Pekerja Besi

LEBIH BAIK
Rundingan Tamatkan
Mogok Pekerja Besi

34p. 12. Tajuk berita sepatutnya spesifik. Gunakan perkataan yang tepat bagi sesuatu tajuk berita:

KURANG BAIK
Belia Cedera
Dalam Pergaduhan
LEBIH BAIK

Belia Ditikam
Dalam Pergaduhan

34q. 13. Elakkan penggunaan loghat daerah dalam tajuk berita:

KURANG BAIK

Nilai Pitih Naik Hari Ini

LEBIH BAIK

Nilai Ringgit Naik Hari Ini

34r. 14. Penulis tajuk berita tidak boleh menggunakan ejaan
singkat kecuali ia merupakan gaya akhbar berkenaan:

KURANG BAIK

Hujan Akan Turun
Ptg Esok

LEBIH BAIK

Hujan Akan Turun
Petang Esok

34s. 15. Tanda pembuka kata tunggal patut digunakan dalam
tajuk berita:

KURANG BAIK

Budak Diculik
“Ditanam Hidup-hidup”
LEBIH BAIK

Budak Diculik
‘Ditanam Hidup-hidup’

34t. 16. Jangan gunakan kata singkatan kecuali kata singkatan itu piawai seperti UMNO, FBI dan lain-lain.

34u. 17. Frasa yang mengandungi kata nama dan pencerang adjectif, frasa proposional dan frasa kata kerja hendaklah jangan dipisahkan di antara baris-baris ayat:

KURANG BAIK

Majlis Meluluskan Cukai Jualan Tanpa Sebarang Protes

LEBIH BAIK

Cukai Jualan Diluluskan Tanpa Sebarang Protes

34v. 18. Tajuk berita tentang pendapat hendaklah benar-benar ditekankan:

KURANG BAIK

Cukai Ke Atas Perniagaan Terlalu tinggi

LEBIH BAIK

Peniaga Berpendapat Cukai Perniagaan Terlalu Tinggi

34w. Tajuk Berita Kecil. Tajuk berita kecil berupa huruf bertaip kasar yang digunakan dalam cerita berita yang panjang. Umumnya ia diletakkan selepas beberapa perenggan cerita dimuatkan dalam

Di tahun-tahun kebelakangan ini, setengah-setengah suratkhabar tidak menggunakan tajuk berita kecil. Cara lain yang diamalkan ialah dengan menggunakan taip tebal bagi seluruh perenggan, kemudian diselangi dengan gambar dan diikuti lagi dengan beberapa perenggan lain. Setengah-setengah suratkhabar yang lain pula akan membuat tajuk berita kedua (sama seperti deck) yang dibubuhkan di dalam kekotak.

**LATIHAN**

1. Dengan menggunakan suratkhabar yang anda ada, kepilkan 10 tajuk berita yang anda dapat telah melanggar peraturan penulisan tajuk berita yang telah dihuraikan sebelum ini. Nyatakan jumlah unit dalam tiap-tiap baris tajuk berita tersebut.


5. Berikut adalah senarai beberapa cerita sempena yang terdapat dalam suatu edisi suratkhabar. Anggarkan nilai cerita bagi setiap cerita tersebut agar sama dengan fakta yang diberi. Kepilkan contoh saiz dan taip tajuk berita yang anda cadangkan untuk cerita tersebut daripada sebuah suratkhabar.
B. Lembaga sekolah meluluskan pertambahan belanjaan 10.8%. 20 inci
C. Cucu turun 20 darjah dalam masa 24 jam. 20 inci.
D. Perancang meluluskan kawasan pengezaman semula ladang bagi pembangunan kawasan perumahan, 8 inci.
E. Kakitangan sekolah dicadangkan oleh pelajar. 8½ inci.
F. Bekas gabenor mati di rumahnya berhampiran bandar. 21 inci.
G. Lelaki dijatuhi hukuman penjara 43 tahun kerana cuba lari dari bilik perbincaran. 5 inci.
H. Bandaraya mengambil alih bom pada wanita yang pertama. 10 inci.
I. Pelombong arang baru dilanggar lokomotif, terbunuh di pintu masuk lombong. 6 inci.
J. Lelaki dipenjara semum hidup kerana membunuh pasangan berbulan madu. 4 inci.
K. Panel mendakwa agensi perumahan kerana menganakrikan penduduk berpendapatan rendah. 12 inci.

6. Tulis tiap-tiap penulisan yang berikut sesuai yang mungkin dengan menggunakan perkataan yang sama atau sinonim. Tetapi pilih hanya perkataan-perkataan yang pening dan tinggai mana-mana perkataan yang mungkin tidak digunakan oleh penulis tajuk berita.
A. Gary Wayne Wilson, 34, yang didakwa atas tuduhan menembak dan mencerdikan Polis Peronda Danny Hayes, telah mengaku tidak bersalah di Mahkamah Jeraiah semalam.
B. Seorang pelajar lepasan ijazah telah mendapat cedera parah pada pukul 7.30 malam semalam setelah beliau dilanggar oleh sebuah kereta yang terus memecut laju di Cumberland Avenue di Sixteenth Street.
C. Seorang wanita yang mengaku di Mahkamah Bandaraya semalam yang beliau berbohong di dalam surat sumpah waran terhadap bekas teman lelakinya telah dituduh melakukan sumpah bohong.
D. Empat pegawai Statewide Paving Contractors Inc. telah menggembokan dokumen dan mengusirkan rayuan bersalah semalam terhadap tuduhan yang mereka berkonplot menipu tawaran kontrak negeri bagi membina jalan raya.
E. Seorang lelaki berusia 33 tahun, telah menceraikan tingkap sebuah restoran di Cumberland Avenue malam semalam sambil mengancam pisau di tengoknya dan menghancur pihak polis menghampirinya selama kira-kira 30 minit.

Guide to Writing Headlines
By John Russial, University of Oregon

George Orwell said - more or less - that there is no greater human drive than the urge to change someone's copy. Most copyeditors would disagree. The urge to be clever is much more powerful. William Faulkner had a few things to say about that, namely, "Kill your darlings," that is, strike out your clever turns of phrase.

That's a bit extreme. When it comes to cleverness, copyeditors are like Ursula, the sea witch in "The Little Mermaid." They say, "It's what I live for." Clever is not a four-letter word. In fact, the opportunity to stretch one's literary wings in what amounts to a telephone booth helps make the job come alive.

But - and you knew the next word had to be "but" - clever, catchy, cute and comical can be a crime if an editor fails to temper the urge with common sense. Reasonable people may disagree on the merits of one headline or another, but good copyeditors tend to follow a few ground rules, even if they never articulate them:

1. First, do no harm. Now, that's original. What it means in this context is:
   - Have some empathy. Imagine that the subject of the story is your neighbor or a family member. One person's cleverness is another's ridicule. Petty-crime stories are a minefield. If you're still not sure, ask around.

2. Make sure the big type does not contradict the little type.
   - The facts should be consistent
   - The interpretation should be consistent
• The tone should be consistent

3. Use humor or cleverness to invite readers in, not drive them away
   • Do not make the reader groan. You know what I mean. If you don't, take a look at these.
   • Do not make the reader say, "Huh?"
   • Eschew jargon or terms familiar only to an in-group. Be especially careful in sections that celebrate "inside baseball" terminology, such as business. Or even sports. Also, be aware that most copyeditors are younger than most readers. Eschew words such as "eschew" too.
   • Make sure that your reach for an image does not exceed your grasp. How will you know? Ask somebody else. Someone who isn't a close friend.

4. Stay away from cliche...
   ...Unless—and there are exceptions to every rule—you can find a way to turn a cliche on its head. Some very good heads are upended cliches. These work.

5. Use plays on words to contribute to meaning, not to show off. Self-indulgence adds nothing worth having.
   Word plays on people's names are generally a bad idea. For example, if some guy whose name happens to be Moses wrote a book about Jeeps, don't say, "This Moses wrote the bible on Jeeps," as one headline-writer did.

   Word plays on business names are generally a very bad idea. They often trivialize news.
Well-thought-out word plays can be an invitation. Sometimes, paradoxically, you can even use ambiguity to make the story more understandable or accessible. An added bonus: If you can harness ambiguity, you can sometimes effectively double your head count. This is tricky. Here are a few ambiguous heads that work. I think.

6. The last rule is to ignore all of the above if you have a good reason.
   - Good reasons, however, are typically in short supply.

**The bottom line is:**

1. Can you follow the rules and still write bright heads?
2. Or will following these rules "drain the color from the autumn leaves," as a city editor I knew once said? Come to think of it, he said it often "Yes", and "No".
Unit 5
Rekabentuk Akhbar

Objektif Pembelajaran;

Pada akhir pembelajaran unit ini para pelajar akan dapat;
1. Menjelaskan definisi konsep rekabentuk dan mekap (makeup) untuk akhbar.
2. Menerangkan komponen asas yang terdapat dalam rekabentuk akhbar.
4. Menejelaskan kaedah penyuntingan gambar.

Topik Perbincangan Tutorial dan Latihan

1. Terangkan konsep dan objektif rekabentuk dan mekap dalam penerbitan akhbar.
2. Bincangkan perbezaan konsep mekap tradisional dan kontemporari.
3. Terangkan ciri-ciri yang membezakan klasifikasi mekap vertikal dan horizontal.
4. Bincangkan perbezaan antara mekap muka surat depan dan mekap muka dalam untuk sesuatu akhbar.
5. Bincangkan kaedah penyuntingan gambar untuk akhbar.
Sumber Bahan Pembelajaran Modul

Rujukan yang digunakan sebagai bahan pembelajaran pada modul Unit 5 ini adalah sebagai berikut:

1. **Fundamentals of Newspaper Design**  
   *(m.s.254)*  
   **Picture Editing** *(m.s.351)-**  
   Sumber:  
   Baskette, Floyd K & Jack Z. Sissors  
   *(1977)* *The Art of Editing*, New York:  
   Macmillan Publishing Co.

2. **Page-1 Makeup** *(m.s.296)*  
   Sumber:  

3. **Inside-Page Makeup** *(m.s.307)*  
   Sumber:  
   Westley, Bruce H. *(1980)* *News Editing*,  
   Boston: Houghton Mefflin Co.

4. **Mekap** *(m.s.316)*  
   Sumber:  
   Harriss, Julian, Kelly Leiter & Stanley Johnson *(1989)* *Panduan Lengkap Pemberita* *(Terjemahan)*, Kuala Lumpur:  
   Dewan Bahasa dan Pustaka.
When a newspaper editor arranges news, pictures and other stories on a page, he is, in effect, packaging his product. In fact, there is great similarity between editors' and manufacturers' packages. Both use the package as a convenient means of shipping contents to consumers and both use the package as a means of helping consumers use the product.

An editor aids the reader when he arranges news content in an orderly and easy-to-read manner. Occasionally, news stories are so unusual or interesting that a reader will disregard poor design and suffer his way through the newspaper. But that doesn't occur every day. More often, most readers drop off after the front page until they encounter the next interesting section. An editor's goal in packaging is to help the reader read faster and read more of what has been written on all pages.

The package has another, less obvious, function than making the contents easy to read. When a manufacturer plans his package, he places information about the contents in the form of a pattern that communicates through the appearance of the entire design as well as the words. This kind of communication may be thought of as the connotation of the news. Editors also may arrange the news so that the design resulting from his arrangement connotes something beyond the meaning of the words. Such connotations may range from a design telling the reader that a story is significant and serious to another design emphasizing a light-hearted, tongue-in-cheek approach (see Figures 14-1, 14-2, and 14-3). Connotations of the newspaper's
Drunk Again...

...for the 183rd Time

The Alarming Increase

Youth and Drug Abuse: Why?
Tax will hurt lowest paid

Christmas past is Accent focus

Vietnam leaves mark

'Tango' raises furor in Oakwood

Mommy said OK to Cari's hockey

FORUM

MODERN LIVING

Christmas nightmares

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whole design may give the reader the feeling he is reading a conservative paper or one that is liberal or old-fashioned, or progressive. The editor, therefore, is concerned with the orderly arrangement of the news as well as with creating a page design with connotations that are appropriate to his philosophy of news presentation.

The term design may be used in three different ways in newspaper operations. Design may refer to the basic format of the entire newspaper. Since such a format is rarely changed, newsroom personnel are not allowed to tamper with it. It is not within the province of this book to discuss overall newspaper design, although some of the material within the next three chapters cover various aspects of it.

A second use of the term design refers to the structure or arrangement of news on an individual page. After a page has been made up, the arrangement represents a page design. Obviously the makeup man will try to keep each page’s design consistent with the overall design of the entire newspaper.

A third use of the term is as a substitute for slightly different form of the term makeup. To design a page is to plan for, or con
cieve of, its total structure. To design a page differs from making up a page only in that there is more preplanning involved than there is in makeup.

In the following three chapters, discussion involves the latter two uses of the term.

At least two basic methods can be used to create a newspaper page design. One is a building technique of makeup. The other is building, but with concern for the appearance of the entire page. Makeup consists of building a page, element by element, until all the space is used. Each page is sketched on a sheet of paper called a dummy by placing the most important elements at the top of the page, then placing less important stories next to or underneath the main story or picture, downward, until the space is filled. As the editor sketches the dummy, he can change the position of stories by simply erasing notations in one place and repositioning them in another place. When he has finished, the editor gives the dummy to the printer, who assembles the type for body copy, headlines and pictures (and advertisements, if any) using the dummy as a blueprint. When all the type has been assembled on a page, it is ready to be processed for the final printing of the newspaper.

A page dummy, when completed, represents a design. The concept of makeup, then, is that the sum of the parts equals a design. The term design means form, or structure, and the struc
ture is not complete until the last bit of space on a page has been used. In many instances, the makeup editor has only a vague idea of how the design will eventually look. Because he is under the pressure of a deadline, he often assigns hea
tes to stories and
orders pictures without giving much thought to the final appearance of the page. Even if he has some idea of how the page should look after completing the dummy, the result may look quite different from what he planned, simply because, after placing the top stories on the page, he could not find stories of the correct length to fit on the page in the way he wanted them to fit. In fact, the fitting of news on a page dummy is somewhat like assembling a jigsaw puzzle, except that the result of a puzzle is predictable. Page layout may be quite unpredictable. Therefore, the page often takes shapes that are neither orderly nor attractive. Although the makeup editor may be able to emphasize the most important stories, the page design may be unattractive.

Made-up pages often are cluttered because the editor lacked control once the top stories were dummyed. Sometimes, only the top half of the page is interesting, whereas the bottom half fades away. Other times makeup results in story placement where the reader may find it difficult to locate the remainder of a story continued in adjacent columns. Such problems do not occur when the entire page is planned as a total design. It would seem that the total design concept would be preferred to the technique of makeup.

Most editors, however, make up rather than design pages. But more interest is shown in preplanned pages than those built piece by piece. Designing a page represents a different approach to newspaper packaging because the designer is better able to control the final appearance of the entire page. The makeup editor can control only the placement of important stories. A designer can control not only the placement of important stories but also the appearance of the entire page, because either he has a mental picture of the page he wants or he experiments with alternative page designs by first drawing a number of rough sketches; he then selects the best design.

In the latter technique, the makeup editor gets an idea of what the entire page might look like after he has examined the stories available and attempts to visualize them in a contemporary format.

Yet page makeup also has some advantages that must be weighed against totally designed pages. Makeup is easier and achieved more quickly than designed pages. Because time is extremely important in meeting press deadlines, makeup is often preferred. Furthermore, makeup is much easier on inside pages, where the advertising department controls page design to a great extent.

Therefore, the question of makeup versus design is not one that can be decided totally in favor of one or the other. The total design concept is best for pages where there are no advertisements. Makeup is best for all other pages and where little time is available. The goals of both are the same, to create pages that are easy to read in a contemporary format.
Design exists primarily to facilitate readership. A newspaper is a collection of many stories, pictures, features and advertisements. When they are haphazardly placed within the newspaper or on any given page, they become a deterrent to reading because the effect is confusing. Foremost in planning a page is the goal of making every page easy to read. Newspaper pages should be designed so that as a result of being easy to read more people will read faster than they have before and read more of what has been written.

Newspapers are in competition with dynamic media such as television and radio. But even print media such as magazines and books are much easier to read than newspapers because they are more attractively designed. Obviously, it is easier to design magazines because more time is available for the arrangement of stories. But readers are not likely to be sympathetic with the problems of newspaper makeup editors. Readers know which media are the easiest and most pleasant to read. Therefore every effort should be made to overcome any inertia readers may have when they read a newspaper page. With this general objective in mind, it is then possible to state the specific objectives as follows:

First, the editor should arrange the news in an orderly and convenient-to-read manner. When news is so arranged, the reader will be faced with a minimum of obstacles to overcome. He will know where every story starts and, if it is necessary to carry the story into another column, where the story ends. It should be easy for him to know which stories are important and which are not. It should also be easy for him to find any special news or feature of interest with a minimum of effort and confusion. Orderly arrangement is a significant criterion of good design.

Second, news should be packaged in a format whose design is consistent with the nature of contemporary design found outside the newspaper. Furniture, automobiles and the architecture of buildings all reflect contemporary design. The format of a newspaper is the frame of reference in which the news is read. Contemporary news should therefore be packaged in a contemporary format. Modern design is symbolic and tells the reader that the newspaper is attuned to the times and is perceptive of what is going on in today’s world. The design should communicate non-verbal symbols such as liberalism, conservatism, strength of character, or even concern for social welfare. These qualities represent the image of the newspaper. Images are only feelings, attitudes and opinions, but they are important in making the newspaper’s efforts appreciated. In the field of consumer product categories—Cadillacs, for example—convey an image of high social status and affluence, whereas Volkwagens convey an image of economy and convenience. Each manufacturer plans
the design of his product so that it is consistent with what he
wants consumers to believe about his product.

Third, and perhaps most important, the design should be more
exciting to readers than ever before. The best way for news-
paper to compete with other more exciting media is to upgrade
the drama of design. Census data estimates show that the pro-
portion of young persons in this country is steadily growing. If
these estimates become a reality, newspapers will have to appeal
more to young persons in the culture. Young persons are most
appreciative of new, exciting and dramatic designs. Every
effort should be made to get these persons to read newspapers
more and to make it a habit.

Finally, the newspaper is a visual arts medium and is often
evaluated in the same light as other visual arts. A newspaper
should be attractive both as a visual arts medium and as a
modern package because beauty for its own sake is one of the
broader values in an affluent society. Newspaper design should
reflect this value when presenting the news.

The means of achieving the objectives of design are through
application of artistic principles of design. The newspaper is a
graphic art form, using words, pictures, color, lines and masses
subject to the same principles of artistic design as other graphic
art forms. Some graphic design principles suggest underlying
bases for news page designs. The principles most applicable to
newspapers are known as balance, contrast, proportion and
unity.

Balance means equilibrium. It means that a page should not
be overwhelmingly heavy in one section or extremely light in
another. The consequence of designing an unbalanced page is
that readers may have a vague feeling of uneasiness because of
the concentration of weight in only one or two sections of the
page. Most readers do not know whether a page is balanced or
unbalanced. They are not artists and do not know the principles
of artistic design. Yet they often know that a certain page "feels"
better to read than do other pages. The goal of good designing is
to bring about a feeling of equilibrium on each page. In news-
paper design, the most frequent means of bringing about im-
balance is to make the page too-heavy by placing large and bold
headlines at the top while using almost insignificantly light
headlines at the bottom. Another cause of imbalance is the prac-
tice of placing a large, dark picture at the top without having
one of similar size or weight at the bottom. As a result of im-
balance, readers’ eyes tend to gravitate toward the bolder sec-
tions of the page and away from the lighter portions. Assuming
that every element on a page has value, an unbalanced page,
theoretically, is more difficult to read than a balanced page.
Balance in newspaper design is achieved by visually weighing one element on a page with another on the opposite side of the page, using the optical center as a fulcrum. The optical center is a point where most persons think the true mathematical center is located. It is a little above and to the left of the mathematical center. The practice of visually weighing one element on a page against another does not lead to precise balancing, but there is no need for that degree of precision. All that is required is a feeling of equilibrium on a page, not precise mathematical weighing.

Which elements need balancing? Any element on a page that has visual weight should be balanced. To determine which elements have visual weight one need only squint at a page and notice that much of the printed material disappears. What remains are pictures, headlines and black type rules of any kind. Although it is true that even body type has some weight, it isn't significant enough for consideration in visual weighing. The goal is to distribute prominently weighted objects pleasantly on the page.

Balance is most often done by weighing elements at the top of a page with those at the bottom, rather than doing so from side to side. The principle of balance is the same as that of balancing a heavy person with a light person on a seesaw. The heavy person must move close to the fulcrum, whereas the lighter person must move farther away on the opposite side of the fulcrum.

To implement the principle of balance, the most outstanding elements, such as bold or large headlines at the top of a page, should be weighed against similar headlines at the bottom. If the bottom of the page has no bold or large headline, the page is likely to be top-heavy. Plans should be made to include such headlines at the bottom. The same procedure should be followed in placing pictures on a page. A headline or picture at the bottom need not be as large or as bold as those at the top because it is farther away from the fulcrum (see Figure 14–3).

Page balance may be formal or informal. Formal balance is achieved by placing headlines and pictures of the same size on either side of a page. It is sometimes called symmetrical rather than formal balance because one side of the page tends to mirror the other. In that sense there is balance. But symmetrical design may be unbalanced from top to bottom. Most newspapers employ an informal balance from top to bottom. The feeling of equilibrium is there even though it is not obvious.

Contrast is the principle of using at least two or more elements on a page, each of which is dramatically different from the other. One may be a light headline contrasting with a bold headline. Another might be a small picture contrasting with a larger one.

Figure 14–3 [overruled]. Page is balanced diagonally by pictures. [Courtesy Rockford, Illinois, Register-Star.]
3 Walker aides tell committee that Goff is liar

Shallow graves yield 6 bodies

Police pay can't be cut—attorney

Among Christmas shoppers—

Auto-truck crash kills Rockford man

Hoffa's body sought

Bicentennial pinwheel...
Because one element is different from the other, the page is made to appear lively and interesting.

Contrast, therefore, is a means of preventing artistic pieces from becoming dull. Almost all art forms are created with some contrast in them—especially musical compositions, plays and printed material. A symphony, for example, contrasts a fast and loud first movement with a soft and slow second movement. A play has a relatively quiet scene contrasting with a lively scene. A book or magazine may have most pages printed in black and white contrasting with full-color illustrations.

In page makeup and design, contrast prevents a page from appearing too gray, a problem that occurs when there is too much body copy and too many light headlines. Gray pages appear uninviting and forbidding.

Sometimes the makeup man finds that he has a similar problem on pages where he deliberately tries to balance a page at the expense of achieving contrast. His balanced page may appear too restful and dull. He can change one or two elements on that page such as a headline or picture and thereby brighten the page considerably. A bolder headline or picture, carefully placed, may provide the contrast he needs.

Indiscriminate use of contrast, however, is undesirable. If a page has too much contrast it may overpower the reader because the contrasting elements call attention to themselves and not to the page as a whole. The goal is to provide pleasant, not overpowering, contrast. To achieve this goal the makeup man will have to develop a sense of good taste.

Contrast may be achieved in four general ways: by shape, size, weight and direction. Shape contrast may consist of a story set flush on both sides in opposition to another story set flush left, ragged right. Or an outline picture may be used with a rectangular-shaped picture.

Size contrast may be shown by using a large illustration on the same page with a smaller one, or large type contrasted with smaller type.

Weight contrast may employ a picture that appears very black with a lighter picture, or a story set in boldface type contrasted with one set in lighter typefaces.

Direction contrast could show vertically shaped stories contrasted with horizontally shaped stories.

These contrast alternatives are but a few of many that are possible on any given page. An objective of designing a page, however, is to achieve pleasant, rather than harsh or extreme, contrast. Too many contrasting elements on a single page may be artistically unsound and unattractive.

Proportion is the principle of comparative relationships. In newspaper design the length of one line may be compared with the length of another, or the shape of one story with shapes of others, or the width of a photograph with its depth. The goal of designers is to create pages in which the proportions of elements...
are pleasing to the eye. Certain proportions in this culture tend to look more pleasing than others. The Greeks were largely responsible for working out the proportions of many of their temples in classical dimensions. Artists and designers try to use pleasing proportions in their works because the public has come to appreciate such relationships. For example, artists rarely use a square shape in preparing their work because a square appears dull and uninteresting. More pleasing is a rectangle in which the length is greater than the width. Unequal proportions usually are more attractive than equal proportions. For that reason, newspapers, magazines and books have pages that are designed with the width being less than the depth.

In newspaper design, pleasing proportions should be considered in planning the sizes of pictures, headlines and even divisions of pages. Unfortunately, the design of newspaper pages often does not reflect the principle of good proportions even though the size of paper pages does. The problem is that makeup men tend to think in terms of fitting news into columns, each of which is poorly proportioned. They can’t be sure that the shape of the main story on a page is pleasantly related to other story shapes on that page. Persons using the total design concept are better able to control relationships and proportions than are makeup men.

The beginner with little or no artistic training will have to develop a sense of proportion by following certain basic principles:

1. The best proportions are unequal and thereby not obvious. Therefore, an element on a given page should not have square dimensions, whether it is a picture, story shape, box or division of a page.

2. There are many pleasing proportions that can be used, but one of the easiest and most pleasing is a 3:5 relationship. It is easy to remember and easy to use. To determine the shape of a story, for example, the makeup man needs only to decide arbitrarily one dimension (either the width or the length). Then by multiplying (or dividing) that dimension by 1.62, the other dimension may be found using the 3:5 proportion.

3. While the beginner can easily learn to calculate the unknown dimensions to arrive at a 3:5 proportion, he will find it more convenient to guess at the proportions. Of course, such guesswork should be done only after he has studied what pleasing proportions look like. Then he is in a position to guess, because he has developed a sense of what is attractive; but it is simply impractical for a makeup editor to size every story and picture by mathematical calculations. In fact, mathematical

\(^1\) 1.62 is a factor of a 3 to 4.85 relationship (Most often called 3 5 for the sake of convenience). The 3 to 4.85 relationship is also sometimes called a golden oblong shape.
precision is not a desirable goal in deciding on proportions because it limits artistic imagination.

Also, most persons are not perceptive of precise mathematical proportions. But it should be obvious that a single-column story 11 picas wide and 64 picas long is not proportionately pleasing (Figure 14-4). For that reason, the page designer might divide the column into two equal-depth columns where the new dimensions would be 22.5 by 32 picas. If these dimensions were checked by the formula above, it would be found that the 32-pica dimension should really be 38.450 picas (22.5 \times 1.62). But few persons will object or complain about the difference.

![Figure 14-4: Unpleasing and pleasing proportions](image)

4. In dividing a page, some unequal proportions should be used for determining the relationship of one area to another. For convenience, a 3:5 relationship might again be used. But any proportion that is obvious should be avoided. Therefore, it would not do to divide a page in half either vertically or horizontally. The areas employed in the total design concept are those whose proportions are critical to the aesthetic appearance of the entire page. But in traditional page makeup, it is very difficult to divide a page in pleasing proportions unless the columnar approach to placement is abandoned.

In determining the relationships of parts to wholes, the goal is to avoid exaggerated proportions as well. As attempts are made to have unequal dimensions, there is the danger that they will become exaggerated. That is why the 3:5 proportion is suitable for most page design problems. When pleasing proportions are used on a page, the result may not only be interesting but attractive.

**Unity**

The principle of unity concerns the effect of a page design that creates a single impression rather than multiple impressions. Stories on a page that has unity appear as if each contributes a significant share to the total page design. A page that does not have unity appears as a collection of stories, each of which may be fighting for the reader’s attention to the detriment of a unified page appearance.

Lack of unity often results when stories are dummyed from the top of the page downward. The makeup editor is building a page
piece by piece and cannot be sure how each story will contribute to the total page design until he has completed his dummy. At that point, however, he may find that he does not have enough time to shift stories around to achieve unity. The result is that readers may find it difficult to concentrate on any one part of a page because of too many centers of interest. A unified page, on the other hand, appears as if everything is in its correct position, and the page is therefore interesting.

How does one plan for a unified page? Through keeping the design of the entire page in mind at all times while working on any part of it. Each story, therefore, must be visually weighed against all other stories in terms of the probable appearance of the entire page. In page makeup, the editor may have to shift some stories around on the dummy until a satisfactory arrangement has been found. As with the other principles of artistic design, an appreciation of this one will have to be developed by makeup editors through a sensitivity to good design.

Although the objectives of newspaper design may be clear enough, the beginner may have difficulty implementing them because he cannot visualize the structure of a page before it has been completely dummyed. Sometimes, even after a page has appeared in print, the beginner may not be able to see the design easily. To overcome this difficulty, he should resort to the process of drawing heavy black lines around each story on a printed page. Now the design will emerge. The editor can now critically examine his total page design (see Figures 14-5, 14-6, and 14-7).

If a page is studied in the above manner occasionally, the beginner may be able to develop a feeling for page structure that should improve his ability to create effective page designs.

A preliminary step to page makeup is the decision about how many pages an issue will have. An executive may start by considering the ratio of news to advertising. In the past a popular ratio was 40 per cent news to 60 per cent advertising. Today the ratio of news to advertising may be much smaller for many newspapers (30 per cent news, 70 per cent advertising). Although the smaller percentage of news may be used, it does not necessarily mean that less news than before is appearing in the newspaper. Because volume of advertising may be greater than before, a larger amount of news may be used in a 30:70 ratio than in a 40:60 one.

Press capacity, however, is another consideration in determining the number of pages in an issue. Some presses will print only in multiples of 8. None will print an odd number of pages without wasting space. Even for those presses that will print even numbers, there may be some objection by executives for printing an issue of, for example, 14 pages because a single loose sheet
containing 2 pages must be inserted into a paper where three sheets are folded to print 12 pages. It is easier to increase the number of pages to 16, where four sheets of paper are folded.

When press capacity, or any other reason, requires that the volume of news or advertising be decreased, news is usually cut.
Occasionally, however, an advertisement may be moved to another day in order to make the columns fit the number of pages required.

Once the editor has a schedule of stories, their lengths and the page numbers that they have been temporarily assigned, he is ready to make up each page that has space remaining on it. In essence, he will position stories on each page dummy until most of the space has been filled. The remaining space is filled by the printer with leading or briefs. Some editors dummy only the most important stories and allow the printer to fill the remainder of the page. Others dummy the entire page. A better-looking page can be achieved if 90 per cent or more of a page has been dummyed because there is better control over the entire page design than in partial-page dummying.

Page makeup consists of preparing a dummy, which serves the same purpose as a blueprint—it tells the printer where to place each story, how long it will be and how it should be shaped. A goal of the makeup editor should be to make the dummy as clear, accurate and concise as possible. Many dummies turn out to be a mass of scribbling rather than a neatly prepared blueprint that enables the printer to assemble type for a page with a minimum of confusion. The pressure of time is often blamed for hard-to-read dummies. But the consequence of poor preparation may mean that time is wasted in the composing room when the printer tries to decipher the dummy. Therefore, every effort should be taken to make the dummy neat, accurate and concise.

Some guidelines for preparing a dummy are as follows:

1. A front page dummy is started by indicating the amount of space that the nameplate will take. Some newspapers have specially prepared dummies with space already allocated for the nameplate. Where this is not available a line should be drawn across the dummy indicating that the nameplate will occupy a certain depth.

2. Because most headlines have been assigned a number or some other designation in a headline schedule, this number and the slug for the story should be written wherever the story is to be placed on the dummy.

3. When a story with a one-column headline is noted on the dummy, the headline and slug word are indicated at the top of the story and a horizontal line is drawn across the column at the end. No arrows are needed to indicate that the story is to read in a downward direction. But when a story is continued to an adjacent column, then arrows should be used to show where the story is continued. The arrows warn the printer that the story has not been completed in the column where the headline appeared. Whenever there is some doubt about where a story is continued, arrows should be used. But if they can be avoided,
'We thought we were going to die'

Tower grips passengers as plane 'gives' 16,000 feet. Story below in Col. 2

Today is food day

Chicago Daily News

Bomb suburb home of Yugoslav envoy

Closeup of big Dallas 'bomb'

Full coverage, Page 1

Super Shot coming up

$150,000 in gems stolen in suburb

Explosion rips hole in brick wall

Helping hand at the fire

Drug drive focus on suburbs

Figure 14-6. How the dummy in Figure 1c-5 appears in type. [Courtesy Chicago Daily News] 

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they should be, because they tend to clutter the dummy. When a single-column story is ended at the very bottom of the page, an endmark should be used.

4. Two-column lead paragraphs, cutlines and odd-measured stories (such as a 1½-column width) should be indicated on the layout by drawing wavy lines the width of the type. Straight lines should not be drawn as they may be confused with finish or "30" lines.

5. Pictures or cartoons should be labeled appropriately with the slug word and an indication that it is either a picture or cartoon. Some newspapers use a large X drawn to the corners of the picture to make it clear that the space is to be used for a picture and not a story.

6. Boxes are indicated by drawing a rectangle to the dimensions required and labeling the drawing with the word box.

7. Jumps should be indicated by the word jump (or RO for runner) and the page number to which the story is to be continued.

8. If a story of two or more columns reads into a single column, then a cutoff rule will probably be used to separate the material that appears under the headline from unrelated material. Also, an arrow should be drawn from the headline into the appropriate column where the story is to be continued. If a banner headline reads out into a deck, this too should be indicated by an arrow.

9. Any makeup arrangement that is radically different from what has been used before should be indicated with notations if there is doubt that it will be clear to the printer. Sometimes only an arrow is needed; sometimes a few words will explain the situation.

**Positioning**

The most important stories are assigned those places on the dummy that tend to be centers of interest. A center of interest is any position that because of its location tends to draw the reader’s eyes. The upper-left and upper-right positions on a page are major centers of interest. The two lower corners also are centers of interest but not to the extent that the upper corners are.

Readers tend to enter a page by looking at the upper-left corner first. This is natural because most pages of books are read by starting in the upper-left corner and then proceeding in a right-hand direction until the end of the line has been reached. There is, therefore, a left to right direction in reading. Because readers start at the top of the page, both the left and right corners are major centers of interest.

Newspaper pages, however, can be arranged so that readers follow lines of directional force. A line of directional force may be a large headline, a cutoff rule, a picture, or even a column of type. Such lines are simply devices that lead the reader’s eyes from one part of the page to another. A banner headline, for example, is so powerful that it moves the reader from the left to the right direction until he reaches the last column. But then,
instead of returning to the left as one usually does when reading
lines in a book, the editor can introduce a two-column readout
headline at the extreme right, literally forcing the reader to
remain at the right and thereby leading him downward into the
column of body type. In the same manner, a single-column story
with a large one-column headline can serve as a line of direc-
tional force urging the reader to move downward in the column.

A basic principle of positioning, therefore, is to lead the reader
in an orderly manner through the strategic placement of stories.
Obviously, a reader will often assert his own independence by
selecting stories of interest to him regardless of the makeup
editor’s efforts to lead him through the page. But if stories are
placed so that directions are not confusing, the reader may be
encouraged to read more of the page. Perhaps the simplest way
of starting to make up a page, then, is to place the most impor-
tant stories in the centers of interest first and the other stories in
remaining positions until the entire page is filled.

An alternative procedure is to place the most important story
in the upper right or upper left positions and then balance that
story diagonally across the page at the bottom. The other two
diagonally facing corners might then receive the next two
stories.

Beginners should remember that the most important part of
the page is the upper left rather than the upper right corner.
Only when a banner headline is used does the upper right corner
assume the most important position.

There are few restrictions in the positioning of pictures. Tra-
ditionally, pictures have been placed somewhere at the top of
newspapers. But there is little reason for placing them there.
Pictures may be placed anywhere on the page with powerful
effect. The Continuing Studies of Newspaper Readership
(cited previously) showed that readers will search for pictures
no matter where they are on a page. In fact, even relatively un-
important positions such as the bottom or lower center will
receive high readership. As a consequence, pictures ought to be
placed on the page in positions that enhance the total design.

If it is necessary to position a picture at the top because it
accompanies an important story, then attempts should be made
to balance it with another picture at the bottom, diagonally.
Many front pages suffer from top-heaviness because a picture
is used only at the top and nothing is used to balance it at the
bottom. By their nature, pictures become centers of interest and
draw attention away from stories of modest weight.

Another consideration in positioning is story shape. In past
years, story shape has not been a major consideration of makeup
editors. But within recent years, when makeup editors have
sought ways of making pages more attractive, story shapes have
become important. The selection of the most appropriate shapes
involves a number of considerations. The first one has to do with
preventing a page from becoming one-directional. If there are

Vertical and
Horizontal makeup

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too many vertically shaped stones all leading the reader's eyes downward, then the page looks old-fashioned and unattractive. Newspapers circa 1850 were all vertical in shape, and vertical makeup is distinctly old-fashioned. To avoid verticalism, an attempt should be made to achieve horizontal makeup. Horizontal makeup is distinguished by the fact that stories are continued into three or more adjacent columns and the shape of such stones is horizontal. Although a story may be continued into the next adjacent column, this does not necessarily produce horizontal makeup because the shape of the story may be vertical. Another distinguishing feature of horizontal makeup is that stones are squared off at the bottom. This means that the depth of each column where the story is continued is the same (Figure 14-9). However, a page using horizontally shaped stories exclusively may be as monotonous as one where all stories are vertically shaped. The best looking pages have a mixture of shapes (Figure 14-9).

"Famous" on Way, Says Adams

**Fabulous Boltline Development Seen**

A second consideration in makeup should be that of avoiding odd-shaped stories. In traditional makeup many stories are not squared off and take odd shapes. One such shape looks like an "inverted L" (Figure 14-10). It is caused by using a two- or three-column headline over a one-column story. The effect is like an upside-down "L." When more than one inverted L-shaped story is used on a page, they tend to destroy the simplicity of the design. Because an inverted L may be used at the upper right-hand side and another one in the upper left-hand side, the design becomes complex. Other stories and pictures must fit around these shapes and it is not an easy task. For example, the space underneath an inverted L-shaped story in the right-hand

Figure 14-9 [OPPOSITE]. Mixture of vertical and horizontal makeup on same page. [Courtesy Boston Globe.]
House tackles budget today; welfare restorations doubtful
Negro Clergymen Defeated
Council of Churches
Picks Woman Leader

DETROIT, Dec. 6.—Dr. Cynthia Wald, an Episco-
palian and ardent advocate of women's rights, was over-
whelmingly chosen to head the Negro clergy at the
National Council of Churches. Dr. Wald, of Wash-
ington, D.C., defeated the Rev. Albert H. Con-
ger of New York and Richard O. Martin of the
south building at the NOC's annual general assembly.

When the vote was an-
ounced, Mr. Conger, the first
Negro divinity, met the pres-
ent of the Press.

On Page 2

Continued on Page 5, Col. 2

Korean Report Raps
Operation of Center

By Buck Foundation

By EUGENE M. DRENNAN

Of The Detroit News

The State Committee on Charitable Organizations made the Pearl S. Buck Foundation produce a letter

Continued on Page 6, Col. 2

Figure 14-10. Two inverted L-shaped stories. [Courtesy Philadelphia
Inquirer.]

column usually requires a picture to fill the space underneath the headline. If another headline is placed underneath the upper headline, the result may be confusing (Figure 14-11). To avoid inverted L-shaped stories, the makeup editor should either use a single-column headline over a one-column story or wrap a story to the number of columns that the headline covers. A three-column headline then would have a story wrapped underneath for three columns, presumably, squared off. It is easier to design an attractive page by manipulating squared-off (or rectangularly shaped) stories than by using odd shapes such as the inverted L.

Another kind of odd shape is one in which a story is continued to adjacent columns but each column depth containing the story is in a different length (Figure 14-12). Such shapes also tend to make the page look unattractive.

A major consideration in makeup is the problem of how to do

Wraps

1 A turn is another name for a wrap.
Reservoir Is Rejected As School Site; Land Pledged to Developer

The City Planning Commission on Tuesday rejected suggestions to place a high school over the Belmont Reservoir because of a commitment to a group seeking to erect an office building there. Instead, the committee said, the Board of Education ought to consider using air rights over the reservoir's filter beds, just east of the reservoir.

The reservoir was one of four sites given tentative approval Monday at a meeting of the commission. The board and the Pinebrook Park Commission had already approved the site.

Two of the other sites comprise park land and the fourth, a tract of "five points," Monument Hill and Camelback Ave., owned by builder John McMillan, who said he wanted to construct an apartment complex there. The two park sites are at Edger st. and Belcort Ave. and at 54th st. and Fortside Ave.

A related development in the City Council majority leader George H. Schwartz and the mayor, James H. Tate, agreed that the city might be willing to transfer city land in the Pinebrook Park Commission if the commission will surrender park land for a school site.

Tate Is Considering Ousting Mrs. Bennett From School Board

Mayor James H. J. Tate has grave doubts about whether to reappoint Mrs. Ruth Bennett to the Board of Education for a second term.

Tate, reached by telephone in San Diego, Calif., where he was attending a convention, responded to a newspaper story published in The San Francisco Chronicle suggesting he could add three vacancies on the Board of Education.

The committee said it is "possible" by Tate's failure to fill the vacant posts on the nine-member board. The mayor, the committee said, is in violation of the Board of Education Charter in leaving the seat vacant.

Tate said he is "not satisfied" with the two lots of candidates submitted to him by the educational nominating committee, which must submit three to six names for each vacant seat. Under the charter, the mayor is required to choose from among those names.

Tate said he would reappoint board member William F. Galt in time for the October election.

Teachers Held In Drug Raid Are Suspended

Three young Philadelphia schoolteachers were suspended from their duties Tuesday because of their arrest for illegal possession of marijuana.

The three were released on $5,000 bail each and slated for a Dec. 19 hearing at the 17th Police District, 6130 Sansom St., after three members of the narcotics squad raided their West Philadelphia apartment Sunday night and allegedly found what laboratory tests showed to be hashish and a pipe with residue of marihuana.

All three lived in an apartment two doors down another story, then a cutoff rule is used to separate the story on top from that underneath (Figure 14-13). When a story is wrapped underneath another story set in a different kind of type or a longer column width, there is less danger of confusing the reader than when it is wrapped underneath a story set in the same kind of type and same column width. Obviously, stories wrapped underneath pictures, where the cutlines are set in different kinds of type, are not apt to be confusing (Figures 14-14 and 14-15).
Westmoreland Assesses War

A summary of the Westmoreland Report, issued by the Department of the Army, was presented to the Senate Select Committee on Intelligence on October 11. The report, titled "Assessment of the Vietnam War," was prepared by Maj. Gen. Charles T. Willard, the Westmoreland's successor as Chief of Staff of the Army. The report makes a number of recommendations for improving the conduct of the war, including increased use of air power, strengthening the South Vietnamese army, and improving the training of U.S. military personnel.

When a story is wrapped into an adjacent column at the top of a page without a covering headline it is called a raw wrap. In many instances raw wraps are undesirable and are forbidden at all times by some newspapers. The makeup editor faced with a raw wrap should ask that a headline be written to cover the wrap and make it clear that the wrap belongs to the headline above it. But occasionally it is permissible to use a raw wrap at the top of a page without a covering headline.
an advertisement where there is no doubt in the reader's mind that the wrap belongs to the headline on the left (Figure 14-16). When there is not enough time to reset a headline to a wider column measure, another makeup procedure is to avoid having to make wraps by filling the remaining space with stories of shorter length. Or, perhaps, a longer story can be shortened by cutting off some of the longer stories and combining them with fillers.

In dummying a page care should be taken to avoid the kind of wrap shown in Figure 14-17 where the reader is asked to jump from the bottom of a page to the very top above the ad. The size of the ad makes it appear as if the story has ended at the bottom. The makeup man should either cut the story and end it at the bottom (placing a new story above the ad) or find a shorter story to place at the left of the ad.

When most of the page has been dummed, the makeup procedure is complete. Small spaces may remain because all stories did not fit precisely. The page dummy is sent to the composing room where a printer begins to assemble type and pictures into a page form. The remaining space may be filled in two ways:
Senate approves $700 exemption on '70 wage tax

By Tom Guthenreider

North Shore salutes Crane

Robert K. Crane, head of Crane Co., faces a bright future. He is the son of John C. Crane, well known Chicago lawyer. Robert is 3 years old. He was born in 1965.

Crane Co., one of the largest manufacturers of metal castings in the United States, has announced that it will manufacture a new line of metal castings in the future. The company has announced that it will manufacture a new line of metal castings in the future. The company has announced that it will manufacture a new line of metal castings in the future.

Figure 14-15. Wrap underneath a picture [Courtesy Chicago Sun-
Times.]

(1) If the space is large enough, fillers may be used. Editors assign someone the responsibility for seeing that there are a sufficient number of fillers available each day. (2) If the space is relatively small, then it is filled by leading. Leading is first

Diabetes and blood pressure

The doctor says

An offer guaranteed to make you feel warm all over.

Figure 14-16. An example of a raw wrap.
Weekend garden show attracts 500 visitors

Figure 16-17. 'A wrap from the bottom to the top of a page may confuse the reader.'
applied to the lead paragraph downward until the column is filled. However, leading is easy to do only when using hot type. Cold type leading is difficult after a paragraph has been set.

In planning the makeup of large newspapers, some attention should be given to flexibility of design to accommodate late-breaking news. There are two considerations in planning for a flexible design. The first one is a mechanical consideration. Can one or two stories be replaced without too much effort? Remaking a page is a task that should be accomplished in the shortest amount of time to meet a press deadline. It may be necessary to rejustify as many as six columns of news in order to accommodate a late story. When the story to be replaced is odd-shaped, involving complex wraps, it will take more time to remake than it might if it were simply shaped. The new story may not be as long as the one it replaces, or it may be longer. Therefore, planning must be geared to making the design simple and flexible enough for any contingency.

A second consideration is the effect that a major story change will have on total page design. Although it is impossible to know how a late-breaking story will be shaped, it may be possible to anticipate how various-shaped stories will affect the design. If the original design is simple, chances are that any changes can be adapted easily to the old design without destroying the original appearance.

Some kinds of newspaper makeup reflect many years of practice. For convenience of identifying these papers they may be called "traditional," meaning they look the same as newspapers have always looked. Although it is hard to describe traditional makeup specifically because varying designs are used, a number of identifying characteristics can help one know that it is, indeed, a traditional makeup. Following are the main characteristics of traditional makeup:

1. Nameplates are almost always at the very top of the front page. Occasionally, a single story may be placed on top.
2. All important stories also are placed at the top of the front page.
3. Headlines are graded with larger ones tending to be placed at the top.
4. The most important story is usually placed in the upper right corner of the front page. Occasionally, it will be placed in the upper left corner.
5. Datelines almost always have a type rule above and below them on the front page. Sometimes, these are parallel rules, other times they are single line rules.
6. Stories are usually wrapped from the left to the right. Often wraps appear under two- or three-column headlines. However,
one of the columns wrapped is usually of unequal length when compared to others. (Stories are rarely squared-off)

7. Most often a large illustration is used alone at the top of the page. When more than one illustration is used, it is often also placed at the top of the page. (Illustrations tend to be neither strongly vertical nor horizontal in shape.)

8. Inside pages often have a picture in the upper left or right corners. Rarely are they burned down in the page.

9. Cut-off rules are often used to separate stories. Column rules are also often used.

10. The entire bottom of the front page tends to be gray in appearance.

11. Formal balance is often used on the front page and the left side often is designed to resemble the right side.

In general then, traditional makeup, consisting of a number of different designs, is recognizable. It does not resemble, in any way, magazine design and makeup, something that more contemporary newspaper designs tend to do.

In recent years, a growing number of editors have actively sought ways of making newspaper page formats more contemporary in appearance. At first there was some resistance to changing makeup designs. After all, readers rarely complained about a newspaper's appearance, and traditional makeup had served newspapers well for many years. Larger newspapers offered the most resistance.

But the world around newspapers began to change. Architecture, design of cars, tools, clothing and many other articles began to reflect a distinctly contemporary appearance. But by contrast, newspapers appeared old-fashioned. As a result, the number of editors seeking more contemporary designs grew. Furthermore, the new technology of newspaper production also was a motivating factor. As publishers began to adopt many of the new machines, it appeared to be a natural time for them to also make changes in makeup and design.

The pressure for new forms of makeup resulted in at least three new concepts being adopted by many newspapers throughout the country. Interestingly, the first attempts at change were simply modifications of traditional formats. The three concepts are called: Modular, Grid and Total Design.

The oldest of the three ideas is called the modular concept. In this approach stories are arranged in modules. A module is a unit or component of a whole (or a page), in which each unit has a specific function. In modular makeup, a single story (or sometimes a group of stories) is placed into a unified group, separate from all other modules or groups on a page (see Figure 14-18). Often the module is enclosed in a boxed rule...
There are two major objectives in using modules. The first is that a module clearly separates and features a story inside it. As a result, the story cannot easily be missed by the reader. Although a single story may be placed in a module, the technique may be used with a number of stories, say two in one module; or, the entire page may be arranged in modules.

The second major objective of modular makeup is that it is relatively easy to change stories inside it, should a late-breaking story occur, or should there be any reason for replacing a story. It is relatively easy to implement the modular concept because it can be used with almost any style of makeup. On a page designed in traditional makeup, any story that is boxed with a rule on all four sides is a module (Figure 14-21). These boxes can be placed anywhere they look best on a page. Such boxes look best with lighter rules such as hairline, one-, two-, or three-point thicknesses, or with a Ben Day rule. One of the principles of making modules look attractive is that of using a generous amount of white space inside boxed rules. A minimum of 13 points should be used, and for even greater attractiveness, 14 to 16 points would be preferable, on all four sides.

One of the requirements for the best use of this technique is that all stories ought to be squared off. By squaring off, a story exists simply as a rectangle that is relatively easy to replace if necessary. When stories are squared off, they need not be placed in boxes, and such stories can be positioned almost anywhere on a page. When they are not boxed, they can be set apart from other stories by generous amounts of white space above and below them.

When designing an entire page in modular form, either type rules or white space may be used to separate stories. Column rules, coupled with cut-off rules can be the separating devices (Figure 14-22). If a newspaper does not use column rules, then white space in columns and above and below stories may be used to separate stories.

The grid concept carries the modular idea one step further. Although the modular concept is flexible and can be used with almost any kind of makeup, the grid concept has to stand alone as a single unit. A grid consists of an entire page of modules of varying sizes designed in a distinctly contemporary style. The concept gets its name from the meaning of the term grid. A grid may be defined as a pattern of intersecting lines forming rectangles of various sizes and shapes. From this definition one can understand why a football field is often called a gridiron. In newspaper design, the grid lines are usually column spaces and/or spaces separating stories.
The intersecting lines of grid makeup are not accidentally designed; in fact, they are highly structured. They are carefully placed to divide a newspaper page into very clean-cut and simple-appearing modules whose whole total effect is contemporary. Stories are usually squared off and designed into either vertical or horizontal shapes. Furthermore, the division of space on a page is usually unequal—never mathematically equal (Figure 14-23). One can never conceive of a grid makeup with three-column stories on the left, and three-column stories directly opposite on the right-hand side of a page. Most often the page would be divided (from left to right) into two and four columns or one and five columns, but never three and three (Figures 14-24 and 14-25). In the same manner, pages are never divided equally from top to bottom.

The objective of grid makeup is to design pages that take advantage of contemporary artistic principles to give it a “now” look, found in magazines, books, and other printed material, and at the same time, make the entire page more interesting. The makeup man has complete control of how the page will look when he is using grid makeup—his pages never look as if they were accidentally designed. The top of the page is never too heavy as is found in traditional makeup. But story placement is still based on the importance of each story; more important ones get more featured treatment. The main difference, however, between grid and traditional makeup is that although important stories get featured treatment, in grid makeup all other stories also have a good chance of being seen and are not buried or lost to the reader.

Obviously, the grid concept has limitations in that the grid design tends to be somewhat restrictive. Although there are many alternative grid approaches, the makeup man usually has to decide early when dummying a page, in favor of one particular grid pattern to the exclusion of all others (Figure 14-26).

The total design concept is almost identical to the grid concept with one exception: Total design is created specially to dramatize the news so that print pages are exciting to look at. On the other hand, a grid design may possibly be not only dull to look at, but even confusing. Dramatization in the total design

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Figure 14-26. Examples of various grid space divisions.

See page 303.

See pages 304 and 305.

The Total Design Concept
concept occurs because the total design of a page must be thought out ahead of time (Figure 14-27).

To implement this concept several principles may serve as guides:

1. A general approach is to create a basic format that serves as a rough model for the entire page. One then attempts to fit the news into that model. To save time, the designer may have prepared a number of different models to serve as guides that fit the day's news (see Figure 14-26). It is obvious that the nature of the news should determine the nature of the format. More spectacular formats are more appropriate for spectacular news. By having an idea book comprising many different basic formats, the designer can study the news and then find one or more that possibly, with some revision, can fit the news.

2. The nature of a basic format is a page divided into broad areas, each of which is pleasingly proportional and the sum of which adds up to an exciting design. The basis for division is the rectangle. There is no need for an odd-shaped story to appear anywhere on the page. Rectangles of different shapes, directions and weights provide the differentiation needed for an attractive total design.

3. No matter which alternative format is used as a guide, it must be simple, dramatic and contemporary. There should be no frills, no artificial devices, no clutter. Like modern architecture, there should be a great deal of open space that allows each story to breathe without severely competing for attention with a story next to it.

4. Any basic format may be changed in any way that best accommodates the news. In other words, this approach does not ask that the designer simply try to force news into a pre-arranged format. But the basic format, because it has been well thought out, should be kept in mind at all times while the adjustments are being made.

5. One of the most important features of this approach is a reduction in the usual number of stories that must appear on a page. There are relatively few stories on this kind of page, and because there are so few, more white space is available between the columns, between headlines and pictures and between the lines of type. The generous use of white space, carefully placed, is essential. The white space should not appear in one part of a page when other parts appear black and crowded. It is the white space that helps make the page appear dramatic. The space between columns, for example, should never be less than 14 points wide and perhaps as much as 2 picas wide.

Because fewer stories can be used on such pages, a summary of the news is desirable. Many readers may not be inclined to search the paper for news that formerly appeared on the front page. The summary of news is a convenient way to help the
reader know what is going on. Page references for additional
details will enable him to read more if he wants to.

6. Another way to achieve a dramatic design is to use large
stories and pictures in bold shapes that dominate the page. In
addition, the use of large hairline boxes may enhance the stories
and pictures inside.

7. Most of the news matter may be set to the paper’s standard
column widths. However, headlines may have to be written
after the designer decides how a given story fits on a page. In
other words, he is conscious of the total design as he decides
where and how any story will appear on the page.

Obviously not every editor is willing or able to use one of the
three preceding concepts. In many newspapers the publisher or
editor does not want to lose the recognition value of a format
that has been used for twenty or more years. On the other hand,
they are willing to allow some “tinkering” with a basic design
(along contemporary lines, of course.)

The following two chapters discuss contemporary ideas that
could be mixed with traditional elements to modernize page
makeup. Perhaps it would be more logical for the editor to adopt
completely contemporary makeup using modular, grid or total
design approaches. But when some improvement in page make-
up is required, the recommendations to be found in the follow-
ing chapters represent techniques that are usually better than
the status quo.
The cost of Fido's care

Is pet insurance the best policy?

By Emily Whelan

A recent study found that pet insurance can save owners money on veterinary care. However, not all pet owners are aware of the benefits of having pet insurance.

The study, conducted by the American Veterinary Medical Association, found that owners who had pet insurance were more likely to seek veterinary care for their pets than those who did not. The study also found that pet insurance can save owners money on veterinary care, especially when it comes to more expensive procedures.

Some pet owners are hesitant to purchase pet insurance because they are concerned about the cost. However, the study found that the cost of pet insurance is often less than the cost of unexpected veterinary care. For example, a pet that requires surgery could cost thousands of dollars without pet insurance, but with pet insurance, the owner would only have to pay the deductible.

Overall, the study found that pet insurance is a wise investment for pet owners. It can provide peace of mind and save money on veterinary care.
Sports

Bengals reserving judgment on latest NFL owners' offer

The Cincinnati Bengals did not rush to judgment Monday on the latest NFL owners' offer. "I'm not going to make a decision today," said Bengals general manager Bill Parcells in a press conference. "We've got a lot of work to do in the next few days."

Parcells said the Bengals will review their options carefully and consult with their players before making any decisions.

Bearcats sign 6-8 Aussie cager

The Bearcats have signed 6-8 Australian center Mark Wood for the 1974-75 season. Wood, who played for the Australian national team in the 1974 World Cup, will be a key member of the Bearcats next season.

Norman hurls 4-hitter as Reds top Astros 5-3

Left-hander Don Norman pitched a four-hitter as the Reds defeated the Astros 5-3 on Monday. Norman, who is in his third season with the Reds, struck out six batters and walked one. "It was a great feeling to get the complete game," said Norman. "I'm looking forward to the rest of the season."

The call of the mild.

Mild taste, milder price.

Harwood Canadian

Figure 14-19. (Bearcats) Module in a box. (Courtesy Cincinnati Post.)
The building of a Barbra Streisand

Why not substantial dishes with cocktails?

Steuben glassware: Pronounce it expensive

Abortion-case doctor may quit medicine

Figure 14-20. Example of boxed and unboxed modules. [Courtesy Chicago Daily News.]
Super Sunday
'Interacting,' 325,000 Jam the Parkway

'So-So' in Chicago; Father Has No Job
A Refugee Family: Life in America, corner of 46th

Priest's Plea Brings Guns to Collection Box

Bowser
The Pragmatic Challenger

Figure 14-21, Boxed module that calls attention to story in box. (Courtesy Philadelphia Inquirer.)
Carnivals Highlight Chicago Summers

Street Gospel Swings

To Keep His Creativity Intact

J. D. Salinger Seeks Seclusion

Figure 14-22. An entire page divided into boxed modules.
Senate CIA report
They didn't fix the blame

By Jim Simon

A well-publicized Senate report on the assassination of President John F. Kennedy was released recently, but some believe it is not the full story.

"No one would want to charge the President personally with the complex administrative details of assassination plans," said Senator John F. Kennedy, whose assassination was one of the most controversial events of the 20th century.

Kennedy's secret

The report, released by the Senate Select Intelligence Committee, includes emails and letters from Kennedy's advisors that detail the complex nature of the plot.

Conservative liberals

Thrift becomes politically profitable

By Jim Simon

The recent rise of conservative and liberal politicians has led to a new era of political spending. The thrift industry has seen a surge in profits, with companies targeting affluent voters with marketing campaigns.

Why assassin is unstoppable

By Jim Simon

Despite the Senate report, some believe that the assassin is still at large. The Kennedy family has been at odds with the government, and many believe that the truth will never be known.

Figure 14-24. Grid makeup with page being divided into 4:2 ratio. Not that this page could also be called modular. (Courtesy Chicago Tribune)
Ciccone levels new blast at Wier

Not news, DP&L says of contracts to build N-plant

Ex-principal gets social services job

Schoolmen face puzzle of the shrinking dollar

Figure 14-25. Grid makeup page being divided into 5:1 ratio (Courtesy The Morning News, Wilmington Delaware.)
In praise of the family—a doctor's view

Every week

Talkin' turkey
A complete look at that not-so-thankful dinner guest

James Beard

News Lady

Figure 14-27. Total design concept employing modules and grid combination but in an exciting total design. [Courtesy Chicago Daily News.]
**Personality**

Makeup is the paper's personality, the visual evidence of its character. Because of this, one can recognize at a glance a newspaper of record for the intelligentsia or a department store for the masses.

Makeup is supposed to help the headlines accomplish their objective: attract attention, grade the news, sell the story, tell the facts, dress up the page.

Newspaper personality based on this premise is determined by both (1) the nature of the readers and (2) the content of the publication. Or at least by what the publisher and editors believe to be the nature of the readers and the content of the publication.

Such papers as the Baltimore Morning Sun and the New York Times, for example, may use conservative typography in vertical makeup to produce a solid, serious, and careful personality for the intelligentsia. On the other hand, papers like the Cleveland Press & News, the Los Angeles Times and the Atlanta Journal may employ larger heads, more pictures and features in horizontal makeup to interest the masses. The makeup of these professionally designed papers is tailored to the customers.

Editors are staunchest, however, in proclaiming that content must determine the makeup. Layout, its techniques and headline patterns ideally should be made to fit the news and contents.

Especially objectionable is the straightjacketing of the news into a preconceived makeup. Straightjacketing the news into the studied symmetry of formal balance may have cost vertical makeup its former popularity, or at least some of it. A similar disenchantment with the precise rectangles in functional makeup may now be emerging.

One should note too that trends in makeup are influenced by changing objectives of the paper to fit a new world. For instance, grading of the news was not considered an essential newspaper makeup function in the heyday of vertical makeup. Now it is.

A third group of papers consists of those whose personalities reflect more of their publishers' wishes and tastes than of content and/or readers. Some of their type-dresses seem odd indeed, having been selected soon after the turn of the century. They are kept that way, old, because they have become well known and successful. Change, no matter how desirable, might invite disaster, so their publishers believe.

**Makeup classifications**

Page-1 formats are classified under two general types: (1) vertical, (2) horizontal.

Vertical includes balance, contrast and balance, bracing.

Horizontal layouts are: streamline, functional, magazine, tabloid.

It is possible to think of others, of course, such as circus makeup. But most of the differences are more fancied than real, trimmed by the knife of erosion. Some personalities have been relegated to the purgatory of oddity—or disuse. A fact of life:

One type of makeup tends to shade into another. It is hard to find a newspaper that exemplifies any one of them all the time in every respect.

A newspaper's basic personality must stay the same. It cannot be allowed to change from edition to edition, or from day to day. The makeup editor
must try for fresh, interesting layouts, but always within the general personality limits established for the paper.

**Vertical makeup**

Based on one-column headlines with decks, vertical makeup dominated the American press until the 1930s and 1940s, when need for more economy and speed ushered in a trend toward horizontal layout.

True vertical makeup is seldom found today. The inflexible formula, fitting the news to the format rather than vice versa, was the fatal weakness of vertical makeup, that is, from an editorial standpoint.

Large, condensed, bold all capitals (30 and 36 point) in one-column tops, needed for display purposes, worked all right before the 30s when there were seven 13-pica columns in a newspaper page. But reduction of the column width to 11 pica, while adding an eighth column, sometimes a ninth, to the page, cut the line counts too much for good one-column heads except in small sizes.

Vertical makeup's arbitrary headline progression makes page 1 top-heavy and bottom-weak. No head can be larger than the smallest one above it in the same column. In some papers each head in a page has to be smaller than any above it in any column. The heads are progressively smaller and the page gray from the top to the bottom.

Typically, the true vertical occasionally resorts to banners and one-line spreads for any strong display that it can get. Otherwise, it has few if any spread heads of two or three columns, never any of the multicolumn masses in two or three lines.

One of the few adoptions of vertical makeup in recent years was effected by the National Observer in 1962 (Fig. 12.1). This modified variation of the vertical format makes good one-column heads (flush left caps and lowercase) practical, with hanging indention decks, by laying six 15-pica columns in the page. Strong interest in one-line spread heads over rectangular patterns, however, creates an overall magazine effect on the vertical background.

**Balance**

Planned, perfect symmetry on a background of one-column heads characterizes formal or exact balance (Fig. 12.2). The center of the page serves as a fulcrum, with one- or two-column heads and small type masses exactly repeated on each side.

Formal balance makeup is characterized by:

1. Predominance of one-column heads in vertical makeup, weights inside the page framed in white.
2. All-capital display type, generally bold and condensed, in the top heads. All caps in heads on shorts, in subheads and by-lines.
3. Headline forms: dropline, inverted pyramid, hanging indentation, crossline, one to three secondary decks.
4. Extensive ornamentation: column rules, dashes, endof, fill boxes, 8-column folio lines, cluttered flag area. Much crowding; little air.
5. Limited use of pictures, features, entertainment, syndicated columns, comics.

Desirable aspects of formal balance:

1. Its precise pattern of artful symmetry denotes planning, reliability, steadiness, calmness, culture, beauty, conservatism, authority, sober coverage of the news in a paper of record.
2. The mechanical assembling of the materials in the chase is so cheap, easy, fast, and simple that any a-weakly editor has done it at the stencil without a layout.
3. Its ordinariness appeals to conservative readers.

Weaknesses of formal balance:

1. The cold, inflexible formula straightjackets the news rather than adapting the makeup to the news.
2. It makes little effort to grade the news, that is, to demonstrate the relationships, values, and relative worth of the stories.
3. It lacks display, punch, strength, variety, color. It does not generally seek some kind of emphasis through banners in conservative type sizes.
4. The all-capital heads are expensive because they are hard to write, produce, and read. All emphasis, they lack emphasis.
5. Since few stories are exactly the length assigned to them in the makeup, nearly all of them on page 1 have to be jumped.
6. One-column heads in tight inside pages produce a lot of raked columns.
7. Unbroken masses of body type are monotonous, make dull and gray pages.
8. Page-1 tops are heavy, the bottoms weak.

**Contrast and balance**

Sometimes called informal balance or off-balance, contrast and balance throws vertical makeup out of balance by introducing contrast (Fig. 12.1).
Pure versions of this makeup on 13-pica slug, now scarce indeed, hold mainly to single-column heads with or without a banner. The new ones have brought in flush-left and double-column heads, more art. Also, C&B papers scrapped the old headline progression and put some weights at the bottom of the page. Holding the weights to the inside columns helps maintain the vertical pattern.

There is some contrast and balance between the top and bottom of the C&B page.

Contrast is obtained chiefly by opposing art and heads of different sizes and weights. Other versions add contrast by bumping roman and italic heads.

Strong aspects of contrast and balance:
1. Slightly more display and emphasis are obtained by the introduction of a few spread heads of two and three columns.
2. Balancing unlike type, art, and masses produces an interesting variety that breaks the monotony of perfect symmetry.
3. The variety also begins to grade the news a little and fit the display to the news.
4. The new flexibility leads to use of modern roman and sans serif faces in head patterns that are more attractive and easier to produce: caps and lowercase, flush left, fewer secondary decks.

Weak aspects of contrast and balance:
1. It requires better-trained and more professionally educated personnel in both the editorial and production departments. Lack of finesse and sound evaluation of the news results in glaring mistakes.
2. Although the slight flexibility and variety create a much more interesting personality, it is still not possible to do much grading of the news or get much emphasis in vertical makeup.

Brace

Focus, brace or wall-bracket makeup concentrates a mass of type and art in the upper-right corner of page 1, on a vertical background of one-column heads. For the first time it introduces motion into makeup, from the three other quiet corners to the strong focus in the upper right (Fig. 12-4).

With or without a banner, this makeup pattern braces the focus with twin stories, sidebars, and art. The tendency now is away from the 8-column banner, to concentrate the mass under a spread head of considerable size in two or three lines.

The graduated low key of the page in the other three quarter-sections swings a diagonal motion toward the upper-right area. There the focus generates strong emphasis, an essential ingredient of effective visual layout, by means of contrast and motion.

Today's popularity of brace makeup for compactive newspapers lies in its emphasis and adaptability. As to emphasis, it plays up one story big, has the street sales on it, much as the 8-column ban does—or the screamers on the tabloid's front page. This can be good, of course, if there is only one hot item in the edition. Editors try to hit the upper right quarter of page 1, more because of tradition than studied effectiveness. The focus forces the makeup editors to get some display and emphasis; too many otherwise would not bother, preferring to play it safe.

As to adaptability of brace makeup, it can and often is superimposed on almost any kind of layout, vertical or horizontal, without destroying paper's fundamental personality.

Strong points: a new motion that generates strong emphasis, adaptability that tries to grade and the news.

Weak points: Only skilled editors can handle it effectively. Throughout most of the paper, the 8-column heads and precision of the vertical layout drag on the editor trying to grade and display stuff.

Horizontal makeup

World War II efforts toward more economy in better display finally brought release from the vertical makeup based on one-column headlines in all caps, weights in inside columns.

The result was streamlining, then functional: a new newspaper look in sans serif or Boc bold regular.

Chief characteristics of horizontal makeup are:
1. Spread heads dominate every area of page 1, every page in the paper. One-columners head only the stories and separate the horizontals to form rectangular masses.
2. Shoving the art and big heads into the core and outside columns destroys vertical interest and creates definite horizontal patterns.

The overall achievement: better display grading of the news, easier and more pleasant reading, more attractive headline dress. Every page one head larger than the others to get emphasis sell.

The chief visual effect in horizontal lines is easy reading. Since from early childhood one learns
read from left to right, horizontal display lines are more pleasing, naturally easier to read than short, vertical ones.

This was emphasized by judges one year in the Inland Daily Press Association's typography contest: "To produce comfortable newspapers, all editors should consider the use of horizontal makeup, which draws the reader across the page, rather than down each individual column. They felt that makeup should be "sufficiently consistent to allow the reader to feel comfortable and at home on every page."

Ditching of the old headline progression gives for the first time strong display at the bottom half of the page.

Opportunities for air and contrast provide new flexibility in makeup, variety in grading the news, more strength and harmony.

Streamline

This is a transitional kind of layout that came between contrast and balance and functional makeup. It was the first of the horizontals, on 12 picas, sometimes 11, eight columns in the page.

During the second world war and afterward, many newspapers using capitals and lowercase display type in flush-left heads began streamlining their makeup. Working in a vertical contrast-and-balance format, they found it impossible to give appropriate emphasis for important war stories from one-column heads and an occasional banner.

Now with hot news on hand every day, the editors started writing more two- and three-column heads in two and three lines, showing them into the corners and outside columns. Some threw the art into the corners and outside columns.

The effect was horizontal, for the first time, on a background of contrast and balance. The page carried fewer stories better displayed.

Sometimes a column or short is set double measure 10 point in order to obtain display and variety.

It should be noted that streamlining, in its early versions, does only two things in altering contrast and balance: (1) It runs some two- and three-column heads and (2) it shoves the weights into the corners and outside columns.

In most cases it keeps the old head forms, though some papers flush left to the column rule the first deck of the caps and lowercase head. This provides no more air or contrast, but better display is obtained by stepping up the sizes of the type in the heads.

The column rules and ornaments are still there.

Scraping the headline progression and showing spread heads into the corners show new interest in the bottom of the page. But real display there does not occur until later in functional makeup.

Later versions of streamlining illustrate these developments:

1. Column runs within and between stories are pulled to show what areas of the type go together, an effort at grading.
2. One-column heads are square indented, and decks (except roadouts) have been eliminated (Fig. 12.5).
3. Considerable air and contrast have been achieved from kickers, indented or centering the multicolumn display lines.
4. The heads are well separated by body type.
5. The nameplate area has been simplified and uncluttered.

The third and latest version of streamlining carries streamlining further by adding more air and contrast to the heads and body type.

The headlines are squared indented, and display lines have been separated by more leading. The boldface capital technique has replaced the conventional subheads. Leading between paragraphs adds air and contrast to the straight matter.

The overall effect in this last version is still contrast and balance, plus a bit of new interest in rectangular patterns.

Functional makeup

By the early 1950's, experimental trends in horizontal streamlining developed four strong characteristics of the new newspaper look (Figs. 12.6, 12.7).

Basic to these, of course, was use of new headline forms and of one display face in sans serif or Bodoni bold regular. The one-line spread with kicker was an innovation in headline patterns of this period, as was the square indention of the flush-off head.

Essentials of functional makeup are: (1) harmonious layout following rectangular patterns, (2) accents in the corners of the page, (3) ample white space, (4) elimination of ornaments.

A distinctive type of functional makeup is produced by particular interest in any one of these techniques, accompanied perhaps by the ignoring of one or more of the others. In other words, a functional makeup paper may habitually accentuate one or two of the basic functional techniques and almost entirely ignore the others.

As to patterns, functional makeup exploits symmetrical and precision layout in rectangular areas.

301
Gen. Hochmuth Killed in Vietnam

Consumer and Credit: Is He Being Victimized?

LBJ Says He'll Persist in Search for Peace, But Ho's 'Rebuffs' Have Dimmed Chances

President Had Lost His Zip at End of Conference

Bomb Halt Urged Despite Peace-Talk Rejection

MY SON! MY SON!... Dread word from Vietnam, and a father remembers his boy

FIG. 12.5. A recent version of streamlining—The Houston CHRONICLE

FIG. 12.6. Horizontal rectangles in functional makeup. Three related stories grouped top left in 2nd edition—The Louisville TIMES.
FIG. 12.7. Vertical rectangles in functional makeup. Same three related stories grouped at left in 5th edition; vertical page sits on horizontal rectangle—The Louisville TIMES

FIG. 12.8. One of the versions of news magazine layout being experimented with and developed in the latter 1950s—The Boston GLOBE
Each head is placed directly over its story set in a squared-off block of straight matter. The head is located where it forms the best rectangular pattern, horizontal or vertical, so the story under it gets the best display for its importance. Disregarding headline progressions helps provide variety of patterns and full tone scale of heads throughout the page, and new strength below the fold.

Only a few functional papers still scream in 8-column banners and big heads, for the trend is toward block displays in the quiet manner. Something new: Emphasis is in the upper-left of the page, for that is where the reader naturally begins. Strength for the page is achieved by putting heavy elements in the four focal points, the corners. A photo or dominant headline braces each corner. Anchoring the corners, especially the lower ones, is common. Pictures are larger than before, as are downstyle headline sizes in the lower focal points. The page looks taut, sturdy.

Functional makeup is distinguished by air and the quiet contrast that it creates. White space is provided throughout the paper in several ways: kickers on heads, generous leading in and around the headlines, between paragraphs and stories, use of the one-up technique, multicolumn downstyle flush-left heads square-indented, pulling of the column rules and leaving a pica of air between the columns (narrow or wide). Abundant white space is said to increase contrast so much that many editors do not jump the type size much when stretching the display line.

Functional makeup eliminates ornaments to create unity and simplicity. Functional means useful, utilitarian, practical, directly related to everyday needs and interests. Ruthless application of this to makeup gets rid of dashes, cutoffs, column rules, borders, full and three-quarter boxes, picture overlines and catchlines.

It throws into the hellbox the all-capital and condensed type, nonfunctional headline forms and secondary decks. It eliminates most of the large one-column heads and uses them only on shorts and to separate the multicolumn blocks. It reduces inside folio lines to a column or two. The Old English nameplate area has been redesigned, uncluttered, simplified, and unified in the modern manner, perhaps shortened and floated on occasion. The editorial page has been blasted open, aired out, and beefed up.

Functional makeup is more of an attitude than a discipline. It requires more of consistency and harmony than of rules and yardsticks.

This dictates, for example, that cutlines be short, provocative, and close to the pictures they identify. They are set in lightface, neat blocks even with the edges of the pictures, without overlines or catchlines. Pictures and stories go together, packaged in unified rectangles.

There are fewer jumps off page 1, no more than four. If a story is too long to run completely on the page, it is divided into two or more separate stories and a reper directs attention to them elsewhere.

Strong points of functional makeup:
1. It gets good display in the quiet manner, throughout the page and paper, in keeping with the new look and interpretative journalism.
2. The over-all effect is taut, precise.

Its most objectionable aspects are:
1. It straightjackets the news to fit the rectangles, at least to some degree.
2. This reduces flexibility and hampers grading of the news.

Magazine layout

Experiments in the latter 1960s began to develop a kind of newsmagazine layout (Fig. 12.8) for newspapers as a vehicle for the recently accepted interpretative journalism. This is based on the wide column (14 picas), six laid on the blanket page. It is quietly functional, either vertical or horizontal.

To keep up with the times, newspapers have to stay ahead of the news, to prepare readers for news events, to interpret the important news in depth by experts and educated observers. This calls for more interpretation, backgrounding, depth, informational features somewhere near the trail blazed by the Christian Science Monitor in explaining significant trends and conditions. Certainly the emphasis is off the competitive coverage of routine spot news in second place behind the faster media.

Main characteristics of vertical magazine layout are:
1. Conventional vertical makeup dominated by one-column caps and lowercase heads flushed left. Long uninterrupted stories frame the page then jump. A few papers use an occasional banner to obtain some emphasis; otherwise the makeup is subdued. No secondary decks except in the No. 1 tops and readouts.
2. Six wide columns separated by a pica of white space.
3. Strong rectangular interest on the inside columns. Block areas may be full-boxed with their essen-
tial one-line spread heads. These may carry underlined kickers, both decks centered or flushed left.

1. Lots of air, even between the paragraphs. No dashes or other ornaments. The white space opens up the page and gives tremendous contrast with the downstyle display type, without raising the sizes to get attention.

2. More and larger pictures, other illustrative art.


Horizontal magazine layout for the developing daily newsmagazine continues functional makeup without rectangles in the wide column, emphasis in the corners and outside columns. Here is much more use of one-line spread heads in downstyle, lots of white space.

Emphasis and grading of the trends and conditions interpreted are in the quiet manner—not competing for sales.

A few papers moved somewhat easily in one gigantic leap from the narrow to the wide column at the same time they modernized equipment and adjusted advertising rates. Most, however, made the change in steps, began a few pages at a time in the wide column.

Volume advertising led to some ganging of advertising, with certain pages and sections reserved for news and features. The longer slug length of magazine layout has increased the severity of this problem for national advertising still put out for 11-pica paper. Such ads can be gathered in 3, 6, and 8-column blocks or rectangles. They may be squared off across the page so there is no incompatibility with the editorial matter. A 7-column ad leaves an 11-pica column for editorial matter, and this has to be set on 11 picas. No problem arises, of course, when the page carries no ads.

Changing to a wider column for the local advertising necessitates adjustment of rates.

Tabloid makeup

American tabloidism since the 1920s has come from the classic format, through the “good little newspaper” five columns, to the functional horizontal that is adjusting to the local scene.

Basic characteristics of the true-to-type classic tabloid format are as follows:

1. The page is half the blanket size. Two tabloid pages are made up in one blanket-size chase.

2. The front page is devoted to printing the flag, with one or two very big headlines and a piece or two of art; no body type.

3. The center double truck carries local pictures.

4. The back page is given over to sports pictures.

5. A relatively large percentage of the whole paper is occupied by pictures.

6. The style of writing is terse, condensed and lively, sometimes informal or conversational, chummy and folksy with no summary leads. The stories are short and sensational displayed.

7. The news selection plays up crime, sex, money, and violence. A large percentage of the paper, however, is designed to entertain, amuse, and shock: feature stuff.

The New York Daily News, founded in 1919, has been one of the typical tabloid daily newspapers with large circulation for the masses. But characteristics of tabloids have been changing, so that today one finds only a few in the unmodified classic format. For example, many tabloids, such as the Washington Daily News, sell the middle double truck and the back page for a vertical. Such a deviation has altered one of the basic functions of tabloidism that was hailed by the New York subway crowd.

Some tabloids still hung their street sales on one big head with a picture—accompanied, perhaps, by a secondary banner.

More and broader uses of the tabloid format have brought smaller heads and body type, several stories, to page 1. The Chicago Times, as early as the 1930s, put out a Sunday edition and went into the suburbs as “a good little newspaper.” Now small suburban and weekly newspapers often make the tabloid page 1 look like a standard, five-column newspaper.

Inside, relatively small ads can dominate the page, this is more of an asset to local than metro advertisers. More and more the volume advertising and the editorial matter are being separated in the tabloids, as in blanket-size papers, so that several pages near the front may be given over entirely to news.

Newday (Fig. 129) is one of the recent startling, successful innovations in tabloid journalism. Founded in 1940, it has attracted big circulation by bringing a fresh version of tabloidism and horizontal magazine makeup to the local scene. It stresses news.

In 1968 page 1 broke sharply from the classical format by adopting a subdued layout, so as to play down the image of sensationalism that haunts a tabloid-size newspaper. Gothic banners and oversize pictures, accompanied by a story in body type, were banned.
Taking their place were a smaller picture, teasers selling stories on inside pages—in a smaller, more elegant Century type dress. Concerning this, NewswEEK quoted a Newsday staffer: “The old format was too close to the New York Daily News. The copy was better, and now the makeup reflects it.”

The first eight pages were kept open for editorial matter, and financial news replaced sports or general news on the back page. Sports features were spectacularly displayed in the center double truck formerly given over to pictures.

Inside pages are precise horizontal rectangles set in a variety of wide-column widths: three or four columns to a page. The editor makes extensive use of column widths in 14, 16, 19, and 23½ picas.

In the tabbed pullout feature section, the magazine type tabloid layout is made up in four columns set on 14 picas.

ASSIGNMENTS: twelfth week

1. Lay out a page 1 in functional makeup (Fig. 12.6).
2. Lay out a split page (section page) using contrast and balance makeup (Fig. 12.3).
3. Lay out a news magazine page (Fig. 12.3).
Many of the principles discussed in the previous chapter apply to inside pages as well as front pages, but the inside pages do require special attention. Inside-page makeup has become especially complicated in many newsrooms as a result of new developments in newspaper production.

The basic distinction here is between pages that carry advertising and those that do not. As we saw in the previous chapter, front pages, split pages (or section fronts), and inside pages that are identified as second front pages are all made up in essentially the same way and normally carry no advertising.

But there are always many more pages to make up each day—pages that do carry advertising, yet leave varying amounts of space for news. It is to these pages that we now turn our attention.

THE SHAPE OF THE NEWSHOLE

How ads are arranged on the page is largely beyond the control of the copy desk, although there may be a policy, and the news editor may have had a part in determining that policy. And it is always possible that news editors may protest the amount of news hole granted to the news department on any given day, a point discussed more fully in Chapter 19. But basically it is the advertising departments that determine the layout of advertising on an inside page, and what is left over is the available news hole.

That means that inside pages are made available to editors with varying sizes of news hole, and also varying shapes. The shapes of inside-page news holes are determined by policy but influenced by tradition. Traditionally, ads were arranged so that the larger ones were clustered at the bottom of the page with the smaller ads arranged closer to the top, and that is still the case. A traditional arrangement of ads also stacks them to the right. (See Figure 16.1, left.) In other words, they are arranged to put the news hole in the upper left-hand corner. Another arrangement is called well makeup. Here the ads run both left and right, thus locating the news hole at midpoint. Well makeup takes many other shapes, often stacking ads on both sides, with the right side running higher on the page than the left and the well falling between.
to content as well as the physical features of stories and spaces. A well-ordered set of inside pages puts similar stories together. More on this later.

Is There Room for Art?

Both the size and the shape of the newshole available determine where art may be advantageously located on inside pages. When we have a tight paper, one of the consequences may be that there are many pages with too small a newshole to allow anything but type. The result is a series of drab pages. This is another reason that good newspaper managers allow editors in deciding the balance between paid and unpaid space on a given day. Both editors and advertisers know that inside-page art is good for traffic—readership of inside pages, front to back—and that high inside-page traffic is good for advertising readership. Some papers have experimented with using graphic entertainment features, such as comic strips, at the top of otherwise drab inside pages as an aid to increased traffic—in some cases in classified advertising pages.

In any case, editors try to influence these decisions in order to assure that there is room enough on at least some of the inside pages for both type and art; they hope too that there will be ample space on some pages to cluster together related stories so that readers can find what interests them.

But no matter how hard we try to get newshole shapes that we can use, awkward spaces have to be dealt with. One very common one is the shallow newshole running across the top of the page. Some advertisers appear to take less than a full page in the hope that non-paid material will attract readers. As a result, we are frequently confronted with a narrow column to the left of the ad or a narrow strip across the top. In the latter case, we can use a small head at the top and wrap the story into successive columns; or we can run a small banner across the entire page, which at least avoids open columns but does use a lot of the space for a very stretched-out headline. One solution is to use the first column for a head put beside, rather than above, the type, as shown in Figure 16.2. The use of rules to give the head a distinctive flavor is what makes this device workable.

Art can often be lost, depending on where it appears. For example, a two-column cut or graphic at the top of two columns of advertising may be lost because the news seeker will not see it as a news photo but will tend to organize it with display advertising. A two-column story at that point will be seen as news.

In fact, we once felt that art should always be separated from advertising by body type—otherwise the phenomenon just mentioned will detract from the cut and make the advertising array appear to be misshapen. Some newspapers even had rules to that effect. Today we tend to follow a more general set of rules. Inside-page art should be displayed in such a way as to enhance the newshole. It should, as on Page One or on section fronts, be related to the story appropriate (36-point) size for the length of the story and

![Food-Cost Battle Continues Despite Increased Wages](image)

**Figure 16.2: How to Use an Awkward Space.** This headline was devised to solve one of the most persistent problems of inside-page makeup. Instead of stringing out an 18- or 24-point headline across the six wide columns, this "side head" uses two full columns to give the story a headline of

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with which it is displayed. When it is, it should be
arrayed in a way to make the relationship readily
apparent. (These issues are discussed more fully in
Chapter 17.)

The shape of the newshole also determines or at
least affects what sort of headlines can be used at
the top of inside pages, especially the right ones. A
two-column well will probably accommodate a two-
column head with its associated body type. It is
probably not a good place for a two-column cut
competing with adjacent graphic materials in ads
corner, either side. A cut may be appropriate, depending
on its depth, if the newshole is two columns wider
than the cut, which will allow it to be surrounded by
type at least at the top of the page even if it
should touch an ad farther down.

Larger newsholes will permit a judicious array of
stories and pictures. The pages of the Detroit Free
Press shown in Figure 16.3 are examples of inside
pages that provide room enough for both type and
art, in every case they show careful and well-
planned arrays. The lesson should not be lost here
that these pages serve particular purposes in the
design of the newspaper and are labeled accordingly
(Movies, Classics, Seeing and Doing). This illus-
trates once again that makeup decisions must give
way to content decisions. But as long as there is
room and the editors are sufficiently skillful, there
is room for good makeup. There are good separations
between art and ads and a good job is done in
relating art to story. Even the jump story and head
on one of these pages (Movies) is from another en-
tertainment page, thus falling within the same gen-
ral category.

Good inside-page makeup such as this is the prod-
uct of an editor's skill, but it is also a product of
careful planning.

The effect on the shape of the newshole of another
factor—advertising of non-standard widths—is dis-
cussed later in this chapter.

FORMATS AND COLUMN WIDTHS

Once upon a time column widths were virtually
standard for all newspapers, large and small, daily
and otherwise, on front and inside pages. When I
entered the field in 1933, the standard was thirteen
pica ems. Since then some strange things have been
happening. First the column width shrank until typ-
ical newspaper columns reached nine or nine-and-a-
fraction pica or even less. Then there was a general
movement away from the eight-column format,
which was standard for dailies (weeklies were usu-
ally six and seven columns), to a format of roughly
the same width divided into six columns. In be-
tween, some newspapers developed the "7½" for-
mat, which was six regular columns with a seventh
roughly 1½ times the regular width, usually on the
left.

At first the six-column format became standard on
front pages and section fronts only. It presented too
many problems on inside pages because advertisers
were accustomed to the eight-column format. But
then the Courant-Journal and the Louisville Times
broke the ice and went to six columns throughout.
Advertisers still said for, let us say, a five-column ad
on the old basis, even if the papers had to use more
space to make the ad fit into the new six-column
paper.

The issues were only partly aesthetic. Actually the
Courant-Journal and Times based their line-length
decision on research to determine the ideal line
length for a given type size, ideal for purposes of
legibility. That length proved to be four-and-a-
fraction pica ems. Gradually the six-column format
spread. But there were many papers still holding
out for the traditional eight. (Some had even switched
with a nine-column page.) The 7½ solution gradu-
ally lost favor.

A significant factor influencing such decisions
throughout these decades, the soaring cost of news-
print, made immense savings possible whenever a
fraction of an inch could be cut off a large paper's
newspaper roll. For example, when the Wall Street
Journal cut its roll widths from sixty-six inches to
sixty, the resulting savings were expected to run to
$2.3 million a year or 8 percent. When the New
York Times converted to the six-column format and
a somewhat reduced page size, readers were told a
4 million savings was expected. When it is consid-
ered that it takes one large newspaper group only
two and a half days to go through a million dollars

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worth of newsprint (Knight-Ridder), you know that small, almost imperceptible changes can yield very large results. These developments led not only to the reduction in column widths but also to ways of saving additional width by shrinking page mats. But the tendency to go to six wide columns as against eight narrow ones did not necessarily save newsprint, of course. That depended on the column width selected plus the width in points of the column rule—the white space between columns.

It was the bad spin-off from these developments for advertisers that cried out then for some solution. One part of this spin-off was that each format change led immediately to a revision in rates. In other words, the industry did not necessarily follow the Louisville example. Advertisers perceived a double squeeze; they were being charged more for less space. (They had expected rate increases from time to time, but a rate increase accompanied by a shrinking space was too much.)

Still and all, it was not the rate-and-space squeeze so much as the fact that uniformity evaporated in the process that told advertisers that something had to be done. And the newspaper publishers quickly got the message. An ANPA study showed that 976 newspapers with eight-column pages were published in 87 different column formats and 40 different sizes. Among the 150 newspapers with six-column pages there were 47 column formats and 32 sizes. Of the 80 papers with nine-column pages,
there were 24 different formats and 19 sizes. Chaos! Advertising agencies wanting to place ads in these 1106 newspapers would have to prepare them to fit 358 different sets of space specifications. The National Association of Retail Merchants began in 1973 an advertiser movement for some degree of uniformity. One advertising man put it this way: "We wonder why publishers can't agree on the same size and dimensions so that advertisers and their agencies can spend their ad dollars for space and not production." 1

ANPA and its Research Institute tackled the problem and in mid-1975 came up with a solution called ADS—Advertising Dimension Standards. 2 (See Figure 16.4 for a summary of these standards.)

The standards fell far short of the desired single set of dimensions, or even of two, three or four sets. They did reduce the number substantially: to three formats for eight- and nine-column papers and three for six-column papers, one of which is shown in the upper figure. (You should remember that a two-column ad is not twice the width of a one-column ad. It is twice the width plus the space occupied by column rule.) Hence, in the third column of the lower table, the width of a one-column ad in the 8-14-12 format is 2¼ inches, while the width of a two-column ad is 4⅛ inches, the difference being accounted for by the width of the column rule.

Makeup under the New Order

The effect of this change in the case of the Los Angeles Times is shown in Figure 16.5. In fact, the purpose of discussing column widths and column-width standards at this point is because these new widths, combined with the flexibility of the new technology, gave news editors both a new opportunity to use their inside pages creatively and a set of previously unforeseen complications.

The flexibility provided by a computer-based system for generating display and body type is based on the relative ease with which measure (line length) can be varied, a matter touched on in Chapter 3. Type may be reset to new dimensions in very short order. (The words are in the computer. All we have to do is give new instructions to the automatic typesetter—the machine, not a person—and the new type is ready to paste up or to be fitted electronically into pages.)

And the constraints on the new whole implied by the AD standards discussed above means that decisions about column width—often highly varied dimensions—from page to page—are greatly complicating the life of news editors, especially those who make up inside pages.

The complications follow from the fact that ads go in first; as we mentioned earlier, and they are not being rejected because they don’t fit the papers’ preferred dimensions. We simply cannot think in terms of a two-column ad or a six-column ad. The ad goes in the page and the editor in many cases must fill the remaining space with news, adjusting the column widths of the new whole to fit the situation.

It must be emphasized that this is not invariably the case. The New York Times retains the same column width that it used on Page One on all inside pages with advertising. It varies column widths on section front pages, and does so creatively, but the direction to the advertising department is to come in with advertising pages laid out so that they will accommodate the standard six-column width. The same is true of the Louisville newspapers. (Herb the New York Times: does it is illustrated in Figure 16.5.)

On other papers, though, the advertising is dummyed into the pages first and the news departments must use varied column widths to fill the remaining space. Also, editors may choose to run pictures that are of non-standard width, knowing that the news matter must be adjusted accordingly.

It should be noted that the standards shown in Figure 16.4 are in inches, not pica ems. The translation is not difficult (see Chapter 14), but one thing that is difficult is the fact that we can almost never determine the exact dimensions of a newspaper page or anything on it after it has been plate up. The reason is shrinkage or squeeze, a matter discussed briefly in Chapter 15. In most circumstances, the exact dimensions of the page are reduced in the

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1 Samuel V. Kennedy, III, "Newspaper Column Formats Toward Standardization" (unpublished paper, Syracuse University, 1971)
<table>
<thead>
<tr>
<th>Cols</th>
<th>&quot;A&quot;</th>
<th>&quot;B&quot;</th>
<th>&quot;C&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 1/16&quot;</td>
<td>1 5/6&quot;</td>
<td>1 1/6&quot;</td>
</tr>
<tr>
<td>2</td>
<td>3 1/6&quot;</td>
<td>3 3/16&quot;</td>
<td>3 1/6&quot;</td>
</tr>
<tr>
<td>3</td>
<td>5 1/6&quot;</td>
<td>4 1/4&quot;</td>
<td>4 1/4&quot;</td>
</tr>
<tr>
<td>4</td>
<td>7 1/6&quot;</td>
<td>6 1/16&quot;</td>
<td>6 1/16&quot;</td>
</tr>
<tr>
<td>5</td>
<td>8 7/16&quot;</td>
<td>8 3/16&quot;</td>
<td>7 7/16&quot;</td>
</tr>
<tr>
<td>6</td>
<td>10 1/4&quot;</td>
<td>10 1/16&quot;</td>
<td>9 1/4&quot;</td>
</tr>
<tr>
<td>7</td>
<td>11 3/16&quot;</td>
<td>11 1/16&quot;</td>
<td>10 1/16&quot;</td>
</tr>
<tr>
<td>8</td>
<td>13 1/2&quot;</td>
<td>13 1/2&quot;</td>
<td>13&quot;</td>
</tr>
</tbody>
</table>

**FIGURE 16.4 THE ADVERTISING DIMENSION STANDARDS.** The upper table shows the three format classes of 8-column newspapers (A, B, and C) and how advertising sizes would fit into one to eight columns of space. The figures are in inches. For example, newspapers would note which of the three sizes is closest to their own format. "A" papers would accommodate a 14"-inch wide full column ad, while "B" and "C" could handle only narrower widths. In most cases ads prepared for 8-column papers could be used by 6-column papers on the basis 8 fits into 6 (a full-page ad prepared for an 8-column paper will fit a 6-column page, 7 into 5, down to 3 into 2. The lower figure states the conversion more precisely. For example, a 6-column paper with a 6-13-6 format (that’s 6 columns of 13 pica each with a space between columns of 8 pica) would find that C-4 would fit into its three columns, which means that “C”-size 8-column papers, having a width of 9 1/2" inches (see upper figure) would fit into their “makeup width” of 6 3/4" inches (lower figure). (Courtesy The American Newspaper Publishers Association. Figures adapted from its brochure, *eds.)*

<table>
<thead>
<tr>
<th>6-13-6 Format*</th>
<th>6-13-12 Format</th>
<th>6-14-12 Format</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong># Cols</strong></td>
<td><strong>Makeup Width</strong></td>
<td><strong>AAA/PPA Material Supplied</strong></td>
</tr>
<tr>
<td>1</td>
<td>2 1/16&quot;</td>
<td>—</td>
</tr>
<tr>
<td>2</td>
<td>4 1/4&quot;</td>
<td>C-3</td>
</tr>
<tr>
<td>3</td>
<td>6 1/4&quot;</td>
<td>C-4</td>
</tr>
<tr>
<td>4</td>
<td>8 1/4&quot;</td>
<td>A-5 or B-5</td>
</tr>
<tr>
<td>5</td>
<td>11 1/16&quot;</td>
<td>A-6 or C-7</td>
</tr>
<tr>
<td>6</td>
<td>13 1/4&quot;</td>
<td>C-8</td>
</tr>
</tbody>
</table>

* Six columns, 13 pica column width, 6 point spacing between columns.
plate-making process. In the case of polymer plates, the squeeze is determined by the squeeze lens used, hence is not the same amount of squeeze induced by another newspaper, even another using the same plate-making system. (And, as we note in Chapter 17, this prevents us from using certain fairly uncomplicated methods of sizing cuts.)

So what must be learned on each newspaper is the way that paper's staff has worked out permissible measures, especially on inside pages. News people often have had to vary column widths to fit the situation and to order up house ads and other devices to make a better fit.

There is a further complication. In the halcyon days described at the beginning of this chapter, the column widths were in even pica ems. At most we had to be concerned about half a pica em. We had to remember that a column rule was six points thick or half a pica em. So a two-column ad or headline in a 12-pica column would be 24½ pica wide, not 24. A three-column ad in the same paper would be 37½ pica wide, not 36. (3 × 12 + two halves = 37½, okay?) In fact we could only set type in widths divisible by one-half, because composing sticks and linecasting machines were made that way.

Computers, of course, have no such problem nor does the person doing paste-up, since the arithmetic comes out in whatever fractions are needed. Put another way, it was remarked in Chapter 14 that the use of the point system requires a certain amount of simple arithmetic. In the computer era, a good bit more is needed for those who plan and fit things together. Before deciding to use a certain story in a certain space, the news editor must determine what measure to use, and may have to have the copy reset if it doesn't come out the first time.

In the example we have been using—the newsroom of the Lexington Herald-Leader—news may be set in any of the following sizes: The narrowest is known as "9p1," meaning 9 pica plus one point, or 9½ pica. There is also 12p2, which approximates the "old" (eight-column) measure. The standard (six-column) measure, used about 95 percent of the time, is 13p10. Longer-than-standard lines include 17p (even) and 18p10. But there is still another measure, 12p6, which is substituted for the standard
measure when two columns are surrounded by a box. It all sounds complicated but it is very quickly learned.

For papers that do not have to a constant column width, the result of all this is often a wetter of column widths and a very complicated problem in getting everything to come out. For example, Figure 16.7 shows an inside page that required setting text and display type in ten different measures. Body type is set in six different measures: 4½ (“Temperatures”), 8 (“Deaths”), 8½ (“County Fires”), 9½ (“Weather”), 17½ (“They ‘Clean Up’”), and 20½ (weather map caption). Display type is set in all of these measures and, in addition, in 23½ (top left), 26½ (lower left), 27½ (“Other Deaths,” lower right), and 36½ (top right). (These figures are estimated pica ems—estimated from measures of the printed newspaper to the nearest half pica. The actual measures used, as in the example given above, are in picas and points.)

It should also be noted that increased sizes and amounts of leading (again, refer to Chapter 14) are used, especially in the widest columns, which is unquestionably good for legibility. And, to make it all come out, the white space between columns varies from about half a pica to a pica to a pica and a half.

It must also be said that despite all these complications in making up inside pages, it is not at all difficult to learn the system as it exists in a particular newsroom setting. And as full-page pagination replaces pasteup as the final step in pre-page processing, it will undoubtedly be simpler yet. At least the computer, not the makeup person, will be doing the computations.
MEKAP


Pada tahun-tahun 1920-an dan 1930-an, para pembaca akhbar tabloid di kawasan metropolitan sedar bahawa tajuk berita yang besar, jelas dan disertai dengan ilustrasi yang besar adalah melambangkan berita yang bersensasi. Setengah-setengah tabloid metropolitan masih lagi mengekalkan format sebegini walaupun isi berita yang disiarkan itu kurang bersensasi. Bagaimanapun, bentuk tulisan yang besar dan jelas tidaklah semata-mata terdapat dalam akhbar tabloid sahaja. Akhbar-akhbar yang bersaiz besar pun ada dan masih menggunakan teknik tulisan yang besar dan jelas seperti itu dalam cerita-cerita utamanya seperti berita gempa bumi dan kemalangan kapal terbang yang mengorbankan nyawa beratus-ratus orang.

Namun begitu, banyak akhbar yang masih mengekalkan bentuk konservatifnya dengan menggunakan tajuk berita yang sederhana besarnya, gambar yang secara relatifnya kecil dan cerita yang agak panjang yang bertai rapat. Bagaimanapun, bentuk format akhbar sebegini tidaklah menarik dalam mengenengahkan berita.

Secara keseluruhannya, bentuk dan gaya sesuatu akhbar itu adalah membayangkan pemiliknya dan para pekerja yang mengendalikan operasi akhbar tersebut. Suatu masa dahulu, pihak akhbar tidaklah menghiraukan sangat akan bentuk mekap dan formatnya. Akhbar ketika itu hanya memasukkan rekabentuk yang
disukai menurut pandangan akhbar itu sahaja tanpa memperhitung-
kan kehendak pembacanya. Walau bagaimanapun, keadaan seperti itu tidak lagi wujud sekarang.

Kebanyakan orang suratkhabar hari ini telah sedar (disebabkan adanya saingan t.v. dan hasil beberapa kajian) bahawa jika mereka tidak menyiarakan berita yang mudah dibaca, para pelanggannya sudah tentu akan membaca atau menonton media massa yang lain. Ini bertambah-tambah lagi disebabkan media visual semakin hari semakin berkembang. Satu kajian menunjukkan bahawa seseorang itu akan mengerdipkan matanya sebanyak 10 000 kali dalam sehari. Bagi pelajar dan pekerja pejabat pula, jumlahnya mencapai 15 000 kali. Jadi apabila seseorang itu pulang ke rumah dari tempat kerja, matanya tentu mengalami kelelahan sama ada disedarinya atau tidak. Dengan itu jika beliau tidak dibekali dengan suratkhabar yang mudah dibaca, dia tentu akan menonton televisyen dan tidak akan membaca suratkhabar.

Tugas editor mekap ialah untuk menghasilkan suratkhabar yang mudah dibaca. Dalam syarikat suratkhabar yang besar, biasanya jawatan editor mekap adalah tetap. Bagi setengah-setengah suratkhabar yang lebih besar pula, ada pemiliknya yang menggaji pengarah rekabentuk bagi menguruskan kerja mekap (sebagaimana yang terdapat dalam majalah). Dalam setengah-setengah suratkhabar pula, alat mekap elektronik sama seperti terminal peragaan video (VDT) ada digunakan. Bagaimanapun, bagi suratkhabar yang bersaiz sederhana, editor mekap itu biasanya terdiri daripada pengarang urusan dan pengarang berita. Biasanya tiap-tiap cerita yang dihantar ke bilik atur cetak akan dibaca terlebih dahulu oleh editor mekap ini ataupun dalam keadaan keadaan tertentu beliau dibekali dengan "jadual" cerita yang telah ditangani oleh berbagai-bagai pengarang dan dari bahagian kopi. Ke-

banyakan editor mekap juga ada menyimpan "jadual" cerita utama mereka sendiri dan di dalamnya dicatatkan butiran tentang saiz tajuk berita, rupa taip, dan juga anggaran panjang tiap-tiap cerita di samping gambar-gambar dan ilustrasi yang berkaitan dengan cerita berkenaan. Kadangkala setiap cerita utama itu akan disenaraikan oleh editor mekap dalam satu "jadual" khusus yang di dalamnya ditandakan peringatan berbunyi "untuk halaman depan", misalnya.

Pemilihan cerita bagi halaman depan dan halaman lain boleh


Secara tradisinya, cerita utama dalam suratkhabar diletakkan di bahagian sudut kanan sebelah atas dan sebahagian suratkhabar hari ini masih mengamalkan gaya ini. Ini kerana kebanyakan suratkhabar menggunakan tajuk berita besar yang mengisi lapan kolum yang merupakan tajuk berita standard dalam cerita utama pada hari berkenaan; dengan itu ada lojiknya meletakkan cerita di tempat tajuk berita itu berakhir. Bagaimanapun, dengan menggunakan tipografi moden, tajuk berita yang ‘sebesar lapan
kolum itu mungkin kurang digunakan dan setengah-setengah suratkhabar meletakkan cerita utamanya di bahagian sudut atas sebelah kiri halaman tersebut yang diharapkan dapat dilihat oleh pembaca dengan cepat. Kemudian barulah diletakkan sebuah cerita atau gambar di bahagian sudut atas sebelah kanan halaman tersebut, yang juga dianggap penting.

Perekabentuk Edmond Arnold telah mengemukakan panduan berikut sebagai asas yang patut diikuti oleh suratkhabar bagi membuat rekabentuk:

1. Tipografi (teknik percetakan) yang baik sepatutnya mengandungi kandungan berita yang tersusun dan kandungan patut menentukan bentuk susunan itu. Anda mesti memastikan betul-betul susunan yang hendak dibuat. Layout yang baik mestilah tersusun kandungannya – seperti berita belanjawan dan lain-lain.

2. Rekabentuk dalam suratkhabar patut memaparkan beberapa banyak cerita yang berbeza dalam ruangan yang minimum.


4. Layout tipografi yang baik mestilah dapat dilihat dengan jelas. Ia janganlah mengandungi mesaj.

Cerita yang menarik perhatian itu patut memaparkan tajuk berita yang padu atau gambar yang besar, atau mungkin cerita yang luar biasa yang diumutkan dalam "kekotak". Tetapi walau apa-apun bentuknya, cerita yang menarik itu mestilah dapat memusatkan perhatian pembaca agar dia terus ingin membaca halaman berkenaan dari ayat ke ayat. Dengan itu, cerita-berita yang menarik perhatian itu patut diletakkan di sudut kanan bahagian atas agar pembaca mudah mengesan cerita berkenaan.

Untuk merekbentuk halaman depan (untuk halaman sebelah dalam akan dibincangkan kemudian), selepas editor mekap melalatkan bahan-bahan yang sesuai merentasi bahagian atas halaman itu, ia kemudiannya akan terus membuat perancangan bagi bahagian tengah halaman berkenaan dan akhirnya akan melakukan perkara yang sama pada bahagian bawah halaman itu agar perhatian pembaca mudah tertumpu pada butiran yang dipaparkan.

Cara bagaimana bahan-bahan yang menarik perhatian itu dipaparkan dalam akhbar — termasuk butiran di atas halaman — adalah dipengaruhi juga oleh tempat letak nama suratkhabar. Jika nama suratkhabar itu terdiri daripada lapan kolum standard yang merentasi halaman, maka kedudukan bahan-bahan adalah terletak di bahagian atas halaman itu. Bagaimanapun, jika saiz nama suratkhabar itu boleh "diapung-apungkan" dari suatu kedudukan ke suatu kedudukan yang lain, maka ia boleh digunakan sebagai unsur peragaan asas di bahagian atas yang merangkumi satu pertiga halaman tersebut.

Editor mekap perlu juga menentukan keseimbangan bahan yang dipaparkan dalam halaman tersebut. Butiran di bahagian atas halaman tersebut janganlah sampai "mencelik" butiran di bahagian bawahnya. Unsur-unsur peragaan yang jitu perlu juga dibubuh di bahagian tengah dan bawah halaman tersebut. Banyak editor mekap cuba menghias bahagian sudut halaman dan juga di bahagian tengah halaman akhbarinya dengan membubuh unsur-unsur peragaan yang jitu. Unsur-unsur ini boleh jadi gambar, tajuk berita yang memanjang dan lain-lain. Sementara di bahagian bawah seluas satu pertiga daripada halaman itu mungkin dibubuh tajuk berita besar dan panjang atau lain-lain. (Jika tajuk berita besar dibubuh di sini, ia sepatutnyalah lebih kecil berbanding dengan tajuk cerita utama pada sesuatu hari itu). Setengah-setengah ahli tipografi
mencadangkan agar editor mekap meletakkan sekeping wang kertas seringgit yang dilintangkan pada halaman itu sebagai panduan bagi membentuk mekap. Dengan itu editor mekap itu akan mengetahui bahawa beliau telah membuat mekap yang sesuai jika sekiranya wang seringgit itu dapat menyentuh peragaan seperti tajuk berita atau gambar, tidak kira di mana beliau telah meletakkan wang itu. Ahli-ahli tipografi mengatakan bahawa saiz kawasan yang ringgit itu merupakan saiz yang diminati dan dikhendaki oleh para pembaca. Setengah-setengah pihak pula mencadangkan supaya tangan diletakkan sambil mengembangkan jari di tengah-tengah halaman tersebut agar tiap-tiap jari menyentuh suatu unit peragaan. Dengan itu diharapkan agar keseimbangan mekap halaman dapat dicapai.


35c. Kontras juga penting diambil kira semasa memilih tajuk berita yang sesuai. Semua tajuk berita dalam sesuatu halaman itu janganlah sama saiznya dan juga bentuknya. Saiznya semelok-eloknya hendaklah berbeza-beza. Dengan itu tajuk berita itu nanti bukan
sahaja dapat menggred nilai cerita berita itu tetapi kontras tajuk berita itu juga akan menyebabkan halaman itu menjadi lebih menarik untuk dibaca.

35d. Berita dalam halaman depan suratkhabar sepatutnya disusun mengikut bentuk blok yang mendatar kedudukannya. Penyelidikan yang dibuat mendapat bawah taip yang mendatar dalam halaman itu akan kelihatan berkumpul lebih padat berbanding dengan blok menegak. Para pembaca juga didapat lebih suka membaca cerita yang lebih ringkas. Beberapa kajian yang dibuat menunjukkan bahawa cerita yang selebar 15 inci yang dipaparkan mendatar adalah lebih menarik perhatian dan mudah dibaca berbanding dengan cerita selebar 15 inci yang dipaparkan menegak. Ini menunjukkan bahawa editor mekap mestilah berhati-hati ketika menangani cerita-cerita yang lebih panjang yang tentunya menghadapi "masalah" pembacaan. Jika cerita itu panjangnya melebihi 15 inci, editor mekap itu mestilah memastikan sama ada cerita itu akan disambungkan ke halaman dalam dari halaman depan. Walaupun pengendalian berita seumpama ini adalah berbeza antara sebuah akhbar dengan sebuah akhbar yang lain, tetapi panduan berikut bolehlah digunakan oleh editor mekap:


3. Elakkan menyambung cerita ke halaman lain setelah cuma satu atau dua perenggan cerita ditulis. Seboleh-bolehnya jumlah perenggan yang mencukupi hendaklah diletakkan di bawah tajuk berita untuk mengimbangkan
Squire Banker wants court to continue meeting monthly

Man, wife injured as travel van jack-knives

Astronauts, cosmonauts visit each other's capsules

Guitarist Chet Atkins to appear at RSCC Sept. 6

MPG Telephone Vote is Declared Illegal

Detailed Study Planned for Downtown Area

Action Set Later on 2 Subdivisions

Shore's Surplus

Astronauts, cosmonauts visit each other's capsules

Capt. Edwards becomes Blue Ridge, Ga., chief

Littleton named Kingston manager

Rajah 36-4. Ini adalah contoh tajuk berita bau nesan (tombstone). Ia sukar dibaca dan tidak menarik.
New postmaster

Jim Flowers appointed to Owingsville position

Installation of new officers

Commissioner to speak at annual C of C banquet

May Festival plans moving

10 floats entered

Rhonda's room

Band concert is set for 8 o'clock tonight

Science Fair tomorrow at high school

Happiness at learning

Aquatic Center in New 'No-Frills' Building Budget

County May Sue On Assessments

Paint Lie Costs Man $500 Fine

New Paper Collector

Theresa O'Brien Still Plays for Her Friends

Planning Board Stays in Silver Spring

U.S. Stance Involving Cuba: Soviet Battle Unit Must Go

Dayan Expected To Continue Meetings With PLO Backers

Senate Urges Nixon Pay For Estate Work

Man, 23, Charged In Death Of Girl

Delta Dragonflies Bring Concern Of Airborne Woolly Bear

Worst U.S. crash; 272 die at O’Hare

‘There was rain of fire falling’

‘It went up in flame, swish, just like napalm’

12 Dead And Scores Injured

Special Edition

Acting Safety Heads Are Named

saiz tajuk berita itu. Ini bertujuan untuk menghindari cerita itu tertumpu pada bahagian atas senata-mata.


JENIS MEKAP HALAMAN DEPAN


Sehubungan dengan mekap halaman depan, terdapat beberapa panduan yang boleh digunakan. Peraturan itu telah terbentuk sejak lama dahulu dan ia lebih merupakan satu tradisi dan bukan hanya satu peraturan. Panduannya adalah seperti berikut:

Mekap Seimbang. Seseorang editor mekap itu perlu mengimbangkan mekap sesuatu halaman dengan halaman yang lain dengan sebaik mungkin. Sebagai contoh, saiz dan bentuk tiap tajuk berita yang sama bentuknya akan digunakan bagi cerita dalam tiap-tiap halaman yang bercelah (mungkin di bahagian atas sahaja). Bagaimanapun, memanglah sukar untuk mengimbangkan bentuk
mekap suatu halaman dengan suatu halaman yang lain. Apabila perkara ini terjadi, maka sebahagian daripada teknik memaparkan tajuk berita dan peragalan terpasalah diketepikan kerana pada kebiasaannya cerita-cerita yang disiarkan itu tidaklah diatur menurut urutan kepentingannya masing-masing. Dengan itu sebarang usaha untuk mengatur kepentingan tiap-tiap cerita itu menurut urutan kepentingan sudah tentulah akan memesongkan nilai berita tersebut.

Konteras dan Seimbang. Gaya konteras dan seimbang sering disebut "keseimbangan tak formal". Editor mekap akan meneliti keseimbangan mekap dan bukan simetri mekap. Tujuan utamanya ialah untuk mengimbangkan titik fokus dalam halaman tersebut agar sesuatu bahagian dalam halaman itu tidak menampakkan ciri kontras dengan bahagian yang lain di halaman tersebut. Imbangan sebegini selalu dibuat untuk menangani mekap menegak. Dengan cara ini, editor mekap akan bebas untuk menggunakan semua konsep rekabentuk fungsional bagi mencantikkan lagi halaman depan akhbarannya.


Banyak gaya mekap yang lain telah dicuba dari semasa ke semasa, tetapi bentuk mekap yang biasa digunakan hari ini ternyata mengandungi unsur-unsur kontras dan keseimbangan yang bersesuaian dengan konsep fungsional akhbar moden.

Tiap-tiap editor mekap yang bagus akan merangka dahulu mekapnya dalam bentuk dami iaitu setelah beliau mengetahui jumlah cerita yang ada pada sesuatu hari itu. Walaupun perancangan penting dibuat untuk mekap, tetapi jumlah berita pada hari itulah yang akan menentukan bentuk dan wajah halaman depan sesuah
akhhbar. Setengah-setengah penyelidik pernah mencadangkan agar halaman depan akhbar dijadikan halaman ringkasan berita (atau indeks) — yakni halaman yang menyiarkan ringkasan seluruh berita pada sesuatu hari itu. Bagaimanapun, di bewah ini diberikan beberapa panduan bagi membuat mekap halaman depan:

35g. 1. Jangan mulakan membuat mekap (merekabentuk) untuk satu halaman dan memasukkan sebanyak-banyak berita di dalamnya. Ini akan merosakkan nilai berita dan tujuan utama mekap — yakni menggred berita.

2. Bagi membuat mekap mengikut cara moden, letakkan cerita atau bahan yang paling mustahak di bahagian kiri sebelah atas halaman depan, iaitu pada tempat yang dapat dilihat dengan jelas oleh pembaca.


5. Letakkan sekurang-kurangnya satu tajuk berita yang jitu pada tiap-tiap suku halaman depan dan juga di bahagian tengahnya.


7. Letakkan gambar yang besar di bahagian atas halaman depan, juga di bahagian bawah. Pastikan gambar yang di atas itu lebih "hebat".


9. Apungkan nama suratkhabar itu untuk mendapatkan beberapa gaya mekap; tetapi cubalah letakkan nama suratkhabar itu di bahagian atas iaitu di kawasan satu periga halaman itu.
10. Jangan buah gambar yang subjeknya memandang "ke arah" halaman.
12. Letak cerita-cerita yang ada perkaitan antara satu sama lain dalam halaman yang sama.
13. Pelbagai saiz taip huruf dan lebar sesebuah cerita.
15. Gunakan berbagaibagai saiz tajuk berita untuk mendapatkan kontras pada halaman berkenaan.


Tetapi kemeleketan ekonomi dalam tahun 1970-an telah menyebabkan banyak akhbar menerbitkan format enam kolum dan kertas yang berukuran lebih kecil iaitu kira-kira 13.5 inci × 12 inci. Prosedur mekap yang sama seperti di atas masih diamalkan oleh akhbar jenis ini yang ternyata lebih kecil saiznya.

**JENIS MEKAP HALAMAN DALAM**

Tidak sebagaimana halaman depan, halaman dalam biasanya dimuatkan dengan berbagaibagai iklan. Ini sudah tentu menyebabkan editor mekap menghadapi kesukaran bagi membuat rekabetuk halamannya.

Biasanya jabatan pengiklanan akan memberi dami halaman yang mengandungi iklan kepada editor mekap. Dengan berpanduan dami ini, beliau akan menguntukkan beberapa ruang
dalam halaman dalam untuk mengisi bahan lidah pengarang. Setengah-setengah akhbar pula akan mengantukkan beberapa halaman sahaja untuk tujuan pengiklanan. Bagi akhbar yang lain pula, kadang-kadang ia tidak meletakkan iklan dalam halaman depan bagi tiap-tiap bahagian akhbar tersebut ataupun dalam setengah-setengah bahagian akhbar itu.


Secara umum, iklan yang terbaik adalah iklan yang diletakkan di sebelah kanan kerana ruangan di sebelah kiri boleh digunakan untuk mengisi bahan lidah pengarang. Lagipun iklan yang diletakkan di sebelah kanan biasanya akan mengundurkan sedikit ruangan kosong selebar tiga atau empat inci di atasnya bagi mengisi bahan lidah pengarang.

Sebahagian daripada layout halaman dalam yang menunjukkan tempat iklan diletakkan ada diberikan dalam halaman 470 dan 471.

Untuk membuat makap halaman dalam, panduan di bawah ini adalah bermanfaat bagi editor makap:

1. Letakkan tajuk berita (dalam beberapa kolum) yang “hebat” atau gambar yang agak besar di bahagian atas sebelah kiri halaman itu yang mudah dilihat.
2. Letakkan tajuk berita di dalam banyak kolum dan tajuk berita di dalam satu kolum dengan teratur di dalam halaman tersebut.
3. Hadkan kuantiti penggunaan tajuk berita besar dalam halaman dalam. Jika satu tajuk berita besar diletakkan dalam sesuatu halaman, jangan letakkan tajuk berita besar yang lain berdekatan dengannya.
5. Jika boleh masukkan gambar, kartun, carta, peta atau
Increase in LG&E rates averages $2.03 a month

Study will ask increased funds for law schools

Panel approves consumer bill allowing co-ops

Boiling Green to weigh transfers

Police arrest 4, confiscate heroin

Two killed in shooting; one hurt

Teen arrested for文体 says, "Stop the war on drugs!"

Eastern Kentucky TV programs

Kathryn Kuhlman Miracle Services

First one ever seen live in Louisville

midwave

Rajah 35-8. Walau pun rupa taip taufik bertia yang berlainan cair dan bentuk digunakan, tetapi taufik bertia batu nisan (tombstone) seperti dalam ilustrasi di atas akan menyebabkan peragaan bertia menjadi kurang menarik.

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grafik lain dalam tiap-tiap halaman kecuali halaman yang mengandungi iklan yang besar saiznya.


7. Jika boleh buat tajuk berita selebar yang mungkin agar meliputi seluruh cerita berkenaan.

8. Jangan buat tajuk berita di bahagian atas sesuatu iklan. Pastikan dahulu agar ada ruangan kosong sebesar satu atau dua inci yang memisahkan tajuk berita dengan sesuatu iklan.

9. Gunakan saiz taip tajuk berita yang berbagaibagai bagi menampakkan kontras pada halaman tersebut.


Untuk mendapatkan kekesanan bagi teknik poster ini, gambar dan cerita yang baik mestilah dipereleh terlebih dahulu. Oleh kerana dalam keadaan-keadaan tertentu terdapat kesukaran untuk mendapatkan gambar dan cerita yang baik, maka satu lagi format untuk akhbar tabloid telah dicipta iaitu disebut mekap “padat”. Walaupun istilah ini belum diterima umum, tetapi gaya mekap padat
ini telah banyak digunakan. Teknik membuat mekap padat ini sama juga dengan teknik membuat mekap dalam akhbar bersaiz penuh – cuma cerita, gambar dan tajuk beritanya sahaja yang lebih kecil saiznya.

Pada umumnya, teknik untuk membuat mekap bagi akhbar bersaiz penuh boleh juga digunakan dalam akhbar tabloid. Bagaimanapun, perhatian yang lebih hendaklah diberikan agar halaman tabloid ini tidak terlalu sesak dengan tulisan dan tajuk berita yang besar-besarn. Sedapat boleh, cerita hendaklah dipaparkan melintang dan kurang dipaparkan menegak (kecuali cerita yang mempunyai tajuk berita satu kolum dan gambar menegak).

Banyak akhbar tabloid yang tidak menyiarkan ruangan iklan untuk beberapa halaman yang awal bagi membolehkan jabatan berita menyediakan halaman berita yang menarik pada ruangan tersebut. Begitu juga akhbar tabloid tidak akan menyiarkan iklan untuk beberapa halaman “keluaran khasnya” bagi membolehkan peristiwa-peristiwa yang lebih dramatis dipaparkan.

Untuk membuat mekap halaman tabloid yang tidak mengandungi iklan, prinsip membuat mekap bagi akhbar bersaiz penuh seperti yang telah dihuraikan sebelum ini bolehlah diikuti.

LATIHAN

1. Daripada beberapa suratkhabar yang anda ada, potong dan tampilkan contoh-contoh berikut ke dalam lembaran kertas:

   A. Tajuk berita batu nisan (tombstone).
   B. Nama suratkhabar (flag) yang dipusingkan.
   C. Contoh efektif untuk "memendekkan" cerita yang panjang.
   D. Contoh efektif untuk meletakkan beberapa cerita yang ada kaitan antara satu sama lain dalam satu halaman.


Women may face draft registration

Byrne holding school summit

Latest markets

Walkout angering prisoners

Women's Take to the sidewalk

Soviets down Carter speech

Canteen exec is indicted

Bonuses to integration

Fuel choice: adapt or die

Byrne holding school summit

School disgraces: editorial on P. 46

Laotians cloak their socialism with US T-shirts

Despite Vietnamese influence, Laotians try to go its own way

'Poor man's coal' — lignite — attracting new Gulf coast interest as fuel alternative

By Peggy E. Le Moyne

The Southeastern Louisiana University

'Poor man’s coal' — lignite — is attracting new Gulf Coast interest as a fuel alternative. It is a new and partially developed lignite deposit in the Atchafalaya Basin that can be used to produce electricity.

Lignite is a combustible, coal-like substance that is formed from plant materials. It is a type of coal that is lower in rank than bituminous coal and is generally low in heat content. Lignite is commonly found in geological formations and can be extracted through strip mining or conventional underground mining methods.

In the past, lignite has been used as a fuel source in power generation, but its application is limited due to its lower heat content compared to other coal types. However, recent advancements in technology have made it possible to extract and process lignite more efficiently, resulting in increased interest in its use as an alternative fuel source.

The Atchafalaya Basin is a large coastal plain located along the Gulf Coast of the United States. It is renowned for its rich biodiversity and is home to numerous waterways and wetlands. The deposit of lignite in the Atchafalaya Basin has the potential to become a significant energy source for the region, providing a reliable and affordable alternative to traditional fossil fuels.

The Southeastern Louisiana University, located in Thibodaux, Louisiana, has been at the forefront of research and development in this area. The university has actively engaged in collaborations with local industries to explore the potential of lignite as a fuel source. These efforts have not only contributed to the scientific understanding of lignite but have also paved the way for potential economic opportunities in the region.

The university has conducted extensive studies on the properties and characteristics of lignite, focusing on its potential applications in power generation. These studies have highlighted the benefits of using lignite as a fuel source, including its relatively low environmental impact compared to other fossil fuels. Furthermore, the university has developed advanced technologies to enhance the efficiency and environmental sustainability of lignite's use in power generation.

The interest in lignite as an alternative fuel source is not limited to the Atchafalaya Basin. Across the Gulf Coast region, there is increasing awareness of the potential benefits of using lignite. This interest is driven by concerns over the sustainability of current energy sources and the need for alternative and more environmentally friendly solutions.

The Southeastern Louisiana University's ongoing research and development efforts are expected to play a significant role in advancing the use of lignite as a fuel source. The university's work is not only aimed at understanding the properties and characteristics of lignite but also at developing innovative technologies and methods to optimize its use in power generation. This research is anticipated to contribute to the region's transition towards a more sustainable and diversified energy landscape.


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cerita itu dalam halaman tersebut. Di bawah adalah senarai cerita berkenaan:

A. Washington, D.C. — Jumlah keluarga yang diketahui oleh wanita telah bertambah 32% sejak sepuluh tahun lalu. 12 inci.

B. Karachi, Pakistan — Sebuah kapal terbang Boeing 707 milik Pakistan Airlines yang membawa 157 penumpang telah terhempas di Arab Saudi semasa penerbangan dari Nigeria ke Karachi. Semua penumpang terbunuh. 5 inci.

C. San Francisco — Gempa bumi yang berkurang 5.2 pada skala Richter telah menggegarkkan kawasan San Francisco hari ini. Tiada kematian jiwa berlaku, tetapi kerosakan harta benda agak besar. 12 inci.


E. New York — Bomba Bandaraya bersetuju untuk melancarkan mogok. Ia menyeru semua kesatuan lain agar jangan bekerja selama sehari sebagai menyokong tuntutan kenaikan gaji ahli bomba. 10 inci.

F. Chicago — Para pencuri telah berjaya melarihkan wang dan barang berharga yang bernilai kira-kira $1 juta dari sebuah bank besar pada hujung minggu, demikian menurut laporan polis. Ini merupakan rompakan terbesar dalam sejarah bandaraya, kata polis. 4 inci.

G. Atlanta — Pakar alergi mengatakan bahawa "jogger" tidak sepatsutnya berlari sendiri-sendiri kerana mereka yang sering berlari sendirian memang mudah terkena bahaya. 6 inci.

H. Sidest, La. — Dua saudara perempuan yang kecewa kerana itu mereka enggan memberi sekeping lagi roti untuk makan malam telah mencuba membunuh ibu bapa mereka dengan membakar trailer keluarga. Menurut polis tindakan itu hampir hampir berjaya. 5 inci.

I. Honolulu — Hujan lebat dan angin puting beliung yang melanda Kepulauan Hawai selama tiga hari minggu lalu telah menyebabkan kerosakan harta benda bernilai $13 juta. 4 inci.

J. Washington — 'Surgeon General' Amerika Syarikat mengatakan bahawa barah paru-paru, sakit jantung, strok dan penyakit lain yang berkaitan dengannya sedang menular di kalangan wanita sepanjang umur di Amerika Syarikat yang menghisap rokok. 11 inci.

LATIHAN UMUM MENANGANI TAUK BERITA DAN MEKAP

Di halaman berikut terdapat dua latihan umum tentang penyuntingan meliputi pemilihan dan penulisan tajuk berita dan
membuat mekap. Tiap-tiap latihan mengandungi cerita dan gambar yang mencukupi untuk mekap halaman depan. Panduan menangani cerita dalam tiap-tiap latihan itu adalah seperti berikut:


2. Tulis semua tajuk beritanya.

3. Buat suatu dami halaman depan berpandukan tajuk berita yang telah anda tulis. Dami bersaiz halaman akhbar dalam kolum dua-inci (atau lebar saiz kolum lain yang digunakan oleh suratkhabar) biasanya boleh didapati di dalam suratkhabar atau ia boleh juga dibuat dengan menggunakan kertas art besar yang boleh dibeli di kedai buku. (Jika dibenarkan oleh pengajar, kertas tulis biasa berukuran 8½" × 11" boleh digunakan). Halaman itu hendaklah dihiasai seperti berikut:

   A. Kepikan nama suratkhabar daripada sebuah suratkhabar dan tampilkan di tempat yang sesuai di atas dami. (Para pelajar boleh juga merekabentuk nama suratkhabar mereka sendiri)

   B. Tentukan tempat yang bersesuaian di atas halaman tersebut bagi meletak tiap-tiap cerita dan gambar agar bersesuaian kedudukannya menurut kepentingan pembaca. Sebelum dami halaman depan yang sebenar siap, anda bolehlah membagi-bagi bentuk susunan cerita tersebut agar ia boleh diletakkan di tempat yang sebaik mungkin. Ini boleh anda lakukan dengan memotong tajuk-tajuk berita itu sebagai amana yang terdapat dalam jadual tajuk berita latihan ini dan meletakkannya di atas halaman dami dalam berbagai-bagai kedudukan agar dapat memberikan
gambaran tentang kedudukan tajuk-tajuk berita itu di atas halaman.

C. Setelah kedudukan cerita itu dikenal pasti, cetak tajuk berita itu (yang telah anda tulis) di atas dami dan di dalam ruang yang anda telah untukkan bagi tajuk berita itu. (Pastikan agar ada ruang yang mencukupi bagi meletak tajuk-tajuk berita itu di atas dami. Ini boleh dilakukan dengan mengukur saiz taip dalam jadual tajuk berita dan kemudian besarkan saiznya menjadi dua atau tiga kali, yakni bergantung pada jumlah baris ayat dalam tajuk berita anda. Tinggalkan ruang kecil sekurang-kurangnya ¼ inci di antara baris ayat dan juga 8½ inci di bahagian atas dan bawah tajuk berita itu). Untuk latihan ini, saiz dan gaya huruf yang bercetak/bertulis tangan itu sepatutnya serupa dengan saiz dan gaya huruf yang terdapat dalam jadual tajuk berita yang terdapat dalam latihan ini.

D. Dalam kolum atau kolom-kolum di bawah, tiap-tiap kepala tajuk berita (bentuk saiz yang akan digunakan bagi tiap-tiap tajuk berita yang akan dicetak), sila ukur dan tandakan jumlah ruang yang perlu bagi cerita itu. Jika sekiranya cerita itu bersambung ke halaman lain, tandakan jumlah panjang bahagian yang akan disambung itu pada bahagian akhir cerita pada halaman satu (contoh, “5 inci disambung”). Di dalam ruang kolum yang dikhaskan untuk cerita itu, tulislah catatan “panduan” (guideline) cerita berkenaan.

JADUAL TAJUK BERITA

Catatan: Jadual di bawah memberikan panduan kepada pengajar dan juga pelajar untuk menulis saiz kepada tajuk berita dan juga gaya tajuk berita. Ia juga cukup sesuai bagi pengajar untuk menetapkan penggunaan satu gaya tajuk berita sahaja jika itulah yang sesuai. Bagi para pelajar pula, jadual ini boleh digunakan sebagai panduan untuk membuat berbagai-bagai kombinasi tajuk berita seperti Kicker (tajuk berita pendek) terbalik.

Catatan: Tajuk berita pendek (Kicker) boleh juga digunakan bagi membuat tajuk berita banyak kolum. Tetapi saiz taipnya
### Direkabentuk untuk Halaman Enam Kolum

<table>
<thead>
<tr>
<th>Jumlah Kepala Tajuk Berita</th>
<th>Contoh Huruf dan keterangan Kepala Tajuk Berita</th>
<th>Saiz Taip</th>
<th>Kiraan Maksimum Baris Sebaris Ayat Dalam Satu Kolum 2(\frac{3}{4}) inci Lebar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Merentang halaman — satu baris. Taip roman, huruf besar dan kecil. Enam, tujuh, atau lapan kolum lebar.</td>
<td>96</td>
<td>4 unit</td>
</tr>
<tr>
<td>1a</td>
<td>Merentang halaman — satu baris. Taip roman, huruf besar dan kecil. Lima, enam, tujuh atau lapan kolum. Boleh juga dibuat dua baris.</td>
<td>84</td>
<td>4 (\frac{1}{2}) unit</td>
</tr>
<tr>
<td>1b</td>
<td>Merentang halaman — satu baris. Taip roman, huruf besar dan kecil. Lima, enam, tujuh atau lapan kolum. Boleh juga dibuat dua baris.</td>
<td>72</td>
<td>5 (\frac{1}{2}) unit</td>
</tr>
<tr>
<td>Jumlah Kepala Tajuk Berita</td>
<td>Contoh Huruf dan keterangan Kepala Tajuk Berita</td>
<td>Satu Taip</td>
<td>Kiras Maksimum Bagi Sebaris Ayat Dalam Satu Kolum 2½ inci Lebar</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------------------------</td>
<td>-----------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>2</td>
<td>Merentang halaman — satu baris. Taip roman, huruf besar dan kecil. Lima, enam, tujuh atau lapan kolum. Boleh juga dibuat dua baris.</td>
<td>60</td>
<td>6 ½ unit</td>
</tr>
<tr>
<td>2a</td>
<td>Merentang halaman — satu baris. Taip italik, huruf besar dan kecil. Lima, enam, tujuh atau lapan kolum.</td>
<td>60</td>
<td>7 ½ unit</td>
</tr>
<tr>
<td>3</td>
<td>Tajuk berita dua kolum, tiga baris. Taip roman, huruf besar dan kecil.</td>
<td>48</td>
<td>8 unit</td>
</tr>
<tr>
<td>3a</td>
<td>Tajuk berita dua kolum, dua baris. Taip italik, huruf besar dan kecil.</td>
<td>48</td>
<td>9 unit</td>
</tr>
<tr>
<td>4</td>
<td>Tajuk berita dua kolum, dua baris. Taip roman, huruf besar dan kecil.</td>
<td>48</td>
<td>8 unit</td>
</tr>
<tr>
<td>Jumlah Kepala Tajuk Berita</td>
<td>Contoh Huruf dan keterangan Kepala Tajuk Berita</td>
<td>Satz Taip</td>
<td>Kiraan Maksimum Bagi Sebaris Ayat Dalam Satu Kolum 2 3/4 inci Lebar</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------------------------------</td>
<td>----------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>4a</td>
<td>Berita dua kolumn, dua baris. Taip italik, huruf besar dan kecil.</td>
<td>48</td>
<td>9 unit</td>
</tr>
<tr>
<td>5b</td>
<td>Tajuk berita satu kolumn, tiga baris. Taip roman, huruf besar dan kecil.</td>
<td>36</td>
<td>9 1/2 unit</td>
</tr>
<tr>
<td>5a</td>
<td>Tajuk berita dua kolumn, dua baris. Taip roman, huruf besar dan kecil.</td>
<td>36</td>
<td>9 1/2 unit</td>
</tr>
<tr>
<td>5</td>
<td>Tajuk berita tiga kolumn, satu baris. Taip roman, huruf besar dan kecil.</td>
<td>36</td>
<td>9 1/4 unit</td>
</tr>
<tr>
<td>6</td>
<td>Tajuk berita dua kolumn, dua baris. Taip roman, huruf besar dan kecil.</td>
<td>30</td>
<td>11 1/5 unit</td>
</tr>
<tr>
<td>6a</td>
<td>Tajuk berita satu kolumn, tiga baris. Taip roman, huruf besar dan kecil.</td>
<td>30</td>
<td>11 1/5 unit</td>
</tr>
<tr>
<td>Junlah Kepala Tajuk Berita</td>
<td>Contoh Huruf dan keterangan Kepala Tajuk Berita</td>
<td>Saiz Taip</td>
<td>Kirana Maksimum Bagi Sebaris Ayat Dalam Satu Kolum 2 1/4 inci Lebar</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------------------------------</td>
<td>-----------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>7</td>
<td>Tajuk berta dua kolum, dua baris. Taip roman, huruf besar dan kecil.</td>
<td>24</td>
<td>13 1/4 unit</td>
</tr>
<tr>
<td>7a</td>
<td>Tajuk berita satu kolum, dua baris. Taip roman, huruf besar dan kecil. Boleh juga dibuat tiga baris.</td>
<td>24</td>
<td>13 1/2 unit</td>
</tr>
<tr>
<td>7b</td>
<td>Tajuk berita satu kolum, dua baris. Taip italik, huruf besar dan kecil. Boleh juga dibuat tiga baris.</td>
<td>24</td>
<td>14 1/2 unit</td>
</tr>
<tr>
<td>8</td>
<td>Tajuk berta satu kolum, dua baris. Taip roman, huruf besar dan kecil. Boleh juga dibuat tiga baris.</td>
<td>18</td>
<td>18 unit</td>
</tr>
<tr>
<td>8a</td>
<td>Tajuk berita satu kolum, dua baris. Taip italik, huruf besar dan kecil. Boleh juga dibuat tiga baris.</td>
<td>18</td>
<td>19 unit</td>
</tr>
<tr>
<td>9</td>
<td>Satu kolum dan baris. Taip roman, huruf besar dan kecil. Boleh juga dibuat tiga baris.</td>
<td>14</td>
<td>23 unit</td>
</tr>
<tr>
<td>Junlah Kepala Tajuk Berita</td>
<td>Contoh Huruf dan keterangan Kepala Tajuk Berita</td>
<td>Saiz Taip</td>
<td>Kiraan Maksimum Bagi Sebaris Ayat Dalam Satu Kolum 2¼ inci Lebar</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-----------------------------------------------</td>
<td>----------</td>
<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td>9a</td>
<td>Tajuk berita satu kolum, dua baris. Taip italik, huruf besar dan kecil. Boleh juga dibuat tiga baris.</td>
<td>14</td>
<td>24 unit</td>
</tr>
</tbody>
</table>

sepatutnya adalah kira-kira setengah daripada saiz tajuk berita utama dan melebihi setengah daripada kelebaran tajuk berita itu. Jika *kicker* digunakan, unit kiraan pada tajuk berita itu hendaklah dikuurangakan satu agar terdapat sedikit ruang kosong di sekeliling kepala tajuk berita itu bagi memperlihatkan bentuk yang lebih menarik.

**LATIHAN**


Cerita-cerita yang disenaraikan di bawah ini telah dipilih untuk digunakan bagi halaman depan bagi satu edisi. (Bukan semua cerita boleh digunakan). Senarai ini disusun menurut bab, nombor latihan dan nombor halaman. Suatu panduan disertakan bagi setiap cerita. Begitu juga panjang sesuatu cerita itu ada juga disenaraikan:

<table>
<thead>
<tr>
<th>Bab dan Nombor Latihan</th>
<th>Nombor Halaman</th>
<th>Panduan</th>
<th>Panjang dalam Inci Kolum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bab 20, Latihan 4D</td>
<td>270</td>
<td>Hujan Ribut</td>
<td>17</td>
</tr>
<tr>
<td>Bab 91, Latihan 5</td>
<td>231</td>
<td>Keterangan Michael</td>
<td>12</td>
</tr>
<tr>
<td>Bab 91, Latihan 7</td>
<td>151</td>
<td>Kemapangan keretapi</td>
<td>25</td>
</tr>
</tbody>
</table>

348
Jika gambar hendak dimasukkan bagi cerita-cerita di atas, sila gunakan petunjuk berikut:

1. Dua kolum, 4 inci, Lelaki dengan chip coklat
2. Empat kolum, 6 inci, Hujan ribut
3. Tiga kolum, 5 inci, Hujan ribut
4. Dua kolum, 7 inci, Hujan ribut
5. Tiga kolum, 5 inci, Kemaianan kereta-trak
6. Tiga kolum, 6 inci, Kemaianan kapal terbang
7. Satu kolum, 3 inci, Keterangan Michael
8. Satu kolum, 5 inci, Maxwell
9. Satu kolum, 3 inci, Mangsa tembak-menembak di mahkamah
10. Satu kolum, 3 inci, Pemilik sekolah memandu

Arahan. Nyatakan tempat gambar diletakkan di atas dami dengan menghitamkan ruangan untuk tiap-tiap gambar tersebut atau melukiskan tanda X di kawasan gambar itu akan diletakkan. Pastikan agar kawasan yang bertanda itu benar-benar sesuai untuk gambar.

Catatan. Memang mustahil untuk memaparkan semua cerita di atas dan gambarinya sekali di dalam satu halaman. Dengan itu cerita atau gambar yang tidak penting hendaklah dibuang.


<table>
<thead>
<tr>
<th>Bab dan Nombor</th>
<th>Nombor Halaman</th>
<th>Panduan</th>
<th>Panjang dalam Inci Kolum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bab 10, Latihan 5B</td>
<td>168</td>
<td>Hovercrat</td>
<td>4</td>
</tr>
<tr>
<td>Bab 17, Latihan 5</td>
<td>241</td>
<td>Persidangan Undang-undang</td>
<td>8</td>
</tr>
</tbody>
</table>

349
<table>
<thead>
<tr>
<th>Bab</th>
<th>Latihan</th>
<th>Hikmah Mula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bab 22, Latihan 6</td>
<td>301</td>
<td>Perbincaran Villalobo</td>
</tr>
<tr>
<td>Bab 24, Latihan 3G</td>
<td>336</td>
<td>Pelawat Mesir</td>
</tr>
<tr>
<td>Bab 16, Latihan 12</td>
<td>233</td>
<td>Temuraham Adams</td>
</tr>
<tr>
<td>Bab 3, Latihan 5</td>
<td>323</td>
<td>Terbitan bon</td>
</tr>
<tr>
<td>Bab 8, Latihan 9B</td>
<td>127</td>
<td>Ucapan Sneed</td>
</tr>
<tr>
<td>Bab 18, Latihan 4A</td>
<td>253</td>
<td>Hakim Thompson</td>
</tr>
<tr>
<td>Bab 6, Latihan 6L</td>
<td>100</td>
<td>Hadiah Bradshear</td>
</tr>
<tr>
<td>Bab 19, Latihan 2G</td>
<td>262</td>
<td>Kemanangan kereta kuda</td>
</tr>
<tr>
<td>Bab 25, Latihan 4</td>
<td>351</td>
<td>Lembaga sekolah</td>
</tr>
<tr>
<td>Bab 24, Latihan 3D</td>
<td>355</td>
<td>Jackson berhenti</td>
</tr>
<tr>
<td>Bab 20, Latihan 4E</td>
<td>272</td>
<td>Ribut salji</td>
</tr>
<tr>
<td>Bab 19, Latihan 2E</td>
<td>261</td>
<td>Kemanangan motosikal</td>
</tr>
<tr>
<td>Bab 21, Latihan 4H</td>
<td>284</td>
<td>Rompakan Gino</td>
</tr>
<tr>
<td>Bab 23, Latihan 6</td>
<td>324</td>
<td>Undang-undang bier</td>
</tr>
</tbody>
</table>

Jika gambar hendak dimasukkan bagi cerita-cerita di atas, sila gunakan petunjuk berikut:

1. Dua kolum, 5 inci, Hovercraft
2. Tiga kolum 6 inci, Villalobo selepas perbicaraan
3. Tiga kolum, 5 inci, Pelawat Mesir
4. Lima kolum, 6 inci, Ribut salji
5. Dua kolum, 5 inci, Rompakan Gino
6. Empat kolum, 6 inci, Rompakan Gino
7. Tiga kolum, 5 inci, Kemanangan kereta kuda
8. Satu kolum, 3 inci, Thompson
9. Satu kolum, 3 inci, Sneed
10. Tiga kolum, 5 inci, Kemanangan motosikal
Rewriting often can turn a poorly written news story into an acceptable one. Little can be done to change the subject matter of a cliché photo, such as tree plantings, ribbon cuttings, proclamation signings and the passing of checks, certificates or awards from one person to another. Yet many of these talk situations are used simply because of the tradition that “chicken dinner” stuff must be photographed.

It would be a rare occasion when a city editor would permit his reporters to share their time with sports, society, Sunday supplement or with the advertising department. Yet, that is what happens on some papers with a small staff of photographers.

One consequence is that often good local news and feature stories miss the additional information that accompanying pictures could provide. Another is that too often mediocre, space-wasting pictures from the wire services or syndicates get more attention than they deserve.

A picture editor is almost as essential to a newspaper as a city editor. Some executive should be responsible for assigning photographers to news and feature events. Someone in authority should insist that most pictures, including those from news agencies, be edited and that cutlines be intelligently written.

If it is a good picture, it should get a good play, just as a top story gets a big headline. If pictures are a vital part of the story, editors should be willing to cut back on words, if necessary, to provide space for pictures. Some events can be told better in words than in pictures. Conversely, other events are essentially graphic and need little or no text to get the message across.
Pictures can "dress up" a page. But if their only purpose is to break up the type, they are poorly used. The large number of pictures used—even on front pages—without an accompanying story suggests that the pictures are being used for their graphic value rather than for their story-telling value. Ideally, the pictures should be a marriage with stories.

Still pictures, even action shots, may not be able to compete with television but still photography—the print media's tool—can add color to words and can capture moods. Originality starts with the picture. Its values are interest, composition, and quality of reproduction.

A small poor-quality picture should be rejected because the flaws will be magnified in the enlargement. Facsimile prints may be retouched but the quality is seldom as good as pictures made from glossy prints. Generally, pictures reproduce better if they are reduced rather than enlarged.

**Reproduction Processes**

1. Papier-maché mat. A mat is an impression made from a screened halftone upon a cardboard-weight paper. It is cast into a type-high metal block and placed in a form in letterpress printing. In offset, a print from which the mat was made is pasted on the page layout. A mat cast cannot be cropped, enlarged or reduced. Its shape, however, can be altered by sawing the cast.

2. Boilerplate. This is a thin metal plate made from a screened halftone and attached to a metal or wood base for letterpress printing. Boilerplate cannot be edited.

3. Glossy or photographic print. The picture is transferred through a screen to a plate which is then engraved to produce a halftone. The plate is mounted on a patent base for letterpress printing. In offset, the glossy is rephotographed and the negative stripped on the negative of the page layout.

4. Plastic plate or photoelectric engraver. A lathelike machine contains two cylinders. Copy is attached to one cylinder and as the cylinder rotates it is scanned by an optical device. A plastic sheet is mounted on the second cylinder. An engraving stylus, activated by the optical unit, cuts or burns a depression on the plate. The plate is then mounted on a patent base for letterpress printing.

**Direct Transmission**

AP's Wirephoto and UPI's Telephoto pictures are transmitted over a leased telephone wire from one bureau to another or directly to newspapers. The transmitter consists of a revolving drum on which a picture is placed. A light focused on the print is reflected into a photoelectric cell and converted into electrical impulses and transmitted over a telephone line. The re-
ceiver unit also contains a drum on which heat-sensitive paper is attached. As the drum revolves the paper is exposed to a beam, then proceeds to a processor to produce wet positive prints. Portable units enable a photographer to send pictures from any place where there is a telephone outlet.

This process has been widely used by the wire services to deliver black and white still pictures to newspapers and broadcast stations. Reproduction of the original copy is made on tissue-thin paper by an electrolytic process. Charges of electrical energy are recorded on paper, made visible by a metallic toner. Pictures emerge in a continuous roll and are then cut and handled in the same manner as glossies. Facsimile prints have poor definition and frequently show scan lines. Because they fade or turn yellow when stored, they lack archival quality.

Unifax II. This method, developed for UPI, uses an improved electrostatic process (similar to that in a copier machine), and produces glossy prints rather than facsimile prints. A specially treated paper gives sharp definitions and a range of 32 to 64 gray tones. The receiving unit delivers 8-by-10 pictures, sheared and stacked.

AP Laserphoto. Here, a helium-neon laser beam scans a picture at the transmitter. The reflected laser light is converted into electrical signals for transmission over telephone lines. A newsroom receiver picks up the signals and uses them to modulate a laser beam which, in turn, exposes a sensitive dry silver paper to form an image on glossy paper. The paper is then cut, heat processed and stacked (Figure 12-1).

Figure 12-1. AP Laserphoto receiving unit. [Photo courtesy of Boulder (Colo.) Daily Camera.]
Since Laserphoto is a dry process, no processing chemicals are required, continuous tone is maintained and scan lines are eliminated.

**Digital Signals**

Pictures, like words, can be placed in a computer. The editor then returns the picture to a VDT screen to be sized and edited by keyboard operation. Or, the editor may superimpose a rectangle of arbitrary size and shape on the display. When he has specified the portion of the picture to be retained, he commands the computer to scale the cropped picture to any specified size.

The key to this process is digitizing, or the conversion of gray levels to a binary code, the language of the computer. Text matter is digitized by keyboarding, each letter or character being represented by a binary code, or number combination. A two-dimensional image consists of small unit areas of constant brightness or picture elements known as pixels. In transforming the picture to numbers the dark and light values of each pixel are measured and assigned a numeric value. For color prints, the pixels define color tones which similarly are represented by a binary code.

Output from the computer reverses the process. The binary code in the computer is converted from digital to analog data to produce an electrical signal. The signal is then put through a laser conductor to expose the image either on sensitized paper, on film or on a film negative page.

Pictures may be sent on digital telephone wires to regional hubs and stored under computer control. The picture editor views the pictures on a screen and selects those he desires. The pictures are then delivered either in digital form for computer storage or in analog (or data to activate a laserphoo).

**Picture Editing**

Whatever the subject and the composition, many pictures can be improved by some editing. The pictures may need no more than a slight retouching to sharpen profiles or to eliminate static background. Retouching can be accomplished with an airbrush, an instrument that applies a liquid pigment to a surface by means of compressed air (Figures 12-2a and 12-2b). Retouching also can be done by brushing on a retouching liquid or paste (Figures 12-3a and 12-3b) or by using retouching pencils of varying colors.

When time permits, some of the more prosaic shots can be dramatized by judicious cropping to sharpen the point of interest.

Even retouching and cropping may not be sufficient to achieve the maximum impact in news and feature photos. Here are some things that might be done:

Figures 12-2a and 12-2b. Editing a picture. The original picture (upper) was retouched slightly with an air brush to highlight the faces, thus preparing the lower picture for publication. [Photograph courtesy of the Denver Post.]
Figure 12-3a. The weekly Range Leader of Cheyenne Wells, Colo., teased its readers with this shot of three mule deer caught in a fog. A cutline is necessary to tell readers why their eyes deceive them. (Photo by Bob Scales, courtesy of the Range Leader)

1. Changing the standard sizes of photos. Some picture editors automatically accept a standard proportion, say two columns wide and five inches deep, for the majority of pictures. Tests have indicated, however, that a picture of three or four columns will get greater reader response than a two-column picture. Even the cutline of a four-column picture gets more readership than the cutline of a two-column picture.

A good news photo, like a superb news story, deserves a smash play, big enough to bring out all the dramatic impact of the photo. It might call for a picture five columns wide and twelve to sixteen inches deep. The nearly square rectangle might be more effective in a long vertical cut or a shallow horizontal cut (See Figures 12-11a and 11b).

2. Changing the shapes of photos. Newspaper pictures need not adhere to the standard rectangular shapes. Advertising and magazine illustrations demonstrate the effectiveness of silhouettes or of round and oval shapes or perspective or mood shapes. Tilted can suggest more action. Some pictures can be
mortised, others split and still others arranged into a montage or a collage. A mortise is a notch cut into a picture to accommodate text or display lines.

3. Selecting the number of photos. The picture editor generally has enough pictures available. His problem is to find enough good ones in the bundle to add interest and variety to the pages. Too many pictures resemble those that have been used before. Too many are used simply because they go with stories but add little or nothing to the stories. Too many are single shots that give the readers only part of the story. Picture sequences—two or more shots of the same (or similar) scene—afford one solution. Picture sequences help give the reader a sense of continuity of action, provide feeling of movement or contrast. They say to readers, in effect, "Here is the way it is now and here is the way it was before," or "Here's the way it looked from one vantage point and here's the way it looked from another" or "This is the way it looked from the outside and here is the way it looks from the inside."
Pictures As Copy

When the picture has been processed, someone—reporter or photographer—supplies the information for the cutline. The picture and cutline information then go to the appropriate department whose editor decides whether to use the picture and, if so, how to display it.

Before submitting a picture to the art or engraving department, the editor supplies enough information to get the correct picture in the correct place with the correct cutline. A picture, like a story, generally carries an identifying slug. To assure that the picture will match the engraving, the cutline, and, if needed, the story, the editor uses a slugline.

A slip of paper clipped on the picture normally contains information such as:

- Slug or picture identification.
- Size of the desired engraving.
- Engraving instructions.
- Department, edition and page.
- Date wanted.
- Date and time picture sent to engraving.
- Whether the picture is with or without a story.

The picture is then routed either directly to the engravers or indirectly through the art department to the engraving department. In offset the picture goes to the photography department. The cutline goes to the composing room. Cutline copy contains, in addition to the cutlines, essential directions to match cutline and picture.

Some photo editors use a style like the one shown in Figure 12-4.

![Figure 12-4. Photo cutline style](image)

When a picture has been edited and sent to the art department or the photography department and the cutline has been written and sent to the composing room, the editor records the picture on a slugsheet. This shows the picture slug, the size of the cut;
the department getting the picture; the time, date and edition; the space occupied by the cut and the cutline; and whether the picture accompanies a story.

If the picture is to go with a story, the information is carried on both the cutline and the story copy. The reason is obvious. Unless properly slugged, the story may turn up on page 3 and the photo on page 16.

Sometimes the photo may be separated from the story deliberately. A teaser picture may be used on page 1 to entice readers to read the story on another page. If a long story has two illustrations, one illustration often is used on the page where the story begins and the other on the jump page. On major events such as the death of a president, pictures may be scattered on several pages. In that event, readers are directed to these pages by a guideline such as “More pictures on pages 5, 7 and 16.”

The plate returned from the engraving department contains the slug printed in crayon or grease pencil on the reverse side of the plate. The proofs accompanying the plate likewise carry the slug. In offset, the original photo and instructions are attached to the negative before being sent to pasteup. Even with these precautions, the danger remains that the printed picture will carry the wrong identification.

Sometimes the plate or negative inadvertently is made in reverse. The result can be ludicrous, particularly if the picture shows a sign, if the principals are wearing uniforms containing letters or numerals or if, as in the instance of Senator Robert Kennedy during his campaign for the presidential nomination and after his assassination, pictures showed him with his hair parted on the left rather than on the right.

The person responsible for checking page proofs makes sure the correct headline is over the correct story and that the cutlines under pictures of a local politician and a jackass are not reversed.

Unless the picture is to be cropped, the cut will be enlarged or reduced in proportion to the width and depth of the photograph. A simple method of determining this proportion is to draw a diagonal line from the upper-left to the lower-right corner on the back of the picture, measure the desired width of the cut along the top of the picture and make a vertical line. The point where it intersects the diagonal indicates the depth of the cut. Or, the diagonal may be drawn from the upper-right to the lower-left corner of the back of the picture. The desired width of the cut is then indicated along the bottom of the picture.

If the picture margins are uneven, the editor may place a sheet of tissue paper over the picture and draw the diagonal and connecting lines on the tissue to determine depth of the cut. Or, he may measure the picture area and use a mathematical propor-
tion to determine cut depth. Suppose the picture is 48 picas wide and 60 picas deep and the desired width of the cut is 34 picas. Then, 48:34:60:X. The answer is 424 picas in depth.

If the editor decides to have the cut 34 picas wide and 45 picas deep, then X will be substituted for one of the picture measurements to determine the extent of the crop to produce the 34 by 45 proportion. If X is substituted for the width of the picture, then 34:45:60:X. 45X equals 2040, and X equals 45.3. Subtracting 45.3 from 48 shows a crop of 2.7 picas on the width of the picture.

A plastic or paper proportion wheel works out the proportion quickly and accurately (Figure 12-5).

Some picture editors place a plastic sheet over the picture. Column widths and inches are drawn on the sheet and a string...
Figure 12-6. A clear plastic sheet placed over a photograph enables a picture editor to size a picture quickly. A string attached to the plastic sheet is extended from the upper-left to the lower-right corner of the picture to show the depth of the picture in five columns or less.

is attached to the sheet in the upper-left corner. By positioning the string from the upper-left to the lower-right corners of the picture, the editor can determine the depth of the enlargement or reduction (Figure 12-6).

Pictures may be reduced in any proportion, but generally newspapers adhere fairly closely to standard reductions such as one fifth, one third and one half. A typical scaling (widths in inches) for 16-pica columns is:

- 1 column—5 3/4 inches
- 2 columns—11 1/4 inches
- 3 columns—17 inches
- 4 columns—9 1/4 inches
- 5 columns—14 1/4 inches
- 6 columns—19 inches

Figure 12-7 shows picture cropping to achieve one fifth, one third, and one half reductions in 11-pica columns.

The cut usually is a bit narrower than the column or columns it is expected to occupy, especially in papers that sink the column rules. Some editors like to make pictures in outside columns flush to the outside.
Some Tips on Cropping

A photograph is a composition. The composition should help the reader grasp the picture's message clearly and immediately. If the picture is too cluttered, the reader's eyes scan the picture looking for a place to rest. But if the picture contains a strong focal point, the reader at least has a place to start. A prime job of a picture editor, therefore, is to help the photographer take out some unnecessary details to strengthen the overall view.

It could be that some elements within the picture are stronger than the full picture. Some picture editors try to find these interest points and patterns by moving two L-shaped pieces of cardboard over the picture. This helps to guide him in his cropping. He looks for a focal point, or chief spot of interest. If other points of interest are present, he tries to retain them (see Figures 12-9a and 9b). He searches for patterns that can be strengthened by cropping. The pattern helps give the picture harmonious and balanced composition. Among these patterns are various letter shapes—L, U, S, Z, T, O and geometric patterns such as a star, a circle, a cross or a combination of these.

Because most news and feature pictures contain people, the picture editor strives to help the photographer depict them as dramatically as possible, whether or not the finished product is pleasing to the subjects in the picture. He must decide how many persons to include in the picture, how much of a person to include and what background is essential. He lets the picture breathe by allowing some white space.

Unless the picture editor is also an artist, he uses a grease pencil to make crop marks on the margin of the photo (Figure 12-8). Or he may place a sheet of tissue paper over the picture and make the crop marks on the tissue. Instead of using scissors to effect a silhouette, a swash cut or even a mortise, he lets the artist outline with china white and airbrush retouching. If he
Figure 12-8. Crop marks applied to a print on facsimile paper. The original picture was 32" wide and 27" deep, then cropped to 41" wide. Desired width is 31". The proportional depth is 64". See Figure 11-5

wants a tilted photo, he suggests that the engraver remount and recut the picture. Generally an artist is the best judge of how much retouching and cropping are needed (see Figures 12-9a and 9b).

A mortise normally should be made in a nonvital spot in the picture. For newspapers, an outside mortise or notch (cut on the edge of a picture) is easier and less expensive to handle than an inside mortise (cut inside the picture).
Figure 12-9a. Footprint on the lunar soil. An example of how cropping (b) can bring out an interesting detail in a photograph (a). The close-up view was photographed with a lunar surface camera during the Apollo 11 lunar surface extravehicular activity. [Photographs courtesy of the National Aeronautics and Space Administration]

Figure 12-9b.
The picture editor makes the same kind of editorial judgment about a picture that the city editor and the wire editor make about a local story and a wire story. Does the picture tell the whole story or only part of it? Does it distort, editorialize, mislead? Does it omit important details or include details that create an erroneous impression? In other words, is the picture loaded?

The point was raised by James Russell Wiggins, former editor of the Washington Post, during a lecture at the University of North Dakota (reported in Editor & Publisher, February 22, 1969). “The camera,” he said, “can be a notorious, compulsive, unashamed and mischievous liar.”

To illustrate, he said he once declined to print a photograph of President Harry Truman walking across the platform of Union Station before a backdrop formed by a row of caskets just shipped in from the Korean War. “What that camera said was that the Korean War was ‘Truman’s War,’ just what thousands of the President’s critics were saying.”

He also commented on the distorted portrait of policemen directing civil disorders. The pictures may have been representative of the action but they failed to tell what really happened in perspective and why.

“The camera does not tell the truth,” said Wiggins, “and because what it tells is not the whole truth, skepticism about the media rises in the minds of readers who know that policemen, whatever their undeniable faults, are not always wrong.”

A picture may be striking and it may be narrative. But if it conveys a false or distorted impression it would be better left unpublished.

Picture editors often can show subjective judgment in the selection of pictures. Suppose an editor has four or five pictures of a public figure. Some editors will select the picture showing the figure more favorably; others will pick one depicting him less favorably. Many of the pictures used of former President Nixon, even before his resignation, were editorialized. Pictures of two labor leaders, John L. Lewis and George Meany, invariably showed them glovering.

The cocktail glass is another picture syndrome. If the President is toasting a visiting dignitary at a state dinner the picture doubtless will show the President holding a cocktail glass. Whether the glass has to be included in a candid shot of the First Lady is a judgment call, unless the cocktail is relevant.

It was a tragic fire in a metropolitan area. A woman and a child took refuge from the fire on an ironwork balcony. As firemen tried to rescue the woman and child, the balcony collapsed, plunging the woman to her death and the child to a miraculous survival. Photographers took sequence shots of the action (Figure 12-10a and 12-10b). Should a picture editor use the gruesome pictures?
Figure 12-10a. Two of the controversial sequence shots of a fire tragedy in a Boston apartment. Scores of readers protested the use of these widely distributed photos. Most editors defended the use of the pictures.

[Photos by Stanley Foreman of the Boston Herald-American, distributed by UPI.]
Some readers will be incensed, accusing the papers of sensationalism, poor taste, invasion of privacy, insensitivity and a tasteless display of human tragedy to sell newspapers.

Picture editors could reply that their duty is to present the news, whether of good things or bad, of the pleasant or the unpleasant. Defending the judgment to use the pictures on page 1, Watson Sims, editor of the Battle Creek (Mich.) Enquirer and News, said, "The essential purpose of journalism is to help the reader understand what is happening in this world and thereby help him to appreciate those things he finds good and to try to correct those things he finds bad" (Editor & Publisher, August 30, 1975.)

Of the flood of pictures depicting the war in Vietnam, surely among the most memorable were the Saigon chief of police executing a prisoner, terrified children fleeing a napalm attack, the flaming suicide of a Buddhist monk. Such scenes were part of the war record and deserved to be shown.

Photos of fire deaths may tell more than the tragedy depicted in the burned and mangled bodies. Implicit could be the lessons of inadequate inspection, faulty construction, carelessness with matches, arson, antiquated fire-fighting equipment or the like.

Picture editors have few criteria to guide them. Their news judgment and their own conscience tell them whether to order a picture for page 1 showing a man in Australia mauled to death by polar bears after he fell or dived into a pool in the bears' enclosure in a zoo. Of the hundreds of pictures available that day, surely a better one could have been found for page 1. If the scene is such as to cause an editor to turn away and say "Here I don't belong," chances are the readers will have the same reaction.

Not all of life's tragedies have to be depicted. The gauge is importance and newsworthiness.

**Picture Pages**

Some newspapers devote an entire page to pictures with no text. Some use part of the page for pictures, the rest for text matter. (Figures 12–11a, 12–11b, 12–12.) Some pages are made up with unrelated photos; some are devoted to related pictures. Some use part of the page for sequence pictures, leaving the remainder for unrelated pictures or text matter. Probably the majority of papers use the back page of a section for pictures, although some use the front page of a section. More and more picture pages now appear in color.

A few pointers on picture pages:

1. Three or four large pictures make a more appealing picture page than eight or ten smaller ones.
2. Let one picture, the best available, dominate the page.
3. Emphasize the upper-left portion of the page either with a dominant picture or a large headline, say 72 points.

4. Crop some of the pictures severely to achieve either wide, shallow, horizontal ones or narrow, long, vertical ones. On a page made up of unrelated pictures, some should be in standard sizes (three, four or five columns) in the event the editor has to replace with new pictures.

5. In a picture series or sequence, place a big picture in the bottom-right corner of the page. It is the logical stopping point.

6. Let the page breathe. White space makes both the pictures and the text stand out. One editor figures an eight-column page as seven columns to assure adequate white space.

7. Don’t align pictures with a T square. An off-alignment often provides extra white space or leaves room for a cutline.

8. If a picture page has to be made up in a hurry, pick the best picture, rough-sketch it on a dummy, slug and schedule the picture and get it to the engraver or photo department. Then go on with the other pictures. The cutlines can be written last.

9. On the completed dummy, give the printer some leeway. Indicate on which sides the cuts may be trimmed to fit the layout.

10. Vary picture page patterns. Don’t make today’s picture page look like last Saturday’s.

11. Cutlines need not be as wide as the pictures. In fact, a narrow cutline may be easier to read than a wider one and a narrow cutline is yet another device to allow more white space.

12. In sequence or series pictures, don’t repeat in one cutline what was said in another.

13. If all the pictures were taken by one photographer or provided by one wire service, a single credit line on the page will suffice. Too many credits give the page a bulletin board effect.

14. In a photo-essay page, keep the cutlines as brief as possible. Usually, the pictures tell most of the story, especially if the headline has established the theme.

15. Headlines generally are more effective at the left or right of the page or under the main pictures. Sometimes the head may be overprinted on the main picture if the type does not rob the picture of important details.

Picture texts are known by many names—cutlines, captions, underlines (or overlines), legends. A caption suggests a heading over a picture, but many editors use the term to refer to the lines under the picture. Legend may refer either to the text or to the heading. If a heading is used, it should be under, not over, the picture. A leader means the capitalized or italicized group of words, usually no more than one third to one half the line starting the cutline.
Figure 12-11a: Cropping pictures to fit the story. These pictures, two in a series of four, were severely cropped to emphasize the long narrow stairs. The effectiveness of the picture shapes can be seen in the photo story (Figure 12-12). Instructions on the back of each picture carried the slug (stairs 1, stairs 2, stairs 3, stairs 4), the size (5½ by 11 inches for one and 2½ by 3½ inches the other), the edition (City), page (Pic Page) and the time and date that each picture was sent to the engraving department.
The copyeditor "sells" the reporter's story by means of a compelling headline. By the same token, the picture editor can help control the photographic image with a cutline message. The primary purpose of the cutline message is to get the reader to respond to the photo in the manner intended by the photographer and the picture editor.

Readers first concentrate on the focal point of the picture, then glance at the other parts. Then, presumably, most turn to the cutline to confirm what they have seen in the picture. The cutline provides the answers to questions of who, what, where, when, why and how, unless some of these are apparent in the picture.

The cutline interprets and expands upon what the picture says to the reader. It may point out the inconspicuous but significant. It may comment on the revealing or amusing parts of the picture if those are not self-evident. The cutline helps explain ambiguities, comments on what is not made clear in the picture and mentions what the picture fails to show if that is necessary.

The ideal cutline is direct, brief and sometimes bright. It is a concise statement, not a newsstory. It gets to the point immediately, avoiding the "go back to the beginning" of the background situation.

If the picture accompanies a story, the cutline doesn't duplicate the details readers can find in the story. It should, however, contain enough information to satisfy the readers who will not read the story. Ideally, the picture and the cutline will induce readers to read the story. Normally the cutline of a picture with story is limited to two or three type lines.

Even when the picture relates to the story, the cutline should not go beyond what the picture reveals. Nor should the facts in the cutline differ from those in the story. Example: In a train wreck story: "None was believed seriously injured." Accompanying cutline: "Most of the seriously injured were in the diner."

Cutlines stand out in the newspaper's sea of words and strike the reader with peculiar force. Every word should be weighed, especially for impact, emotional tone, impartiality and adherence to rules of grammar and the accepted language.

Anyone who tries to write or rewrite a cutline without seeing the picture risks errors. The writer should examine the cropped picture, not the original one. The cutline has to confine itself to the portion of the picture the reader will see. If the cutline says a woman is waving a handkerchief, the handkerchief must be in the picture. In a layout containing two or more pictures with a single cutline, the cutline-writer should study the layout to make sure that left or right or top or bottom directions are correct.

Figure 12-12. Picture page emphasizing vertical shapes in pictures and a stair-stepped caption. [Courtesy of the Denver Post.]
6. One of the worst things you can say about a person in a photo is that he is “looking on.” If that is all he is doing, he is superfluous. Perhaps something like this will help: “William McGoo, background, is campaign treasurer.”

7. Don’t kid the readers. They will know whether this is a “recent photo.” Give the date the photo was taken. Also, let readers know where the picture was taken—but not how. Most readers don’t care about all the sleet and snow the photographer had to go through to get the picture. Also, readers aren’t stupid. If the cutline says three persons in a Girl Scout picture are looking over a drawing of a new camp, readers aren’t fooled if the picture shows two of the girls behind the drawing; they obviously can’t be looking it over. If a special lens was used, resulting in a distortion of distance or size, the reader should be told what happened.

8. The present tense enhances the immediacy of pictures. The past tense is used if the sentence contains the date or if it gives additional facts not described in the action in the picture. The cutline may use both present and past tenses, but the past tense should not be used in the same sentence with a present-tense verb describing the action.

9. Make sure the cutline is accurate. If a commercial photographer supplies the picture and the identification, double-check the names. The paper, not the photographer, gets the blame for inaccuracies. Cutline errors occur because someone, the photographer or the reporter accompanying the photographer, failed to give the picture desk enough, or accurate, information from which to construct a cutline. Apparently assuming that any big horn is a tuba, a cutline writer talked about a horn player with half his tuba missing. His editor was quick to reprimand, “Umpteen million high school kids, ex-bandmen and musicians in general know better.”

10. Double-check the photo with the cutline identification. The wrong person pictured as “the most-wanted fugitive” is a sure way to invite libel. It is usually safer to say held or arrested than “murder suspect.”

11. Writing a cutline requires as much care and skill as writing a story or a headline. The reader should not have to puzzle out the meaning of the description. Notice these jarring examples: “Fearing new outbreaks of violence, the results of Sunday’s election have been withheld.” “Also killed in the accident was the father of five children driving the other vehicle.” “Yum! Yum! A corn dog satisfies that ravishing Fair appetite.” The word, obviously, was ravenous, not ravishing. Don’t hit the reader over the head with the obvious. If the photo shows a fireman dousing hot timbers after a warehouse fire and a fireman already has been mentioned in the text, it is ridiculous to add that “firemen were called” in the cutline.

Other reader-stoppers:

In a cutline under a photo of Patty Hearst: “Her clothes were
Although no one should try to write a cutline without first looking at the picture, it frequently happens that pictures have to move to the engraver (or to the photography department in offset) quickly. The editor removes the cutlines (from wire service and syndicated pictures) and sets down the slug and size of the pictures and any revealing elements in the pictures that might be added to the cutlines. Time permitting, a proofsheet showing pictures and their cutlines should be given to the picture editor.

When the cutline has been composed, the writer should compare the message with the picture. The number of people in the picture should be checked against the number of names in the cutline. Everyone appearing prominently in the picture should be identified. If a person is so obscured in the crowd that he is not easily identifiable, that fact need not be brought to the reader's attention.

If the writer composes a cutline from a negative or engraving, he will do well to remember that the plate or negative is a reverse of the picture. The person on the left will appear on the right in the printed picture.

Writing the Cutline

1. Don't tell the obvious. If the girl in the picture is pretty or attractive, that fact will be obvious from the picture. The picture will tell whether or not a man is smiling! It may be necessary, however, to tell why he is smiling. An explanation need not go as far as it did in the following: "Two girls and a man stroll down the newly completed section of eighteenth's boardwalk. They are (from left) Nancy Jackson, Dianne Johnson and Richard Bramble, all of West Chester." An editor remarked, "Even if some of the slower readers couldn't have figured out the sexes from the picture, the names are a dead giveaway."

2. Don't editorialize. A writer doesn't know whether someone is happy, glum or troubled. The cutline that described the judge as "weary but ready" when he arrived at court on the opening day of the trial must have made readers wonder how the writer knew the judge was weary.


4. Because the readers know you are referring to the photograph, omit phrases such as "is pictured," "is shown" and "the picture above shows."

5. Use "from left" rather than "from left to right." The first means as much as the second and is shorter. Neither left nor right should be overworked. If one of two boys in a picture is wearing a white jersey, use that fact to identify him. If the President is in a golf cart with a professional golfer, readers shouldn't have to be told which one is the President.
those in which she was arrested Thursday with four other persons." Must have been crowded in there.

"Bernard Breek, left, a diver, and Forrest Perry, a member of the crew of the work barge in background, discuss the day's work after coming ashore after efforts were continued to raise a sunken barge in the Ohio River just downstream from the foot of Third Street in Louisville." Generally short sentences are easier to read, easier to set and easier to correct.

12. Avoid last-line widows or bangers. The cutline should be written so that the final line is a full line, or nearly so. If the writer knows the number of characters per pica in the type used for the cutline, he can set the typewriter stops so that each type-written line corresponds with the type line. When the lines are doubled (two 2-columns for a four-column cut), the writer should write an even number of lines. If the cutline is to be placed in the space left by a mortise, it is essential that the writer determine the maximum characters the space will accommodate. Most pictures are indented at least 1 pica on each side. A usual practice is to make a corresponding indention or more in the cutlines. Some newspapers use this count.

11-Pica Column

| One two-column line—57 typewriter units | 14-Pica Column |
| Three-column line—45 typewriter lines | 35 units for each column |
| Four-column line—24 typewriter lines | Two-column—set 29 picas |
| Five-column line | Three-column—set 44 picas |

Count just under the maximum line or circle a word that could be dropped by the compositor. To correct a cutline with a widow, make the correction near the end of the cutline to eliminate unnecessary resetting. In a layout of two or more pictures, running side by side, each picture should have the same number of lines beneath it, regardless of the width of the pictures.

13. Cutlines should be bright if warranted by the picture. Biting humor and sarcasm have no place in cutlines.

14. The cutline should describe the event as shown in the picture, not the event itself. Viewers will be puzzled if the cutline describes action they do not see. Sometimes, however, an explanation of what is not shown is justified. The picture shows a football player leaping high to catch a pass for a touchdown. Viewers might like to know who threw the pass.

A wire service delivered a combination of three pictures showing the Vice President as he played in a celebrity golf tournament. He missed a putt, then buried his head in his hands. But golfers looking closely saw the third picture obviously was not taken on the green, and that while the Veep had a putter in two pictures he held a wood in the third. The cutline should have explained that after he missed the putt he grabbed another club, walked off the green and then showed his displeasure at the miss.

15. Because a lapse occurs between the time a picture of an
event is taken and the time a viewer sees the picture in the newspaper, care should be taken to update the information in the cutline. The first report said that three bodies were found in the wreckage. Subsequently two more bodies were found. The cutline should contain the latest figure.

Or, for a picture taken in one season but presented in another, the cutline should reflect the time difference. Example: "Big band singer Helen O’Connor (left) reminisces with Pat and Art Modell backstage at Blossom Music Center this summer...."

Reading that on December 1, it is difficult to decide when it happened, especially with a present tense verb and frost in the air.

16. In local pictures, the addresses of the persons shown may be helpful. If youngsters appear in the picture they should be identified by names, ages, names of parents and addresses.

17. If the picture is exceptional, credit may be given to the photographer in the cutline, perhaps with a brief description of how he achieved his creation. On picture pages containing text matter, the photographer’s credit should be displayed as prominently as the writer’s. Photo credit lines seldom are used on one-column or half-column head shots.

18. Although pictures normally carry cutlines, mood, or special occasion pictures sometimes appear without cutlines if the message is obvious from the picture itself. Not all who look at pictures will also read the cutlines. In fact, the drop-off is severe enough to suggest that many readers satisfy their curiosity merely by looking at the picture.

19. In writing a series of cutlines for related shots, use only one picture slug, followed by a number—moon 1, moon 2 and so on.

20. Some papers use one style for cutlines with a story and another style for cutlines on pictures without a story (called stand-alones or no-story). A picture with a story might call for one, two or three words in boldface caps to start the cutline. In stand-alones a small head might be placed over the cutline (Figure 12-13).

21. The heading over the cutline should clue the reader as to the event shown in the picture. It helps him see at a glance the meaning of the picture. When possible, the heading should give the picture a local to help the reader gauge his interest in the picture. Some studies have indicated that readers get less erroneous interpretations of the subject matter of the picture when the cutline is topped by a properly written heading.

If the dateline is knocked out in the cutline, make sure that somewhere in the cutline the location is included. Example: "GUARDING GOATS—Joe Fair, a 70-year-old pensioner, looks over his goats Rosebud and Tagalong, the subject of much furor in this northeastern Missouri community, boyhood home of
Potential pies

(Although it's more than a month and a half since the season started for the tomatoes of Effingham, Ill., the crop that was harvested of tomatoes has begun to come in.)

—Onion harvest

(1) Onion harvest. Onion plants are being harvested in Urbana, Ill. by a group of women working at the farm. The crop will be used by the town's restaurants and for sale to gardeners. (2) A group of women are harvesting onions. While the weather is still good.

Rand photo by Bonnie Hagan

The way it was, then...

By this time next fall, the onion crop will be harvested in Urbana, Ill. The crop will be used by the town's restaurants and for sale to gardeners. While the weather is still good.

Figure 12-13. Cutline styles. Edmund Arnold, an authority on typography, argues that when display type is added to the cutline, readership increases as much as 25 per cent.

Mark Twain..." The Missouri community was Hannibal, but the cutline didn't say so.

The same pictures from news agencies and syndicates appear in smaller dailies as well as in metropolitan dailies. Some papers merely reset the cutline supplied with the pictures. Most, if not all, such cutlines should be rewritten to add to the story told in the picture and to indicate some originality on the paper's part.

The mood of the cutline should match the mood of the picture. The cutline for a feature photo may stress light writing. Restrained is observed for pictures showing tragedy or dealing with a serious subject.
Unit 6
Isu-Isu Semasa mengenai Rekabentuk Akhbar

Objektif Pembelajaran;

Pada akhir pembelajaran unit ini para pelajar akan dapat;

2. Menerangkan kaedah penulisan kapsyen gambar.
3. Menerangkan arah aliran rekabentuk akhbar kontemporari.
4. Menjelaskan masalah dalam proses penyuntingan akhbar.

Topik Perbincangan Tutorial dan Latihan

1. Terangkan arah aliran akhbar abad 21.
2. Biincangkan amalan rekabentuk akhbar yang universal dan dianggap berkesan.
4. Terangkan perkara-perkara yang perlu dielakukan semasa proses penyuntingan kapi dilaksanakan.
5. Bincangkan faktor yang menyebabkan sesuatu akhbar perlu direkabentuk semula.
6. Bincangkan masalah utama pengurusan rekabentuk akhbar.

Sumber Bahan Pembelajaran Modul

Rujukan yang digunakan sebagai bahan pembelajaran pada modul Unit 6 ini adalah seperti dilampirkan. Untuk rujukan seterusnya, pelajar adalah digalakkan untuk merujuk kepada teks ataupun makkunat melalui internet.
Newspapers: A 2020 Vision
by
Robert Lockwood

Abstract
Reports on the American Press Institute's sponsorship of the J.
Montgomery Curtis Memorial Seminar that tackled the trends in
newspaper publishing in 2020. Presence of smaller newspapers not only in
web width but also in the number of pages; Customized papers in both
print and electronic form; Use of bar codes, briefs and indexes.

The American Press Institute last year invited 25 journalists to attend its J.
Montgomery Curtis Memorial Seminar on the future of newspapers. The
seminar included an intriguing mix of editors, publishers, educators,
designers, and a kilt-clad Scot from Microsoft who showed off an e-book.

The participants' ideas and examples of what a printed paper in the year
2020 might look like resulted in a book, "2020: Visions of the Newspaper
of the Future." Moderator John Finneman summarized the results:

- Smaller newspapers, not just in web width, but in number of pages;
  front-page advertising a much stronger presence than in the past.
- Customized papers in both print and electronic form; free newspapers
  and newspapers delivered any time of the day.
- A hefty dose of bar codes, briefs and indexes; multiproducts delivered
  in multiple languages.
- Zoned publications; high-scale and humble community newspapers.

As the designer of the book, here is what I said in a foreword:
"How we think the future ought to be and how it will be rarely turn out to
be the same. Economic and sociological realities and not the futurists'
visions determine the result.
"Surprisingly, the 2020 participants take into account many of these realities. Their view of the future went beyond how a newspaper in 2020 might look to how a communications company of the future (and indeed present) should act.

"Two major and opposing themes emerged: Killing trees has no future; digital does.

"The nagging question of newspapers' existence in the year 2020 remains unanswered; 20/20 vision is always better in hindsight. It is my experience that questions worth asking seldom offer neat answers and themes worth pursuing rarely offer neat endings, happy or otherwise."

What strikes me now, reviewing the participants' essays and examples of their front pages, is how much more interesting in content and design they are from what you'll find in American newspapers.

Designing interests
If the 1970s and 1980s saw a heightened interest in newspaper design in the United States, the 1990s witnessed a marked decline. Not so long ago, innovations --not only in design, but also in content and news coverage -- were the norm. All this, of course, has changed for reasons too complicated to tackle here. The talk of the town these days is the 50-inch web and, well, the Web.

Today, you need to look to Europe for interesting developments in news design. The good news is that journalists there are enthusiastic about exploring new strategies in storytelling; connecting with readers and, in the ease of the Web, viewers. There is a bias for arts and for design in particular, which I think is a byproduct of European culture and education.
In the United States, however, as newspapers become multimedia organizations and news folks continue to morph from journalists to personalities to content providers, more pressure is put on the working stilts time. Less time is spent gathering and presenting the news.

What we frequently end up with, however, is decoration masquerading a thin news report, but with links to the Web. There are serious economic ramifications: A decline in readership results.

Now here's the point I'm trying to make. I am completely committed to the idea that news organizations must embrace new marketing strategies and continue to make profits. At the same time, I don't think something disguised as progress should make us less adventurous and pull back from the very important and exciting journalism advances we've made in the past.

Recently I had a conversation with Bill Strump, the designer of, among other things, the Aeron chair, and author of "The Ice Palace That Melted Away," a book on restoring civility and other lost virtues of everyday life. He said that when he was young, the designer George Nelson told him that to be a good designer, "you need to study life, not just design." People sometimes confuse design as an expression of the newspaper's personality. That's style. Design is more about planning, organization and finding order in news and information.

The page as life
Consider this: In 1996, Bertlesman acquired the Berliner Zeitung, brought in a new editor who oversaw the hiring of more than 60 new journalists, among them some of West Germany's best and brightest, and bought a new pagination system and new presses, spending $20 million on a relaunch that included a new design.
Early on, the new editor-in-chief, Michael Maier, met me in Maine to talk about the project. He asked me if I would come to Germany and help change the aesthetics of German newspapers. On my first visit to Berlin, he arranged an agenda designed to help me better understand the city, its history, culture and citizens. One day I toured the city with the arts editor, an architect, and a city planner.

We discussed Berlin in terms of its city planning, architecture, and the culture and ideas on which they were based. On another day, I traveled with a social scientist, political commentator, and journalist to discuss social forces that shaped the city.

Maier believed you need to study life, not just journalism. He recognized that the path to good news design begins with recognizing the diversity and complexity of the world we are covering and with understanding that design is an inherent part of the communicative process -- something more than mere decoration.

A year later, and after many discussions with staff and editors, we produced a series of prototypes that, after being tested with reader focus groups, led to the final design.

The prototypes had added value in the process. The editor used them when showing prospective staff his vision for the newspaper. Afterward, he told me that the prototypes convinced many of the journalists he was trying to hire to join the newspaper -- the prototypes made our vision concrete. In addition to redesigning the newspaper, we redesigned the layout, production, and design area of the newspaper.
All this is by way of background to suggest that, if newspapers are to survive in the future, they must, in Rosabeth Moss Kanter's words, "master the art of change," by creating a management climate that encourages new procedures, new possibilities, and new ideas. In the API book, John Finneman concluded his summary:

"Among the greatest challenges to be met by newspaper companies will be the creation of new business models, new and varied products reaching differing audiences, finding and keeping the necessary people to do the tasks needed to be done, and addressing at least one nagging question: What happens to the newspaper as a mass medium?

Hot Tips for Writing Photo Captions
By
Kenny Irby
Visual Journalism

Photo captions are an integral part of newspaper storytelling, but they are often the most underdeveloped element in the mix of words, graphics, and photographs in a newspaper.

A poorly executed caption can destroy the message of a photo or the story package of which it is part. The reader/viewer expects nothing less than accurate, complete, and informative information, including captions.

Here are a few suggestions to follow when writing captions.
1. Check the facts. Be accurate!
2. Avoid stating the obvious. “Dennis Rodman smiles as he kicks a broadcast photographer in the groin.”
3. Always identify the main people in the photograph.
4. Don’t let cutlines recapitulate information in the head or deck or summary.
5. Avoid making judgments. “An unhappy citizen watches the protest...” Can you be sure that he is unhappy? Or is he hurting. Or just not photogenic. If you must be judgmental, be sure you seek the truth.
6. Don’t assume. Ask questions in your effort to inform and be specific. Be willing to contact and include the visual reporter.
7. Avoid using terms like “is shown, is pictured, and looks on.”
8. If the photograph is a historic or file photo, include the date that it was taken. Mayor David Dinkins, 1993.
9. A photograph captures a moment in time. Whenever possible, use present tense. This will create a sense of immediacy and impact.
10. Don’t try to be humorous when the picture is not.
11. Descriptions are very helpful for viewer. The person dressed "in black," "holding the water hose," "sulky from chagrin," or "standing to the left of the sofa, center" are helpful identifying factors. (Photographers must ferret out this kind of material.)

12. Be willing to allow for longer captions when more information will help the reader/viewer understand the story and situation.

13. Use commas to set off directions from the captions to the picture. "Kachira Irby, above,..." or "Kenneth Irby, upper left..."

14. Quotes can be an effective device, be willing to use them when they work.

15. Conversational language works best. Don't use cliches. Write the caption as if you're telling a family member a story.
10 Universal Newspaper Design Myths

By
Mario Garcia, 1996
The Poynter Institute for Media Studies

This essay is excerpted from "Newspaper Evolutions," a new 146-page book published by the Poynter Institute, chronicling 16 of Mario Garcia's most dramatic newspaper redesign projects. In addition to case studies with hundreds of color layouts, the author shares essays on typography, color use, the WED concept, and the dynamics of the redesign process.

Mario's experiences working with more than 300 newspapers worldwide will enlighten and entertain editors, managers, designers and artists. In the introduction to the book, design expert Roger Black states: "With this book, Mario takes us inside the personalities, the tensions, the humorous anecdotes that combine to make each newspaper look better, and read better. With this perspective, we understand not only what he is doing, but how he does it."

My diary entries contain travelogues, agendas, and occasionally, the graffiti of design myths. I always write these myths in red, to make sure I do not forget them. I must have more than 150 that I have listed during 20 years of traveling, but there are 10 that have become the "Super Myths," those that transcend nationalities, ethnicity, or language. I offer them as a checklist to see how many of them are part of your own myth repertoire:

1. Don't run headlines next to each other.
   "Bumping headlines" should be ranked as the No. 1 design myth, especially in the United States. I am certain that more time is spent in newsrooms everywhere designing pages that avoid headlines coming together than actually writing better headlines.
As a veteran of hundreds of focus groups that were shown pages with headlines that sometimes bumped, I have yet to hear a reader anywhere echo the complaint about "bumping headlines."

Of course, I am not an advocate of bumped headlines. However, I am suggesting that we should not spend unnecessary time and effort avoiding what seems to affect no one but the editor and his old journalism school professor.

2. Readers don't like reversed out type.
   Well, many editors don't. And I am sure that readers would probably find it unusual and hard to read if an entire article were set in white type against a black or color background. However, a few lines of a quote or a highlight set against a dark background will not affect legibility as long as the type size is larger than normal and the interline spacing is adequate.

3. Color must be introduced slowly.
   Life is in color. Attempts at a slow introduction of color in a newspaper that may have been entirely black and white for years are quite exaggerated. In this regard, one must respect the editors' knowledge of their own communities and their readers' ability to assimilate change.

   However, my own experience has been that color is almost always extremely well received, and that readers in most communities no longer attach the label of "less serious" to newspapers that print in color. Specifically with 25- to 35-year-old readers, color is an expectation more than an abomination.

   What is important, and this must be emphasized, is that color use be appropriate for the newspaper and its community.
4. **Italics are difficult to read.**

I have heard this more than 500 times, from South America to South Africa, and in Malaysia, too! Every editor seems to have a built-in catalog of anecdotes to illustrate why italics should never be used. They are supposed to be "feminine"; therefore, why use them in the macho sports section? They are "strange" to the reader and imply soft news, as opposed to hard news, so relegate them to the gardening page. And, last, italics slow down the reading, so avoid them in text.

The truth? Italics are unisex. A feature in sports can wear italics well, but no can that soufflé story in the food section. The soft-versus-hard implication is an American phenomenon, I must admit. A banner headline in a strong italic font played large will be able to do the job as well as a Roman headline. Size and boldness and the distinction of the type used are more significant than whether the type is italic.

Contrast italics with Roman type, or bolder or lighter type nearby, and they make that soufflé rise on the page. Add them as a secondary line under a classic Roman face, and there is music on the page. Give the name on the byline an italic touch, and somehow the visual rhythm of the text may be altered for the better.

5. **Don't mix color and black-and-white photos or graphics on the same page.**

Never once have I heard a reader complain about this special cocktail of mixed black-and-white and color images. The designer's task is to select the best possible images, regardless of color, and display them properly on the page following a hierarchy that indicates where the eye should go first, second, and third. The color versus black-and-white issue becomes quite secondary to the content of the images, their placement on the page, and the role of the images in the overall design.
6. **Don't interrupt the flow of text.**

Magazines have been using quotes, highlights, and other text breakers for years. However, place one of these devices in the text of many newspapers and you will find a chorus of editors repeating the same verse: Any interruption of text causes the reader to stop reading.

I have found no evidence of this in the many focus groups I have in The Poynter Institute's own EYE-TRAC Research. (EYE-TRAC scientifically documented how color, text, graphics, and photos direct a reader's eyes around a newspaper page.) Of course, interruptions can become obstacle courses if:

- One places a 24-line quote across 12 picas, forcing the reader to jump over text; or
- One places the breaker in such a strategic position that the reader will not jump over it, but assumes instead that he should move across to the adjacent column.

So length of the interruption and its placement determine legibility factors. Any interruption that requires more than a 2-1/2 inch jump should be reconsidered.

7. **Readers prefer justified type over ragged-right type.**

The myth is that ragged-right type implies "soft" or feature material, while justified type represents serious hard news. This, too, is only in the minds of editors and some designers. There is no evidence of the truth to this perception. If newspapers had always set all their text ragged right, readers would have accepted that style.

Ragged-right type can change the rhythm on the page, even when used for short texts or for columnists. Its use incorporates white space, which is always needed, and allows for more appropriate letter spacing.
within and between words. Some research has confirmed that the presence of ragged right speeds up reading.

8. **Story count counts.**

One must have, says this myth, a minimum of five stories on the front page. Well, it is seven in some newspapers, and 11 in others. Story count is a state of mind; it should not be a formula. No two days in the news are alike for the editor putting together Page One. On certain days, one big story may equal four, or even seven, small ones. Sometimes a photo may carry the weight of 10 stories, and so on. Individual elements are what count, not a systematic formula that forces elements to satisfy a quota on the page.

What do we know about story count and Page One? Well, the front page is still the face of the newspaper and must display not only the day's news but promote the best content inside. More is definitely better than less, and index items, promo boxes, and even standalone photos are all part of what makes the eye move. Readers in focus groups do not count stories.

Eye movement - activity on the canvas of the page - is what counts. How one makes the readers' eyes move can be determined by factors that are not necessarily associated with the mythical story counts that editors are subjected to.

9. **Leave things in the same place every day.**

For many editors, a Page One or a section front with static elements (promos at the top, left-hand column of briefs, etc.) provides a sort of teddy bear to embrace when they come to work every day. So, in typical fashion, editors always ask for the teddy bears.

There is no truth to the myth that readers want these elements exactly in the same places every day. I prefer to experiment with "teddy bears on roller skates" - let the promo boxes appear differently from day to
day. Some days use one promo only, some days use three promos. 
Surprise the reader with promos that run vertically on Tuesday, but 
horizontally on Wednesday.

10. **The lead story must always appear on the right-hand side of 
the page.**

Editors seem sure of this, but nobody bothered to tell the readers. To them, 
the lead story is the one with the biggest and boldest headline, whether it 
is to the right or the left. Of course, hierarchy is important. No myth here.

One definitive lead must appear on the page to guide the reader, 
but its appearance, as long as it is above the fold, becomes 
inconsequential.

Why the myths? Well, what would newspapers be without them? 
Meetings would be shorter, and less argumentative, especially if there was 
no “italics” myth. Who creates the myths? Like the games children play, 
nobody knows where these myths start. Children teach each other games 
in the schoolyard; professors pass on myths to their innocent charges in 
journalism school. Then those myths gain momentum when the rookie 
journalist hears the same myth glorified by his veteran editor, and so on.

What can one do about myths? Select the ones you really want to 
do battle over, then wrestle the myth promoter to the ground. Sometimes 
you win.
WED: The Integration of Writing/Editing/Design

By
Ron Reason
The Poynter Institute

A headline that contradicts a photograph. A sea of gray text on an open newspaper page with no art. A comical illustration for a serious story.

These are just some of the journalistic missteps that result from a lack of integration and teamwork in the newsroom. And all are examples of what the Poynter Institute’s “WED” philosophy attempts to prevent.

WED is a philosophy of journalism, traditionally focusing on the print media, that provides the foundation for many journalism seminars and conferences. It refers to the harmonious marriage of Writing, Editing and Design to produce a journalistic project that is more powerful than any one element in isolation.

The philosophy was first named in the mid-1980s by Dr. Mario Garcia. WED is discussed at length in Garcia’s textbook, Contemporary Newspaper Design (Prentice-Hall, 3rd ed., 1993) and is a common thread of his book, Newspaper Evolutions, published by Poynter Institute in fall, 1996.

One common misconception about WED is that a journalist must become proficient in all three areas to do the best work possible. To the contrary, it is ideal to specialize in one particular area while understanding and learning the vocabulary of co-workers - or, as the Institute’s Pegie Stark Adam says, “bring open eyes and mind and heart to newsroom projects.”
Another misconception of WED is that the definition doesn’t include all areas of the newsroom, such as photo or library services. But the philosophy is meant to be all-inclusive, and breaks down like this:

1. The “W” comprises not only writing but reporting and research, of stories as well as headlines, subheads, captions, promos, and at-a-glance boxes.

2. The “E” comprises not only editing but coordinating and making sense of all the raw materials of journalism. This includes making connections among various parts of a news product, such as promos from the front page of a paper or links in an online service.

3. The “D” comprises not only design, but photography, art and illustration, color, typography, and informational graphics.

Some key elements of the WED process (adapted from a Poynter Institute handout by Ron Reason):

1. PLANNING for the future, to anticipate and make the most of potential developments in major news stories;

2. TEAMWORK to unite all areas of the news operation - writers, editors, photographers, copy editors, artists, designers - and to maximize the contributions of each;

3. COOPERATION among fellow journalists, to share knowledge as early as possible in the story process and to make the most efficient use of precious news holes;

4. RESPECT for your audience, and the realization that there is greater competition for their attention than ever before,
and that this necessitates making the news report not only smarter but faster and easier to get through.

As new forms of journalism emerge, the concept of WED is evolving. For example, as newspapers develop online services and eventually consider adding video, the "design" category will be broadened. But the specific letters aren't as important as the philosophy - planning a project from start to finish, using the talents of all newsroom staffers to their fullest, and presenting the information in the best way possible.
The Seven Deadly Copy Editing Sins

By
Anne Glover
Assistant Managing Editor/Copy Desk, St. Petersburg Times

All copy editors strive to be perfect. Right? Well, everyone's human. To be the perfect copy editor, take note of the following "deadly sins" as enumerated by veteran copy editor, desk supervisor and newsroom manager Anne Glover. Avoid them and you'll be a shining star on the desk.

1. Arrogance.
   This could also be described as selfishness: Your layout, your efforts to be clever in your headline at the expense of clarity, the choices you make about using space in your section say to the reader, "I don't care about you. This was more convenient for me to do."

   I see many variations on this: grouped cutlines that make it unclear which photos they accompany, type that the reader can't read, photos played too small, a story that's hard to follow because of the layout, art heads that don't say anything.

2. Assumptions.
   You assume that the reporter did the math, or that the photographer got the name wrong, not the reporter. Or you assume that the reporter meant something that he or she did not. Or you assumed that someone else would take care of the weekend planning because you were about to go on vacation. Or you assumed that you could use a certain typographic style on your front because that's what you saw the 1A designer do.

3. Sloppiness.
   There are so many ways this manifests itself, but here are a few:
   i. widows left scattered throughout the page;
ii. no page number in a tease;
iii. a jump line that refers readers to the wrong page;
iv. a cutline that says someone is in the photo when they clearly are not;
v. a cutline name that is different from the name in the story;
vi. a bad break in a headline that makes it difficult to understand.

4. Indifference.
You treat a great story as if it is just another daily feature by giving it a small headline or playing it in a 15-pica wide hole down the side of the page. Or you play a piece of great art in a mediocre way because you can't see its need to run large or with a great crop.

Its cousin is sameness: Every page is predictable, from the headlines to the size of the art to the basic layout of the page. Give your readers something to take away with that day's page: an interesting headline, a tease, a great crop on a photo, a helpful info box.

5. Ignorance.
You run a photo of the wrong congressman from your district because you haven't been paying attention. Or you decide that World War II ended on June 6 because you didn't bother reading the package we had on IA about VE Day. Or you thought you would be clever by using another language in a headline, but you used the wrong tense in the verb. Or you thought a television show was coming on that night when it had changed nights a month ago.

Readers always know these things, and you damage the newspaper's credibility when you show that you don't.
6. **Laziness.**

You didn't bother to check to see if we had file art to go with a profile
because it wasn't your job and someone should have put it on the budget.
Or you didn't bother teasing something because you couldn't find out what
page it was on. Or you didn't finish up that advance page because your
shift was up and you thought someone else could finish it for you the next
day. Or you didn't bother looking up something in the stylebook because
you're pretty sure it was right. Or you didn't want to check out the
background of a story in the electronic library because you thought the
copy chief would catch it.

7. **Inflexibility.**

You can't possibly change that front page because it's late in the night and
just how important could a downed helicopter in the bay be? Or, you have
that page all done, why are they asking for another information graphic on
it now? Or you resent having to work a later shift when someone is out. Or
you don't feel comfortable working in Sports.

*This information originated as a handout for a Poynter Institute seminar for journalism
educators in June, 1995. It may be used with attribution of the author and the Poynter
Institute.*
The Newspaper Redesign:
WHY? HOW? WHO? ANSWERS TO COMMON QUESTIONS

By
Ron Reason (2000)

The decision to redesign your newspaper is an important one. The process is complex and may be confusing to the uninitiated. Following are some of the tricky questions I am often asked via e-mail or phone inquiries or in person at conferences or seminars; the answers reflect my views based on experience.

1. **How do we know if our newspaper needs a redesign?**

   Does your paper have a cluttered appearance - an inconsistent use of logos, page headers, typography, color, architecture? If so, the time may be right for a redesign. Or does your paper appear "dated"? This one is a little trickier. What may appear dated in one community may not be so in another.

   Here is one very rough guideline: If you are using fonts that may have been in vogue in the '60s or '70s (Times, Univers, Helvetica, Century) it is possible your paper appears "dated." (Then again, it may appear "classic" to some people, depending on the specific characteristics of the type formatting - letterspacing, leading, etc. - as well as the environment surrounding the type - white space, boxes, rules, color palette).

   Another consideration is how slick your competition looks. If your neighboring or national competitors are using more distinctive fonts that have become digitally available in recent years, or a more "elegant" color palette, you may look stale by comparison. Also consider the competition from news web sites, whose design and navigation are both sophisticated and convenient. Does your paper measure up to the level of quality that today's news consumers have come to expect?
Look at your current design and ask, "does this presentation reflect what our paper wants to be today? Is it appropriate for our personality?"
Clarify the goals of your paper, and ask whether words like "elegant," "retro," "modern," "sensational" or "edgy" should apply to the design. (These are not exclusive terms. You may wish for your news sections to have a "classic" feel, while you may want your weekly entertainment supplement to be "dynamic" or "cutting edge.") Consider how your paper's community, mission, competition, or staffing might have changed significantly in recent years.

Also consider these other factors of change: Many papers are converting to new pagination systems, upgrading their printing presses or reducing their web widths. In particular, a web width reduction almost always requires a significant reassessment of your paper's design. Aesthetics aside, elements such as stock tables and sports agate likely won't fit as previously configured for a wider web. And the obvious concern about loss of line lengths of stories suggests looking at options for an economical but readable body text.

Keep this thought in the forefront of your conversation: It doesn't make sense to put out a newspaper for 2000 or beyond with a design system, or even staff structure, left over from 5, 10 or 20 years ago.

2. Maybe we just need a tune-up?

Maybe so. Often, newspapers seek a "tune-up" or "facelift" several years after a redesign, when inconsistency has corrupted an otherwise nice design. Careful, here: the inconsistencies may be symptomatic of problems other than lack of adherence to a stylebook - management, staffing, work flow and training issues that probably won't be addressed in a "tune-up." Take a look at the big picture, and ask, "What are we trying to fix, and why?" Don't change for the sake of changing.
3. Should we do this in-house, or bring in a outsider?

Some newspapers are able to carry out a redesign in-house. The argument is that they know the history, market, staff and mission of the paper more intimately than an outsider might. On the down side, an in-house team can also bring politics, preconceived notions and historical baggage to the table. Further, they may not have all the skills needed for such a complex project.

Ask yourself: Do we have someone on staff who is an expert in type, color, and architecture? Does this person know our journalistic mission and understand news as well as the complexities of professional graphic design? ("Branding" your corporate identity across various media is one particular challenge.) And, perhaps most important, does this person have the time and leadership skills necessary to corral the energies of the staff in a complicated project like a redesign?

The availability of time is important here: If your art director or news editor hasn't had time to maintain and enforce a consistent design up to this point, he or she may be so strapped for time that a redesign would be a burden. Also keep in mind that the creative skills required to produce a good redesign are different from those required for running the paper's art department or design desk day-to-day.

4. What should we look for in a consultant?

I always tell people to make sure they look for a good "fit" when talking to design consultants. This person will be a collaborator, working to develop a look that is just right for your paper, so it is important that this person will really click with your staff (not just the graphics staff but the copy desk, pressroom, marketing department and board room).

A good consultant will seek to understand your market and the mission of your paper, and his or her skills should be appropriate for the goals of your project. For example, I'm not necessarily an expert in pagination systems or Atex coding (hopefully you have this person on
staff). However, I spend quite a lot of time looking at staff structures, training issues, work flow, creativity, planning and coordination that goes into the daily paper. These factors will greatly influence the type of design that should be created for your paper.

A good consultant will really push and challenge the ideas of management and staff in a way that an in-house team likely may not, questioning even the age-old myths that may dictate how you design the paper. He or she will supplement and complement, and not necessarily replace, the design talent that does exist. If you are seeking a fresh eye on your newsroom, this may be the way to go.

One important consideration: Ask whether your newsroom needs a consultant who is trained and experienced as a journalist, as a designer/art director, or both. Not everyone has all these skills, as well as the "people skills" and diplomacy that may be needed to maneuver within your organization.

5. What will the right consultant do for us?

The right person will thoroughly analyze the project, looking at it from different angles, and engage you in a rich conversation. Then he or she will propose a variety of services, which may include but not be limited to the following. These are among services I have performed in recent redesign projects:

i. Exploration of typography, color and architecture options for a new design, via the development of prototypes and on-site collaboration with the newspaper's staff. This should involve close communication with the newspaper's managers as they consider current and proposed content, as well as editors and designers who ultimately will have to live with and produce the design on a daily basis;

ii. Presentation (and articulation!) of design options to managers and staff during on-site visits;
iii. Assessment of staff skills and development of custom training sessions, in collaboration with newsroom redesign coordinator;

iv. Specification of needs for a stylebook, writing of "philosophy" portion of stylebook, and collaboration with newsroom redesign coordinator on development and completion of stylebook - the nuts and bolts relating to technical coding, for example. (Link here to related article on the importance of stylebooks.) Art direction of "live" sections during on-site visits - this is a teaching opportunity that works well to educate the staff - as well as critiquing and coaching of actual page designs before, during and after production;

v. Observation of newsroom processes and communications, including attending planning and production meetings, resulting in consultation with management about ways to foster better teamwork;

vi. Analysis of resource and staff allocation, possibly leading to advice on future restructuring, recruiting and/or hiring;

vii. Training and coaching of newsroom design leaders while on-site, and collaboration via phone, fax and e-mail throughout the redesign process.

Not every newspaper needs all these services. But review the above list and ask how many of these might be appropriate for your situation. And in considering whether to bring in an outsider, ask yourself, "do we have the time, energy, and expertise to do all this in-house?"

6. How long does a redesign take?

Depends on the size of the publication, the abilities of the staff, whether staff training in the crafts of design and journalism are part of the
project, and other important factors - conversion to a new pagination system, trimming your web width, changes in your newsroom structure, the introduction to new sections, etc. In general, a large paper should count on at least nine months for a major redesign. Smaller papers might be able to do it in three.

7. **How much does a redesign cost, anyway?**

The big question, to which answers will vary widely (and wildly). Costs usually depend on the size of the paper, the ability of the in-house team to carry part of the load, the number of different sections or products to be addressed, the amount of custom training involved, the number of on-site visits, etc.

Many editors or publishers find it helpful to equate the cost of a consultant to the cost of hiring a qualified outside art director with this expertise for a limited period of time (nine months to a year). Tally up the goals of the project, assess the skills required for the job, and ask, how much is this change worth to the paper? You're creating a new corporate identity for your publication, after all, in the form of a look that should last at least a decade. It's not a small thing.

Also keep in mind that in addition to a consultant's fees and expenses, a redesign may entail costs of new typefaces and, in some cases, new staff positions in the newsroom (say, if infographics is an area of dire need) or new equipment (say, if you desire a look for section fronts that can only be produced on Macintosches, versus the newsroom pagination system).

8. **Will a redesign necessarily make our paper more exciting or appealing?**

This question gets into tricky territory. Don't confuse the structure of the newspaper (which a redesign will seek to re-create) with the material that you put into that structure. The "live" material can only be as
dynamic as the people you have gathering and presenting it, the training you provide them, the mission you set forth, and the work environment you create.

There is nothing worse than a redesign that simply uses prettier fonts and colors to draw more attention to content that is dull, dull, dull! Readers will not be fooled. Use the redesign as a logical excuse to reconsider and refine the types of stories you assign, the headlines you write, the photos you select, and the art direction you conduct (graphics, illustrations, etc.). Of course, these are changes that must originate with top managers and should be discussed from the top down. But not all consultants deal with content issues as they tackle a redesign. Consider whether yours should.

9. Will a redesign increase our circulation and profits?

A good question with no simple answer. While a redesign often is followed by a jump in circulation, I know of no consultants who will guarantee this, nor should they. Many redesigns are accompanied by an increased news hole, added areas of coverage, and an intense marketing blitz; any of these things alone or in combination might result in higher sates figures.

Instead of counting on a circulation jump, perhaps, publishers might consider that a good redesign can curb recent losses in readership; improve staff morale and quality of the product; and generate more traffic to the publishing company's other products, including its web site or affiliated publications.
Design Management:
WHY DOES IT SEEM TO BE SO HARD?

By
Ron Reason

"Why can't our layout editors (or page-makers) produce better designs?"
"What can we do to enhance creativity?"
"How can we improve the planning process?"
"Is there any way to get our staff to collaborate more effectively?"

Often, these questions are on the minds of editors and art directors who invite me to visit their newsroom and provide training for the staff. Almost always, one visit to the newsroom is enough to explain why they are running into roadblocks. Following are some of the reasons why the above questions plague so many newsrooms:

1. Lack of definition in work roles.

At one medium-sized paper I'm familiar with, the person who held the title of "graphics editor" also was in charge of creating prototypes for proposed new sections, scanning in and toning halftones, typesetting and tracking countless logos for use throughout the paper, and - when time allowed - produce informational graphics. And guess what usually was last on the priority list?

Graphics editing is not the same as design direction, which is not the same as art direction. They are three distinct duties, and the person who holds any one of those titles may not be skilled in all three areas. Define the role. In many cases, these are three duties that are too much for one person to handle. Think twice before overloading one person with all these tasks.
2. **Lines of authority aren't clear.**

"We can't cut stories at my paper, even if it means running a full jump page with no visuals. This is a writers paper," a copy editor once told me. In a later conversation, the top editor of her paper told me that he also thinks the stories run too long in his paper. Either someone (a middle manager, most likely) was strong-arming the copy desk into not cutting stories, or the desk was operating under an incredibly persistent "urban newsroom myth."

3. **Secrecy.**

It's hard to believe a centerpiece story can be in the writing and original editing stages for weeks, yet the copy desk isn't informed about it until 8 p.m. the evening before publication. But I've seen this scenario at a number of papers. The result: low morale, poor design and packaging, errors. All because someone, for whatever reason, is keeping his cards pretty close to his chest.

4. **People working in isolation.**

At another newspaper, designers in the newsroom were laying out feature pages while the copy desk in the features department, in another room hundreds of feet away, edited the copy and wrote the headlines - without ever seeing proofs of the art for the pages, and rarely seeing the layout in progress. The result: disconnect between words and visuals on the features pages.

5. **Muddy lines, if any, separating editorial duties from technical support.**

Should the graphics editor also be the person in charge of troubleshooting Macs? Maybe so, if you're willing to give up quite a bit of attention to the editorial product in exchange. One newsroom had its art director de-bugging Macs not only in the newsroom but all through the
company. This might be a harsh reality in a small shop, but it's nearly unforgivable in a decent sized publication.)


Copy editors are often ill prepared to produce creative page layouts. Most of them went to journalism school, after all. They studied words, not visuals; facts, not creativity. Now in the real world, managers have given them the tools of typography, color, and page architecture without realizing that most journalists have no formal education in these areas.

At the same time, news artists are not always the best people to produce features page design. A skill as an illustrator does not necessarily mean the person is skilled with typography, or knowledgeable about how headlines and visuals go together. All visual tasks should not be lumped into the same job description.

Quite often, the newspaper of 2000 is being put out with staff structures and communication processes left over from years or decades past. Periodically, it’s essential to revisit the newsroom hierarchy, job descriptions, titles, turf, and processes. Are you having the right kind of meetings? Are the right people in attendance? Should you be having meetings at all? Unless your paper is exactly the same as it was in 1957, philosophically, your staff structure had better evolve.

One critical element missing in a lot of newsrooms is a clear system of design management. Training, coaching, critiquing and teaching are important design management duties. Have you designated someone to do this? Do they have the authority, and the time, to do this efficiently? Designate a percentage of their work week to perform these tasks. Otherwise, they are just plugging the holes and bailing water to keep
the paper afloat. Just as you’d have a city editor review the work of the staff’s metro reporters, designate someone to review the layouts of the copy desk – and thoughtfully, not in a drive-by, before deadline hits.

So, where do you start? How do you get better if any of the above describes your newsroom? Begin with a frank conversation of priorities, and review your staff to see if you have the right players in place. Does it matter that morale is low on the copy desk? If so, maybe you need to designate a champion. Are you disappointed in your paper’s feature layouts? If so, you need to allocate some real design expertise in that area. (And no, this doesn’t always mean bringing in a designer or art director from outside. Sometimes, the design star is already on the staff, waiting to be discovered, or given a boost.)
Penghargaan

Selaku penyusun modul, saya ingin merakamkan ucapan terima kasih dan setinggi penghargaan kepada semua individu dan institusi penerbitan yang mana hasil penulisan dan penerbitan mereka dimuatkan ke dalam modul ini sebagai bahan pembelajaran. Penyusunan bahan pembelajaran dalam modul ini merupakan asas kepada kandungan kurikulum kursus yang terlibat. Semoga bahan pembelajaran tersebut dapat meningkatkan martabat ilmu dalam bidang berkaitan dan seterusnya dimanfaatkan oleh semua pelajar bagi pembangunan diri, negara dan agama.

Muhammad Rosli Selamat
Penyusun