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Broadcast in New York City”

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HINWEIS

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INTRODUCTION

This paper sets out to identify mechanisms and strategies behind the production of radio news. What distinguishes radio news from any other type of news is that it is **spoken** discourse. This particularity of radio news puts constraints on its reception, which has to be taken into account during the process of radio news production. The information has to be immediately accessible, i.e. the language used should not overstrain the listener. Listeners cannot go back to what they have heard seconds before, hence the information has to be organized in the clearest, most unambiguous way. In order to keep the listener's interest, the news has to be presented in an intriguing manner so that the listener will not switch channels. How all of this is achieved will be the heart of this inquiry, which will focus on textual design and the news anchor's positioning towards his or her addressees.

While analyzing these aspects, and, in particular, the positioning of news anchors, it should not only be of interest to look at newscasts from a linguistic point of view. As H.G. Widdowson points out (1995: 171), one of the major controversies in Critical Discourse Analysis revolves around the question of the potential cleft between the intention behind a given discourse and its reception by the linguist, who might present an interpretation of a text which does not even approximate the discourse of its intention. Thus, this paper will not only look at news broadcasts from a linguistic point of view, it will also include what might be considered the (linguistically) "uninformed" perspective of the newscaster.

The latter perspective is what I refer to as the 'folk perspective', i.e. an insider view of news writers and news presenters who are involved in the design and production of newscasts and therefore have procedural knowledge of language; particularly the language they are using for their newscasts. The meta-discourse of the 'folk' has long been regarded as irrelevant by some linguists, as Niedzielski and Preston criticize (2000). And in fact, the speakers of a given language community, in this case, the newscasters, do have a legitimate position when it comes to the meta-linguistic discussion of news language: they are the ones who actually use the language and, while doing so, apply their procedural knowledge. Hence,

their thoughts and comments on language and language use should by no means be discarded, but included in the examination of the discourse.

The analysis of this meta-discourse will stand on two pillars. Firstly, I will discuss a popular handbook of news writing, which lists and describes techniques and general guidelines to radio news writing. This handbook was written by media and communication experts, who used to work in the field and have published their expertise in numerous scholarly journals and trade publications. In addition to the discussion of the handbook, I will also elicit the meta-discourse of newscasters who are still active in the field and thus are still involved in the day-to-day business of radio news production and presentation. To this end, I have conducted interviews with news anchors from three different radio stations that are based in New York City or broadcast to the New York City area: contemporary hit radio station Z100, all-news station WCBS and college radio station WKCR. All of this, of course, is based on the work of folk linguists Niedzielski and Preston, which will also be discussed in the first section of this thesis.

When it comes to the language of any given text genre, the linguist has a 'natural' claim to its discussion, analysis and interpretation. As mentioned before, this paper will also look at newscasts from a linguistic (or 'expert') perspective, i.e. an outsider view on how news texts are designed. For this purpose, I will compile an analytical toolkit based on selected theories and findings from discourse analysis and pragmatics, which will be described in more detail in the course of the first section of this paper. This toolkit will then be applied to samples of newscasts from the three stations.

Based on the framework of these two perspective, the paper will then feature three case studies, each of which includes the discussion of an interview with a news anchor (the folk perspective) and the presentation of the linguistic analysis of the newscasts. A concluding chapter will then link the findings and show common features and differences throughout the formats.

I

THEORETICAL FRAMEWORK

1 THE FOLK PERSPECTIVE

This chapter presents two major areas of concern: first, I will describe the anglophone tradition of 'Folk Linguistics', as described by the linguists Nancy A. Niedzielski and Dennis R. Preston, who elicit and analyze meta-linguistic statements uttered by non-linguists. This will put the interviews I conducted with the three news anchors in perspective.

Secondly, I will discuss the German tradition of 'Laienlinguistik', which focuses on practical guides to linguistic questions, such as spelling or style guides. This will provide a setting for a further discussion of a popular handbook to news writing.

1.1 Folk linguistics

In the conclusion of his article "Discourse Analysis: A Critical View", H.G. Widdowson states:

The discourse of your interpretation may not match the discourse of my intention (Widdowson 1995: 171)

This quote represents the 'dilemma' of CDA: any examination of a text (and its discourse) is only one of many possible interpretations and can never serve as a generally valid analysis, since it always reveals "the particular discourse perspective of the interpreter". (Widdowson 1995: 169) An actual analysis would require a "demonstration of different interpretations and what language data might be adduced as evidence in each case" (ibid.).

A three-dimensional approach to the data used in this paper might approximate what Widdowson suggests: a combination of what newscasters have to say about their own news design, the addressee's (the listener's) interpretation, and the linguist's findings. Due to the constraints of this thesis, I will narrow the case studies down to two dimensions: the perspective of the linguist and that of the newscaster. Doing so, I cannot claim that I will be able to completely avoid the dilemma described earlier. However, this approach

might prevent this paper from getting lost in its own (linguistic) interpretation¹. Hence, one of the most important constituents of this paper is the investigation of how news design is viewed by newscasters themselves. To this end, I have conducted interviews with radio anchors on the basis of a questionnaire containing specific linguistic questions. (This questionnaire will be presented and discussed at the end of this chapter). Despite the fact that most news presenters are no linguists per se, they come up with a great deal of insightful meta-linguistic comments.

This chapter shall provide a theoretical framework for the analysis of the interviews. It presents a linguistic tradition that emerged under the heading 'folk linguistics'. Two of its most prominent figures are the linguists Nancy A. Niedzielski and Dennis R. Preston.

1.1.1 Definition and introductory remarks

The term 'folk linguistics' refers to studies which collect and analyze meta-linguistic statements uttered by laymen, i.e. non-linguists. Compared to the German tradition of Gerd Antos' "Laienlinguistik", which deals with non-linguistic 'guidebook' publications on communication training or correct language use, folk linguistics repeats and assesses laymen comments on language and linguistics. Niedzielski and Preston describe the language phenomena mentioned by the non-linguists they interviewed and use them as a basis for a new take on sociolinguistic issues. These meta-linguistic statements thus give a great deal of insight about various aspects of human communication, be it the social status of speakers who implement slang or taboo words into their speech or the speakers' attitudes towards gender issues in communication.

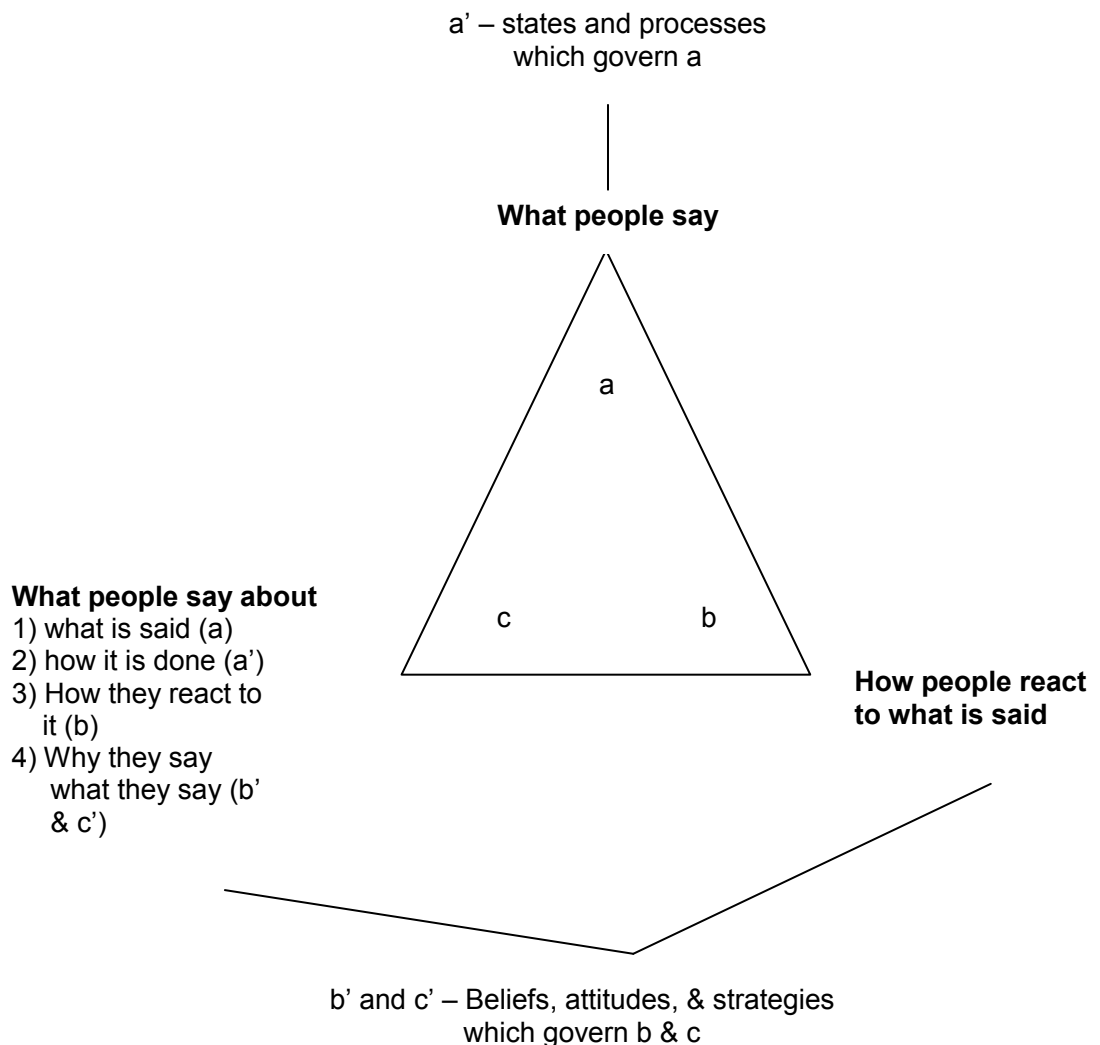
¹ A short note on terminology: Although 'analysis' is used by Widdowson as an entity opposed to interpretation, I will continue to use it in a 'non-charged' way, i.e. synonymously to 'examination'.

1.1.2 Areas of concern

In *Folk Linguistics*, the authors refer to Hoenigswald and the three areas of folk linguistic interest he describes:

We should not only be interested in (a) what goes on (language) , but also (b) in how people react to what goes on (they are persuaded, they are put off, etc.) and in (c) what people say goes on (talk concerning language). (Hoenigswald 1966: 20)

Niedzielski and Preston explain their own approach to folk linguistics using the following figure (2000: 26, Fig. 1.4)



In a summary at the end of their introductory subchapter, Niedzielski and Preston add another element to c: “what people say about why they react the way they do”. (id.: 30)

This figure provides me with a theoretical background for assembling the questionnaire which I used for the interviews and the analysis I will present later on in this paper.

1.1.3 Method

As stated before, folk linguistics deals with comments on language and linguistics by non-experts, which are collected in the course of oral interviews. In the case of Niedzielski and Preston, these interviews were conducted by field workers in the United States of America, who did not have the same first language as their interviewees. Thus, they could ask specific questions, such as which of the expressions ‘Who do you speak with?’ and ‘With whom do you speak’ was to be preferred. (Cf. id.: 162.) Using these interviews, laymen statements about language, normative language or issues like social effects of language were collected and analyzed.

1.1.4 Parameters (Cf. Preston 1996 in Niedzielski/Preston 2000: 22f.)

As a basis for his analysis carried out by the fieldworkers, Preston had already developed a set of parameters in an earlier publication. These parameters shall also prove to be of use for the examination of the interviews I’ve conducted with news presenters.

Availability

- a) Unavailable (linguistic issues the folk do not have access to and will not talk about)
- b) Available (the folk can talk about a linguistic phenomenon, if it has been described in detail by the field worker)
- c) Suggestible (phenomena which the folk can comment on after being given short impulse by the fieldworker)

- d) Common (linguistic phenomena which are discussed in everyday communication)

The following examples illustrate how Preston's classification of the parameter availability can be understood. An English speaking non-linguist will not be able to conduct a comparative analysis of Old English and Early Modern English terms, since this constitutes an area of language which has nothing to do with his immediate social and communicative environment and thus is unavailable to him.

Available linguistic phenomena might, for instance, include morphophonemic particularities of the English language such as plural forms (cats /cats/ and dogs /dogz/), i.e. linguistic 'rules' people follow automatically without conscious decisions. If phenomena like these are elaborated on in detail, one can assume that the folk will be able to comment on them.

Suggestible issues constitute areas of language that people have been familiarized with in school and whose rules might still be stored fragmentarily in their brains, such as tense usage or punctuation. Although these phenomena are not discussed on a regular basis in every day communication, they might appear from time to time, especially in professional contexts like office talk.

Common linguistic phenomena are discussed very frequently by the folk, mostly in a 'natural' communicative context (a context not initiated by a field worker, that is). This category might, for instance, include meta-linguistic comments on pronunciation used by speakers with a different geographic background, such as "That southern drawl of his is hardly understandable".

Accuracy

Folk statements about language can be true or false. However, Niedzielski and Preston underline that this parameter does not determine the value of a meta-linguistic comment. Although a statement can be inaccurate, it can provide researchers with important insights on a specific language problem.

Detail

- a) global
- b) specific

Considering a statement global implies that the folk can for instance identify a difference between their own idiom and that of a foreigner, but they cannot explain what that difference exactly is. (“She’s from Canada, isn’t she? I could tell immediately after she started talking!”)

If a statement is specific, the folk can not only identify a phenomenon, they can also provide a quite precise description of one ore more of its representations. (“Ha, those Canadians do speak some funny English! Isn’t it strange how they say ‘out’ (/əut/) instead of ‘out’ (/aut/)?”)

Control

This category relates to whether a non-linguist describing, for instance, a particular variety of English is himself a speaker of this variety or whether he or she comments on it from an ‘external’ point of view. Sometimes a speaker who is not part of a given speech community can imitate its dialect without knowing its exact ‘rules’.

1.1.5 Meta-linguistic comments

Folk Linguistics deals with manifold aspects of general and descriptive linguistics, especial emphasis is attributed to sociolinguistics. To illustrate their work, I will present some of the aspects discussed by Niedzielski and Preston in order to describe their work. For the purpose of this paper, however, I will only elaborate on aspects that relate to my focus of analysis.

1.1.5.1 Style

In the course of the interviews dealing with language style, the folk stated that every speaker had a set of different varieties at their disposal and adapt his or speech according to a given speech situation. One interviewee said in

her interview that as a child she used to talk in a different way with her peers than at home with her parents (her father came from a working class family from Oakland, her mother from a rich Baltimore family) and chose another variety when visiting her grandparents. In order to tease her grandparents, she would add some elements typical of the Oakland dialect to her speech.

I quickly learned that there were [...] appropriate languages for different situations before I could even think – about it. And I did not talk on the playground, the way [...] I talked at home. And I did not talk at home, the way I talked at my Baltimore grandparents' house. Except when I was trying to irritate the hell out of the Baltimore grandparents [...], I just added more Okie to my speech, and they would get these horrified looks on their faces because no well-bred young southern girl should talk like that. (id.: 154)

A sudden change of variety (such as formality) can also be opted for in order to achieve a certain effect. An interviewee talked about how her children addressed her and stated that the standard term 'mother' was only used, when her children wanted to ask her a favor.

It's only „mother“ [...] when they're up to something. When they're trying to con me into doing something it's "mother." (id.: 156.)

The interviewees also declared themselves as ‚multilingual‘ – at least to a certain extent – and said that they differentiated between language used at home and 'school language', i.e. standard language. Others differentiated "casual" and "proper" speech. This shows very clearly that standard language is associated with some degree of effort and that speakers find it more agreeable to not have to care that much about the way they talk. (Cf. id.: 171 f.)

How does this relate to the language of news and the interviews with news presenters? My hypothesis is that the more formal the language of a newscast is, the more standard language might be used. Hence, some news presenters might opt for a more 'refined' variety of speaking. The more colloquial the language of radio news is, the more conversational or 'natural' the language will sound. Hence, the news presenter of a CHR (Contemporary Hit Radio) or Top 40 station will not extremely modify the way

he or she talks in general, which adheres to the 'Mom Rule', i.e. 'Present a news story like you would tell it to your mom!'. Another interesting issue ties in with the previous phenomenon: How do news presenters who are also radio personalities in a particular show format 'adapt' the way they speak when they are presenting the news and not participating in the show itself? I will look at this in more detail in the course of my analysis of the interview conducted with Z100 news presenter Carolina Bermudez.

1.1.5.2 Slang and taboo words

Laymen define 'slang' as any kind of language that they regard non-standard. A great deal of interviewees, especially African Americans, declared themselves willingly as 'slang speakers'. In addition to the fact that slang deviates from 'norm', this willingness can be traced back to a zeitgeist phenomenon: slang is widely considered lively, hip, trendy and 'cool' and is also used to demonstrate that a speaker belongs to a particular group (Cf. id.: 172).

The folk also said that African American slang is becoming standard slang for other ethnic groups as well, as it is distributed by the media. One of the interviewees stated that African Americans liked to use the word 'man'. Radio and television had then helped to make teenagers of various ethnic groups include this word into their everyday language.

It's a kind of thing that's just passed on. It's [...] passed on by the media, by television, by radio and so [...] you'll find that children listen to – any race – that's a uh actor [...] or actress uh uh disc jockey, uh star, on the – television or [...] whatever. And they pick up [...] the language, they pick up uh the expressions and – somehow they create some of their own slang. (id.: 173 f.)

On a more general note one has to say that many interviewees considered slang mostly an adolescent phenomenon. Additionally, they stated that every generation had its one slang until it was replaced by 'adult speech', which shows less non-standard features (Cf. id.: 172).

Taboo words, just like slang terms, can be used to demonstrate affiliation to a particular community. According to some interviewees, the increasing

usage of taboo words can be seen as a sign for the general decay of language. Words like ‘damn’ or ‘shit’, which were considered utterly offensive in the 1960s and 70s, have become commonplace terms of everyday language in a way that they no longer shock anyone.

See, now there’s no word that you can use that’s ba- that’s strong any more, because everything’s gotten so commonplace, because you used it, it was – an EMphasis. If you were really mad then you, you know, you could say ((stage whispers)) “SHIT.” [...] or “damn” and “hell,” I mean that’s just nothing. [...] Everybody says that. (id.: 188 f.)

The folk also stated the usage of taboo words was a way to meet a ‘natural’ need. However, in some social contexts, they should be avoided: especially when communicating with the elderly or when children were present (Cf. id.: 184 f.). Furthermore male and female interviewees stated that it was inappropriate for women to curse. Young men also said that they considered their mothers’ using taboo words like the f-word unacceptable.

My mom one day got mad and she said the f-word and I said DON’T do this? She goes well you use you say it and I try to and especially especially around my mom I don’t like using that word. (id.: 192.)

It will be interesting to observe how news anchors from various stations deal with slang and taboo words. The speech situation of a newscast will certainly be regarded as a social context, where taboo words and slang should be avoided. However, the less formal the language of a given station generally is, the more likely the usage of non-standard terms might become in order to sound ‘natural’, especially when we look at stations like Z100, which have radio personalities as their news presenters.

1.2 How to write broadcast news

This chapter presents a guidebook on news language, the *Broadcast News Handbook* by C.A. Tuggle, Carr & Huffman, which can be regarded as a ‘Laienlinguistik’ publication, since the authors (who are no linguists) present general language rules which, if obeyed, make broadcast news texts accessible and understandable for their respective audiences. Since this paper is looking for common features in news writing throughout the different formats, it will be interesting to look at which of the general news writing principles discussed by Tuggle, Carr & Huffman can be found in the newscasts of my analysis and might therefore be considered universal.

Before discussing the *Broadcast News Handbook*, I would like to provide a brief introduction to the text genre it belongs to.

1.2.1 Laienlinguistik: An introduction

This section discusses the German tradition of ‘Laienlinguistik’ studies with Gerd Antos being one of its most prominent figures. Antos investigates non-linguistic publications in the fields of language and communication research in accordance with practical needs. These (mostly prescriptive) publications try to fill the (apparently pressing) social need for advice and the acquisition of knowledge and skills, i.e. they offer ‘field-tested’ solutions to common language and communication problems. Dewe defines it as follows:

[Bei Laienlinguistik handelt es sich] in der Regel [um...] Rezeptwissen, das angibt, wie in typischen Situation typische Entscheidungen mit typischen Mitteln zu erreichen sind. [‘Laienlinguistik’ generally denotes practical knowledge indicating how to come to typical decisions in typical situations using typical means] (1988. quoted in Antos 1996: 27. (My translation))

The vast variety of publication in this area can be divided into three major groups:

Training in public speaking and communication (Publications on model speeches, model discussions, rhetorical strategies, chairing techniques, leadership rhetoric, mediation, performance reviews, job interviews, sales talk, conflict resolution meetings, ...)

Publications focusing on writing skills: practical grammar usage, encyclopedias on tricky language FAQ, guidebooks on style, correspondence, orthography and job applications, training publications for editors or advertisement writers, ...

Humoristic publications dealing with dialects, standard language(s), special languages, technical languages, ... (Cf. Antos 1996: 3-8, 13 f., 25 f.)

It seems important to point out the difference between the concepts of folk linguistics and 'Laienlinguistik' studies. While the former refers to a descriptive analysis of meta-linguistic comments, the latter examines prescriptive meta-linguistic publications. They both, however, deal with an outsider perspective, i.e. that of non-linguists.

The practical approach of 'Laienlinguistik' has led to its commercial success. While descriptive linguistics tries to find universal patterns and rules that are generally applicable, 'Laienlinguistik' provides solutions to specific language problems, as Antos points out:

Wenn Du beim sprachlichen Handeln auf das Problem x stößt, so löse es mit dem angebotenen Mittel y! [If you encounter language problem x, solve it making use of means x]" (Antos 1996: 138. (My translation))

As opposed to general linguistics being interested in principle, form, structure or functions of language and communication, 'Laienlinguistik' directly addresses speakers' (or writers') questions which turn up in the process of production or reception and offers clear-cut answers.

It might appear bold and unjustified to label Tuggle and his fellow authors as 'non-experts'. However, while Tuggle, Carr and Huffman are accomplished

experts in the fields of electronic communication (Tuggle), news broadcasting (Carr) and journalism (Huffman), none of them is an actual linguist. Hence, their publication qualifies as a piece of ‘Laienlinguistik’ literature. Just as any pronunciation, grammar or style guidebook, *Broadcast News Handbook* uses a very practical ‘field-tested’ approach to describe successful news (copy) writing. This classification might appear somewhat problematic, since the *Handbook* itself is not – at least not explicitly – a linguistics publication. Nonetheless, it addresses linguistic matters, since language is the primary ‘vehicle’ of any given newscast.

1.2.2 Special radio news properties

One of the most important characteristic of radio news is its brevity. As the authors stress, “most radio news stories on commercial stations are *very* short. [...] 30 seconds for each story; that’s about five sentences [...] (Tuggle, Carr & Huffman 2001: 74). In order to transmit the news story successfully, writers “have to be clear [...], concise and short” (ibid). Additionally, they should use present or future tense and write with a “sense of urgency or a sense of the event itself” (ibid.).

Since radio lacks visual illustration, radio writers have to “create word pictures”, i.e. they have to “choose [...] the most descriptive words for the story they’re telling to the listening audience” (id.: 90). Doing so, listeners can picture in their minds what the news anchor is telling them on the air.

1.2.3 General characteristics of broadcast news writing

In their first chapter, the authors establish various maxims they consider vital to accessible (and therefore successful) news language. First of all, they stress the importance of “writing for the ear” (id.: 2). Radio (or television) audiences, unlike recipients of a written text, do not have the “opportunity to go back and reread sections that weren’t immediately clear” (ibid.). Hence,

news language has to be written in a manner that enables audiences to understand what is being talked about the first time they hear it.

Furthermore, the overall tone of a news broadcast should be conversational, which, for instance, involves choosing 'common words' instead of formal ones while still maintaining cohesive sentence structure and correct grammar. Moreover, according to the authors, the use of contractions prevents the news anchor from being perceived as stiff, unnatural or arrogant (Cf. id.: 3.). However, as Tuggle, Carr & Huffman point out, some contractions are less desirable than others, especially those leading to ambiguity, such as the 'is'-contraction "s", since it could easily be mistaken for a plural or genitive marker. Other less desirable contractions include "that'll" or "it'll", as they cannot be pronounced very smoothly. (Cf. id.: 4.)

Confusing language should be avoided at any cost. Therefore, news writers should use simple and short sentences without any detachment of subject and predicate, where possible (Cf. *ibid.*)

The preferable tense, according to Tuggle, Carr & Huffman, is the present tense, unless the news anchor will be talking about an event that has happened a long time ago, since it conveys a feeling of "today's news" (id.: 5). Concerning verb mode, the authors opt for active voice, because "active voice is someone doing something and passive voice is something being done to someone or some thing [...and] occasions in which passive voice actually sounds better [... are] fairly rare" (*ibid.*).

The overall goal when writing news 'for the ear' is to avoid ambiguity or confusion. To this end, broadcasters should be cautious about using abbreviations or acronyms, the authors state. However, if an acronym is better known than what it stands for, it should be used instead of the full name of the entity or agency. This is true for the FBI or the CIA, for instance. (id.: 9)

Deixis is another delicate area of news writing. Pronouns should therefore only be used where it is absolutely clear to what or whom they refer to. (id.: 12 f.)

Two major areas of concern can be identified in this introductory chapter: the first comprises various techniques of textual news design and their intended effect(s) (e.g. use active voice and your text will be more accessible). The second major issue refers to how the news writer and anchor positions himself vis-à-vis his listener. This becomes especially clear when they (implicitly) talk about previous knowledge and schemata, as in the section on acronyms. I will use this distinction in the further discussion of the *Handbook* and later both in the description of the linguistic criteria I will use for the analysis and the analysis itself. Of course, this distinction is not completely clear-cut, since textual design also has to do with what is assumed about how an audience will receive a text.

1.2.4 Textual design

This subchapter summarizes strategies and techniques the authors encourage news writers to employ in order to render their texts unambiguous, more interesting and, generally, more accessible.

1.2.4.1 The lead

A whole chapter is dedicated to “The Art of the Lead” (id.: 30). The term ‘lead’ refers to the first sentence of a news story; just like a headline of a newspaper article, the lead serves as the “point of purchase” (ibid.). The lead, considered the most important element of a news story by the authors, determines whether the recipient chooses to keep listening or not. According to Tuggle, Carr & Huffman, a lead is successful if the following criteria are met:

- Grab the viewer’s attention right away by capturing the essence of the story
- Don’t make the lead hard to digest by loading it down with too many facts! You’ll write a “nonfactual lead”

- Write in present or future tense. [...]

In addition, you should apply the same rules and techniques in the lead that pertain to copy writing in general, including:

- Write in active voice.
- Use narrative storytelling technique.
- When appropriate, use creative techniques to make the copy sparkle. But don't overdo it.
- Write conversationally! Use short, declarative sentences. Employ the "Mom Rule"² (ibid.)

All of these guidelines will be discussed in the following subchapters.

1.2.4.2 The use of present and future tense

In order to sound more immediate, newscasters should write their news texts in present (or future) tense. As the authors put it:

If it's happening now, or will be happening soon, then it's news. If it happened hours ago, it's old news and fading fast. If it's happened yesterday, it's history. (id.: 33)

However, the obsession with writing in the present tense has led to what the authors refer to as 'TV speak', i.e. unnatural tense usage. This is illustrated by the stereotypical news lead:

A TUCSON BANK IS ROBBED THIS MORNING... AND THE GUNMAN GETS AWAY. (id.: 34)

² The "Mom Rule" will be dealt with in more detail in the course of the chapter on positioning.

While this lead has been written in the present tense, it does not sound natural or conversational, which is due to the simple fact that no member of the audience would actually speak that way. (Cf. *ibid.*)

1.2.4.3 The non-factual lead

The authors argue that it is not necessary to convey too much information in the lead. A successful lead is short and simple and serves a preview function, i.e. it introduces the topic, sets the mood and prepares the listeners for what is coming up in the news story (Cf. *id.*: 36 f.).

1.2.4.4 Preview, view and review

The best way to achieve clarity in news writing is dividing the story into three sections, the authors suggest. In this respect, any news story should consist of a “clear beginning, middle and end to the story” (*id.*: 37). Or, in other words:

Tell ‘em what you’re going to tell ‘em, tell ‘em, then tell ‘em what you told ‘em. (*ibid.*)

In order to do this, copy writing should include a non-factual lead (the preview), the body of the story stating all the important facts (the view) and a summarizing statement at the end of the story (review). (Cf. *ibid.*)

1.2.4.5 Active voice

The authors provide a more detailed explanation why passive voice should be avoided if possible. Firstly, they give an ‘aesthetical’ reason: passive voice does not sound lively to them, it “doesn’t sparkle; it sounds dull and drab [...

and] two or three back-to-back passive sentences can kill a story dead” (id.: 39).

Secondly, the usage of the passive voice complicates the story and makes presenting it in a chronological order difficult, since it mentions “the target of the action before showing the person or thing that initiated the action” (id.: 40).

Thirdly, using the passive can also lead to confusion, as it allows a journalist to leave out important pieces of information. The sentence “John was shot” (ibid.) is a valid sentence, but lacks an agent, so the audience might be left asking themselves ‘who did it’. It is not possible, however, to leave out an agent in a sentence that has been written in active voice (ibid.).

1.2.4.6 Creative techniques

In the following subchapter, the authors encourage the usage of creative writing techniques - in moderation. In their opinion, too much creativity might lead to loss of clarity or make a story “sound contrived, hyped and trite” (ibid.). The *Handbook* then also includes a list of techniques, which aspiring writers might find useful.

Alliteration can render a lead more “memorable and even entertaining” (id.: 42), nonetheless, it should only be used with “light stories”.

Parallel writing with word play is the act of “linking two actions or situations for the purpose of comparing or contrasting them” (ibid.). The authors consider it a useful technique for establishing connections between two different entities, such as in the lead “IN IOWA... TEMPERERS ARE RISING ALONG WITH THE WATERS” (ibid.). In this example, the authors have played on the expression ‘rising tempers’, a more figurative employ of the verb “to rise”, and connected it to a more literal usage of the verb in combination with waters, i.e. flooding.

The Rule of Threes derives from the assumption that ideas are more easily remembered “if they’re presented in groups of three” (ibid.). The triad effect can even be enhanced if combined with parallel writing:

INSTEAD OF SPENDING THEIR DAY IN SCHOOL LEARNING
READING ... WRITING... AND ‘RITHMETIC... POLICE SAY
THESE GANG MEMBERS SPENT IT IN A CAR RIDING ...
RACING ... AND ROBBING. (id.: 43).

The parallelism is established by the form of the verb (the participle), the alliteration and the repetition of the group of three. (reading, writing and ‘rithmetic $\leftrightarrow$ riding, racing and robbing), which makes the lead more powerful and effective.

Metaphorical writing is described as “the technique of using a physical situation, thing or activity to symbolically describe something else” as in “THE ATTORNEY GENERAL SAYS EMPIRE MINING WAS INDEED DIGGING FOR GOLD... BUT IN THE WRONG PLACE: THE POCKETBOOKS OF ITS INVESTORS” (ibid.).

Exaggeration or “hyperbole” can make a lead more powerful and memorable, so the authors. As with alliteration or groups of three, however, one should also be cautious about overusing them. “Killer rabbit” or “Roach the size of a Rolls Royce” (ibid.) are some of the examples they consider successful exaggerations.

The notion **human terms** refers to using terminology (or comparisons) which make a story more relatable to an audience. As the authors state, it is not easy for listeners to digest stories featuring a great deal of facts and figures, since they “often get lost on the average listener or viewer simply because he or she can’t relate to them” (ibid.). One way of dealing with this is relating figures to the way the average listener experiences the world:

[...] suppose you’re doing a story about oil exports and find that the gasoline usage has gone down by one million gallons a year. The average person can’t comprehend the concept of one million gallons of gasoline. So ask yourself this: What does one gallon of gasoline

mean to you personally? How much gasoline do you burn each week? Roughly 20 gallons? If you use 20 gallons of gasoline a week, it would take you 50,000 weeks to burn a million gallons – that’s 962 years! Now [...] put it in just those terms for the viewer:

IF YOU BURNT ABOUT 20 GALLONS OF GASOLINE A WEEK ...
A MILLION GALLONS WOULD LAST YOU 962 YEARS. (id.: 44)

Comparisons like this create rapport and ensure that the listener or viewer will grasp the essence of the story. In addition to this, it can render ‘dry’ facts livelier.

1.2.4.7 Deadly copy sins

In this section, the authors provide a list of lexical and structural language features which are not considered good news writing style. First, they strongly discourage copy writers from using “worthless word[s]” (id.: 53) in news writing, because they camouflage insufficient research, are often not conversational or, quite simply, not factual. These words include “allegedly”, “(unknown) suspects” (because if he/she is a suspect, he/she must be known to the authorities), “apparently” and “undetermined” (Cf. id.: 47-53), which is illustrated as follows:

Summary – Example of a Completely Worthless Sentence

THE UNKNOWN SUSPECT ALLEGEDLY POINTED A GUN AT
THE TELLER ... DEMANDED MONEY ... AND APPARENTLY
ESCAPED WITH AN UNDETERMINED AMOUNT OF CASH. (id.:
54)

Subsequently, the authors present a list of “miscellaneous Do’s and Don’ts for Writers” (ibid.), wherein writers are encouraged to use synonyms, time-references, correct collective noun/verb agreement and – again – active voice. Anaphora, repetition of the same word referring to an entity, cliché use (“up in arms”, “packing winds”), confusing pronoun usage, employ of police

terms (such as “perpetrator”) and verb ellipsis should be avoided, as well as starting a sentence with a dependent clause. (Cf. id.: 54-56).

1.2.5 Positioning

The category of positioning combines all sorts of considerations about how the addressee might receive and decode the information broadcast on the air, including assumptions about the audience’s idiom, his beliefs or knowledge (which will be discussed in the course of the chapter on the linguistic perspective) and how the news presenter comes across.

1.2.5.1 The “Mom Rule”

The authors introduce a basic principle news writers should follow: they should “write the way people talk” (id.: 31). In order to do that, the “Mom rule” (already introduced in the list of criteria for writing a good lead) is to be applied. In its essence, the “Mom rule” (sometimes also labeled ‘best friend rule’) should remind news writers to use a conversational tone:

Speak in sentences that are grammatically correct but not rigidly formal. [...] be friendly and conversational, using short, declarative sentences. [...] get to the point right off the bat. (ibid.)

In other words, newscasters are urged to imagine a potential listener they are talking to, which should automatically render their news texts conversational. This, of course, is a guideline for news writing which could also be discussed under the label of textual design, since the news writer often deliberately includes features of casual everyday speech when designing the news copy. However, as the news writer also has to make assumptions about how his

listeners talk to each other, I have decided to treat this question as an issue of positioning³.

1.2.5.2 Capturing the recipient's attention

The authors present the lead as “a sales pitch of sorts” (ibid.). The lead has to try to sell the news story to the listener. Hence, the lead has to answer the following question (referred to by the call letters WII-FM): “What’s in it for me?” (ibid.). If the lead fails to answer this, the listener might withdraw his or her attention or even switch off the radio. In essence, the successful design of the lead must again be based on assumptions about the imagined listener and should include the right lexical choices and appropriate information organization: it must convey the most important information of the story and create interest using catchy wordings. (Cf. ibid.).

1.2.5.3 Political correctness

The authors urge news writers to be sensitive about the words they use. According to them it is vital not to offend anyone in their audience. To this end, news writers should produce politically correct texts (Cf. id.: 40). One has to bear in mind that this chapter is dealing with an American publication; hence the immense significance sensitivity in writing is attributed to. The following example demonstrates PC influence on news writing:

[...] a quick personal example. When I was an 11 pm producer, I once wrote a piece of copy that began something like this: “It was another black day on Wall Street”. The “black day” cliché was in wide use at the time (and still is), and I didn’t think anything about it. But after the newscast, I received a call from a viewer. The gentleman was very polite and very well spoken. He simply wanted to know if I knew that many people were offended by use of the word “black” to describe all things negative. (id.: 41)

³ See the chapter on synthetic personalization in 2.

This quotation shows how far the influence of political correctness has reached into the language of news. The news writer in question will not have used the “black day cliché” after the telephone conversation with the viewer, because the term ‘black’, if used as a synonym for ‘bad’, would offend parts of the audience.

1.3 Questionnaire

As stated before, the analysis will partly be based on interviews which I have conducted with news anchors from three different radio stations. To this end, I have compiled a standardized questionnaire, which I would like to describe in further detail prior to presenting the findings of the case studies.

On a scale of 1 to 10, 1 being formal, 10 being casual/informal, where would you place the news broadcast on WCBS?

Formality can be regarded as a key issue in the field of news writing. As Fairclough (1989: 54) postulates, the relation between formality and accessibility is reciprocal. The more formal a text is, the less accessible it might be to its intended recipients. However, an overly casual language might not convey the feeling that the news presenter on the radio can be trusted. The degree of formality in a given news text will therefore be an interesting parameter to observe.

How would you describe the language style of the news you write and read?

The second question ties in with the previous one, since it will show how the degree of formality is reflected in the language used. I have used the word ‘style’, since it is a term which is widely known among non-linguists and, as a folk term, subsumes a number of linguistic parameters. In this respect, it may generate a variety of different answers.

In which ways does your news program differ from others, style-wise or content-wise? Are there any topics that are not to be included?

It may be of interest to look at how news presenters view their work in relation to the work of others, since these observations might facilitate a comparative study. This question also addresses content of news messages, as the selection of topics also hints at the general positioning of a news station and/or the way news is designed.

Describe your intended listener! How old is s/he? What's his or her background?

In which way do you adapt the language you are using to what you think your intended listener is like?

As stated in one of this paper's working hypotheses, the less formal a newscast is positioned, the more it might mirror everyday speech. In order to find evidence which might prove this hypothesis, it will be of interest to look at the demographic of a radio station and observe how the properties of the demographic influences the way news anchors address their listeners. This question also implements the concept of the 'imagined listener', which will be referred to in I.2.2.1.

Are there any grammatical structures you're trying to avoid? If so, which ones?

What kind of sentence structure (syntax) do you use?

This question might evoke interesting insights about grammatical/syntactical entities and the degree of formality which is attributed to them. It will also show which structures are regarded as constraints to the accessibility of a newscast and why. Additionally, I hope to identify structures which are generally considered unsuitable for newscast and structures whose likeability to be used can be linked to the degree of formality.

Are there any types of words you choose not to use?

This question is of two-dimensional nature. On the one hand, it addresses the usage of taboo words which should not be used since they are considered bad taste or inappropriate for a news text, and words that must not be used due to regulations of the FCC (Federal Communications Commission), which monitors broadcast indecencies. On the other hand, the question relates to language register: I will try to point out which words news writers consider too formal or ‘uncommon’ and which words they would classify as words which would be more suitable in written language than in spoken language.

Where do you take your information from? In which ways do these texts have to be adapted in order to suit your news program?

This question addresses retextualization, which is a procedure that presumably is employed very frequently by news writers, depending on where the information comes from. If a (written) news story from a news agency service or a newspaper is taken up and presented on the air, for instance, it will have to be rewritten for an audience that cannot read, but only hear the information. This might require changes in syntax, grammar and lexis to make it more accessible to the recipients. We will gain insights from the interviewees’ comments on this matter.

What are the most important features of language you’re using in order to attract your listeners’ interest?

In reference to the *Handbook*’s observations on the ‘lead’ and its comparing it to a sales pitch, it will be insightful to collect strategies and techniques the news presenters of my study use. Being the first sentence of a news story, the lead will have to be particularly intriguing in order to grasp the audience’s attention and make them listen to the entire story and even the stories to follow. The answers to this question will provide us with ideas as to how this aim might be achieved.

As for presenting itself, how would you describe the tone of your voice? How are you trying to say things? Does the tone change with the subject? In which ways?

What are the means of speech you're using for emphasis?

When looking at radio news, the analyst has to take into account that s/he is dealing with instances of spoken discourse, even though most newscasts are texts that have been written before being presented on the air. Hence, the oral dimension must be considered a vital constituent of the analysis. Parameters like intonation, stress patterns and different moods or 'tonalities' that are conveyed will most likely be regarded as important features of language by news anchors.

Describe the structure of a typical news story!

This question deals with the way news anchors assemble information. News anchors are expected to present their ideas on how information has to be structured in order to make a news story unambiguous and easy to understand. This concerns the order in which parts of the news story are presented, as well as how and at which point background information is inserted.

Does your news program draw upon a lot of previous knowledge or do you have to do a lot of explaining yourself?

This question is derived from Cook's (1989: 69 f.) observations on knowledge and schemata. Undoubtedly, news anchors will have to deal with the fact that some of the content they present might be new to their listeners, while other bits of information might be partly or even widely known to their audience. Not only does this refer to current news stories but also acronyms, portmanteaux and abbreviations (WHO: World Health Organization; Billary: Bill Clinton and Hillary Rodham Clinton; Interpol: International Police) or

public figures. For some audiences it might be necessary, for instance, to state the whole name and the function of a political figure such as United Nations Secretary-General Ban Ki-moon while stating the name alone would suffice for a different demographic of listeners.

Is there an agenda (be it political, socio-cultural) behind the news you're writing? What messages are you trying to convey other than the hard facts?

Even though most news anchors are required to be neutral, are there ways you have found to include yourself and your opinion? If so, how do you do that?

Although these questions could meet common place and/or evasive answers or even rejection by the interviewees, I have decided to include them in the questionnaire because they might generate interesting insights about language functions and pretext underlying a given newscast. They could highlight the subtle methods of 'between-the-lines'-communication or the way certain attitudes or political views are transmitted through the language by news anchors who are supposed to be neutral. Expected methods include linguistic features such as particular adjective attribution or methods in relation to content and structure, i.e. the way news stories are assembled, as well as bias in perspective.

2 THE LINGUISTIC PERSPECTIVE

Prior to the examination of the data, I will present a detailed description of the parameters and criteria used in my analysis. This analytical toolkit combines ideas and concepts from discourse analysis and pragmatics. In order to analyze the various newscasts, a sentence-based assessment alone would not suffice, since I want to find out how the information presented within a whole newscast is organized. Hence, the data has to be approached as discourse, as I will examine “how stretches of language [...] become **meaningful** and **unified** [my emphasis] for their users” (Cook 1989: ix). I will adhere to the structure introduced in 1.1.1, where I divide the criteria into parameters referring to textual design and positioning.

2.1 Textual design

2.1.1 Formal links: cohesive devices

The following parameters and, in particular, how they are arranged are based on Guy Cook’s overview in his 1989 book *Discourse*. I will describe those which are most important to the aims of this inquiry and point out how they relate to the language of radio news.

Formal links appear very immediate and accessible when analyzing discourse data, as they constitute “facts inside language” (id.: 14). Some of these devices that create cohesion in a given text will be explained in the following section.

2.1.2 Verb forms

The verb form in one sentence can determine the verb form that follows in the next sentence, i.e. corresponding verb forms create linkage within a given discourse. (Cf. id.: 15) This seems to be a useful parameter when trying to analyze newscasts, as verb forms can often determine boundaries between single news stories, for instance, when talking about an incident that

happened in the past, and, later on, about an event that will take place in the future. In addition to this, the choice of verb forms (and their function) shall be part of the analysis.

2.1.3 Parallelism

According to Cook, parallelism creates cohesion in a text due to a formal feature in one sentence being repeated in another. In other words, similarity of form in two or more sentences or clauses conveys the impression that they are connected in terms of meaning. Parallelisms can refer to grammatical form, sound elements like rhyme, rhythm or intonation or the semantic dimension, where two sentences can appear to be linked because they talk about the same entity, fact or event. (Cf. id.: 15 f.)

2.1.4 Referring expressions

Referring expressions, or deictics, are “words whose meaning can only be discovered by referring to other words or to elements of the context which are clear to both sender and receiver” (id.: 16). Examples of referring expressions include pronouns, but also nicknames or abbreviations and acronyms, which will prove to be of particular interest when looking at newscasts. Common referring procedures include anaphora, where an entity is identified at the beginning of the discourse and then referred to later on by a deictic word, and cataphora, where the deictic word referring to an entity is given first and clearly identified later on. Not only do deictic words create unity in a text, they are also used for economic reasons, because they make endless repetition of one and the same word unnecessary. (Cf. id.: 16-18)

2.1.5 Repetition and lexical chains (corresponding semes)

Referring expressions can sometimes be deliberately avoided. Instead, creators of a given discourse opt for the repetition of a given entity, which also creates lexical chains within the text. Although repetition can be discouraged in some genres of discourse, it may be preferable to use in others for various reasons, such as stronger emphasis. Elegant repetition is another tool frequently used for creating lexical chains within a text. Here, synonymous expressions are used to refer to a given entity. But lexical chains, and therefore cohesion, can not only be established by using words denoting the same thing, they can also consist of words that are associated with each other, i.e. different words bearing corresponding semes (Cf. Halliday and Hasan 1976: 284-7). According to Cook, however, they depend too much upon individual knowledge and can therefore not be treated as a formal link. (1989: 19 f.) It will be interesting to look at instances where newscasters deliberately repeat certain entities and where they choose to use elegant repetition or deictics instead.

2.1.6 Substitution and ellipsis

Given the fact that newscasters have to communicate and explain events or developments (often of a rather complex nature) in a very limited amount of time, they might have to shorten their language accordingly. In order to do so, they might make use of substitution and/or ellipsis.

The term substitution refers to words like *do* or *so* which replace words or even groups of words that have been mentioned previously in a given discourse. (Cf. id.: 20) Stating an issue over and over again would use up a great deal of valuable time, as the following example will show:

President Bush declared that “all Americans should have affordable access to broadband technology by 2007”. In order to do so, his administration would work “to create an environment to foster broadband deployment”. (Conda 2007)

It would be quite redundant to say:

President Bush declared that all Americans should have affordable access to broadband technology by 2007. In order to give all Americans access to broadband technology by 2007, his administration would work to create an environment to foster broadband deployment.

In this example, the words “do so” replace a fairly large group of words and thereby make the two sentences much shorter.

Ellipsis is another formal link that saves time. Some contexts make it possible to simply omit words or groups of words (often grammatical entities) instead of substituting them (Cf. Cook 1989: 20) The omitted words can be reconstructed by an earlier sentence, which the following example will illustrate.

What are you gonna do when customers won't wait 4 seconds? Speed up the delivery. (McKenna Findlay 2001).

Instead of saying “you're gonna speed up the delivery”, the author chooses to omit “you're gonna”, since she knows that the “you're gonna” part will be understood from the context and does not have to be restated. It is true, however, that a potential addressee could also understand the second sentence in this example as an imperative clause, which works on the basis of the deletion of tense marking and second person subject anyway. (Cf. Cook 1989: 20)

2.1.7 Conjunctions

Conjunctions are “perhaps the most apparent [... formal links between sentences, as they] explicitly draw attention to the type of relationship which exists between one sentence or clause and another.” (id.: 21). They can be used to contrast ideas and to introduce a different perspective to a given issue (e.g. however, on the other hand), to add new information (e.g. furthermore, in addition to this), to relate new information to what is already

known (e.g. consequently, so), or to indicate that a discourse is approaching its conclusion or summary (e.g. to sum up, as a conclusion). (Cf. id.: 21).

The analysis will show which conjunctions are used frequently and whether there is a difference in usage of conjunctions through the different formats this paper will be looking at.

2.2 Positioning

As pointed out previously, positioning here refers to how news is presented from what point of view, how relations between news anchor and listener are established and what assumptions are made about the listener's previous knowledge, beliefs or reception limitations. Radio discourse should be viewed as dialogue, with only one participant, namely P1, the news anchor being present.

First of all, this 'dialogue' deals with different roles the news presenters assume. Are they solely neutral informers? Do they comment on events and give their own point of view? Do they, in some instances, also appear as advisors? The analysis of language functions (and pretext) will shed light on these questions.

Assumptions play an important role when writing news. Since there is no direct contact between P1 (anchor) and P2 (listener), anchors have to assume how much information is needed in order to be accessible, how information has to be presented in order to appear truthful, how its relevance can be conveyed and how all of this can be achieved in an unambiguous manner. This part of the inquiry will be based on the maxims of cooperation.

When talking about how much information is necessary to produce a meaningful and digestible newscast, one should not only treat this as a matter of quantity. It is also a matter of what kind of information has to be provided to render a news text accessible, i.e. how much previous knowledge can be taken for granted and which pieces of information have to be treated as 'new' or 'unfamiliar' and thus need to be restated or made explicit. This is what the subchapter on previous knowledge and schemata will look into.

Finally, news writers or anchors have to make a great deal of assumptions about how their audience talks and make use of them in order

to produce texts that appear conversational. (Cf. the “Mom-Rule”). How making use of the features of everyday speech works will be addressed in the subchapter on Intertextuality and synthetic personalization.

2.2.1 Discourse as dialogue

Cook (1989: 63) views discourse as “proceeding by answering imagined and unspoken questions by the receiver.” According to this, discourse is again based on assumptions about what is going on in the mind of the addressee, even “if the other voice is only present as a ghost”. (Cook 1989: 63). Hence, although radio news discourse can generally be classified as non-reciprocal – a listener cannot interact with the person presenting the news on the air – there is some degree of reciprocity, since the addresser has a potential addressee in mind when designing a newscast. He makes a distinction between information that is already known and such that is new and addresses questions a listener might want answered.

On a very basic level, these questions relate to simple information: What happened? Who did it? When did it happen? Where did it happen? How did it happen exactly? Matters become more complicated when it comes to the motivation or the reasons for an action to happen – and yet, this is one of the most pressing questions a listener might have in mind, especially when dealing with crime stories or political issues.

2.2.2 Language functions

We have seen that cohesive devices like conjunctions, ellipsis or repetitions enhance the feeling of unity within a given discourse. They cannot, however, be considered to be the sole elements which are responsible for creating discourse. In order to find out what discourse is made up of, one has to look at what lies beneath the “literal, formal meaning of what is said or written and [...] consider what the sender of a message intends to achieve with it” (id.: 24), i.e. the underlying function of an utterance. In order to communicate successfully, the addressee must interpret the message the addresser is sending according to its intended functions.

2.2.2.1 Elements of communication

Before identifying language functions, one has to look at the elements of communication. This terminology is based on both Roman Jakobson's and Dell Hymes' accounts on macro-functions, as described in Cook 1989.

The **addresser** is usually the person who sends a message, except for special speech situations like the ones spokespeople or messengers would find themselves in. The **addressee** is the person to whom a message is directed. The **channel** is the vehicle used to get a message across. Examples include sound waves or marks on paper. The term **message form** refers to grammatical or lexical parameters the addresser chooses for the design of his message. The **topic** in a given communication constitutes the information the message contains. The particular language, dialect or register of a message is what we understand by the **code** of a message. Finally, the **setting** describes the social or physical context of an act of communication. (Cf. id.: 25).

Applying this model to radio news, the following elements of communication can be identified. The news presenter is the addresser of the message, i.e. the newscast. What is interesting here is that news presenters do not know exactly who their addressees are. Although they might be aware of the demographics of their listener base, they can never be sure who exactly has tuned in to hear their newscasts, which is due to the very particular setting of this one-way type of communication. Consequently they have to design the message according to assumptions made on what their listeners might be like, the kind of previous knowledge they might have and how they might receive and interpret what they are hearing on the radio. The problem of this type of communication, as one might put it, is that news presenters have to rely on their listeners' correct processing of the message they convey, since they cannot check whether their addressees have understood what they have said. I will readdress this matter in chapter 2.2.4, which deals with Grice's maxims of cooperation.

Following one of the hypotheses for this paper, message form and code highly depend on two factors: the extent of formality the radio station

generally applies when addressing their listeners and the topic the news presenter is talking about.

2.2.2.2 Macro-Functions

Now that the basic elements of communications have been established, we can identify macro-functions of language, each of which refers to one particular element of conversation. The **emotive function** conveys the emotions and inner state of the addresser when sending a message. If the function of an utterance is **directive**, its aim is to influence the way the addressee behaves. The **phatic function** focuses on the channel. Utterances with an underlying phatic function open the channel (“Good Morning!”, “Hiya!”) or verify whether it is still at work (“Are you still listening?”, “Can you read what I’ve written here?”). A **poetic function** can be identified, when the form chosen for a particular utterance is the core of the message, which is not only used in literature or poetry, but also in advertising or news headlines. The **referential function** is at work whenever an addresser solely wants to convey information. The **meta-linguistic function** draws attention to the code, i.e. strings of language discussing the language used. Utterances serving a meta-linguistic function could be sentences like “What does this expression refer to?” or “This particular type of handbag is called a ‘baguette’”. (Cf. Cook 1989: 26)

Which of the previously mentioned functions are likely to be encountered when dealing with newscasts? Supposing that newscasts should be neutral, a vast majority of radio news discourse should be of referential function, i.e. carrying information. Nevertheless, we will probably find utterances with underlying emotive or directive functions, however subtly they might be conveyed. Moreover, the selection of topics a news presenter will talk about already implies a certain involvement of emotive function, since a news presenter will probably include topics which he/she feels are relevant or important to his listeners.

Phatic function will also be found in strings of language that introduce newscasts (“Here’s your news”, “WCSB News!”, “Good morning, my name is ...”), although they don’t necessarily have to be uttered by the newscaster

himself but can also be communicated via pre-produced elements featuring the station voice or a radio DJ.

It is important to note, however, that when identifying a string of language as directive discourse, for instance, this does not signify that the utterance only has a directive function, but that is predominantly directive discourse. The directive function often goes hand in hand with the emotive function; as does the phatic function with the meta-linguistic function.

2.2.3 Perlocution and Pretext

Speech act theory is based on the assumption that by saying something we *do* something in order to achieve something. John L. Austin introduces the following terminology in the posthumously published book *How To Do Things With Words* and summarizes his ideas as follows:

We first distinguished a group of things we do in saying something, which together we summed up by saying we perform a *locutionary act*, which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense. [...] Second, we said that we also perform *illocutionary acts* such as informing, ordering, warning, [...], i.e. utterances which have a certain (conventional) force. [...] Thirdly, we may also perform *perlocutionary acts*: what we bring about or achieve *by* saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading. (Austin 1962: 108)

To clarify matters, George Yule introduces the explanatory terms function for illocution and effect for perlocution:

[...] the action performed by producing an utterance will consist of three related acts. There is first a **locutionary act**, which is the basic act of utterance, or producing a meaningful linguistic expression. [...] Mostly we don't just produce well-formed utterances with no purpose. We form an utterance with some kind of function in mind. This is the second dimension, or the **illocutionary act**. [...] We do not, of course, simply create an utterance with a function without intending it to have an effect. This is the third dimension, the **perlocutionary act**. You will utter [...a sentence] on the assumption that the hearer will recognize the effect you intended [...]. This is also generally known as the perlocutionary effect (Yule 1996: 48 f.).

The following example will illustrate Austin's terminology. The illocutionary act in "I've just made some tea" might be a general statement, an offer (Speaker A offers speaker B some tea) or an apology (for instance, if uttered on the phone with speaker B who tried to reach A earlier, but could not, since A could not hear the phone ring due to the noises of the kettle). The perlocutionary effect intended could then for example be getting speaker B to drink some tea or calming B down after A was not available. (In this case, B would have to be a very jealous partner or a whiney best friend in a crisis, desperate for A's help).

Expanding on the notion of perlocution, H.G. Widdowson establishes the concept of 'pretext', which "generally refers to an ulterior motive: a pretending to do one thing but intending to do something else" (2004: 79), i.e. an overall purpose underlying a given utterance or text, which might or might not be camouflaged. Pretext plays a key role not only in the design, but also in the reception of a text. In order to 'decode' a text, addressees have to determine what its purpose might be (Cf. id.: 81). In this respect, the reception of a text is "conditioned by [...] pretextual assumptions about the perlocutionary effect that the use of language is designed to have" (id.: 85). This highlights the powerful position of the addressee. Widdowson argues that "the meaning of words in texts is always subordinated to a discourse purpose: we read into them what we want to get out of them" (id.: 86). Naturally, the addressee may object to cooperation; i.e. "recognize the writer's purpose" and "refuse to ratify it", which Widdowson refers to by "resistant or critical reading" (id.: 87). Hence, in order to get the message (and its intended purpose) across successfully, a newscaster has to design his or her news in a convincing and unambiguous manner.

2.2.4 The cooperative principle

According to Herbert P. Grice, communication works on the basis of a principle which is understood and applied by all human beings.

Our talk exchanges [...] are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually

accepted direction. This purpose or direction may be fixed from the start [...], or it may evolve during the exchange; [...] But at each stage, *some* possible conversational moves would be excluded as conversationally unsuitable. We might then formulate a rough general principle which participants will be expected (*ceteris paribus*) to observe, namely: Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. One might label this the Cooperative Principle. (Grice 1975: 26)

2.2.4.1 Maxims of cooperation

Assuming that such a principle is at work when people communicate with each other, Grice establishes four categories which an addresser has in mind when sending a message: quantity, quality, relation and manner (Cf. *id.*: 26), each of which work on the basis of several maxims.

The category of quantity relates to how much information is given. Grice points out two maxims:

1. Make your contribution as informative as is required (for the current purposes of the exchange)
2. Do not make your contribution more informative than is required. (*ibid.*)

Although Grice views the second maxim of quantity as disputable, (providing too much information does not necessarily violate the cooperative principle but is merely wasting a listeners' time) it might be of importance when dealing with radio news discourse, since time is a very important parameter in newscasts.

The category of quality draws attention to whether an utterance is actually true – and includes the following two maxims:

1. Do not say what you believe to be false.
2. Do not say that for which you lack adequate evidence. (*id.*: 27)

The maxims of quality can be considered rules which news presenters should follow most thoroughly, as their listeners expect not to be lied to. I will look at how addressers deal with issues for which there is not enough

evidence (rumors, hearsay, ...), i.e. possible floutings of the cooperative principle in the next subchapter.

Grice places a single maxim under the category of Relation: “Be relevant” (ibid.), a maxim that causes a great deal of further questions: how relevance can be defined in different contexts, or, for instance, how relevance changes within an act of communication. However, relevance should be considered a key element of news radio discourse: if a topic is dismissed as irrelevant (or uninteresting) by listeners, they are most likely to stop listening and thereby end the act of communication prematurely. In radio news by local stations (opposed to national stations), relevance also has to do with addressing local matters or making news stories appear to be locally relevant.

For the final category of Manner, Grice postulates four maxims under the supermaxim “Be perspicuous” (ibid.), all of which relate to *how* something is said.

1. Avoid obscurity of expression.
2. Avoid ambiguity.
3. Be brief (and avoid unnecessary prolixity).
4. Be orderly. (ibid.)

The latter category seems vital to the production and, even more so, the reception of broadcast news. In order to relate news stories, such as political developments, social issues or just local news, the news presenter has to make him or herself especially clear in order to be understood correctly. Thus, following the four maxims of manner stated above can be regarded as a suitable method to get information across perspicuously and I will discuss when and how newscasters seem to adhere to it and when and how they choose not to by looking at the parameters creating discourse I have discussed earlier on.

2.2.4.2 Floutings of the cooperative principle and hedges

As I have pointed out previously, news presenters on the radio only have a limited amount of time at their disposal. CHR (Contemporary Hit Radio) stations such as Z100 often present the most important news stories of the

day in a time frame of sixty seconds. Hence, in some cases, the categories of quantity and manner clash: in order to avoid obscurity of expression and ambiguity, complicated issues would have to be explained in more detail, so that all listeners (the demographic of a radio station can be fairly varied) can fully grasp the essence of the message. However, this could be made impossible by the time constraints news presenters are facing. Some newscasters might opt for perspicuity while others choose to remain brief.

This shows that although one can assume the cooperative principle to be the basis of communication, it might deliberately be disregarded when a particular speech situation demands it. This is referred to as “floutings of the cooperative principle” by Grice (id.: 33 – 37).

In addition to the conflict between the categories of quantity and manner, we might encounter floutings of the maxims of quality. In order to attract a listener’s attention, news stories often have to be ‘juicy’ – and in some instances those stories are based on rumors or information related by people close to the person or group in question, but not the person or group themselves. In other cases, especially, court news stories, news reporters or presenters deal with on-going matters. In all those instances, newscasters tend to make use of “hedges”. Yule (1996: 28) describes hedges relating to the maxim of quality as “cautious notes” which “we use to indicate that what we’re saying may not be totally accurate”. This includes expressions such as “As far as I know”, “I may be mistaken, but” or “I’m not sure if this is right”. While those can of course not be used in radio news discourse, since they would undermine the credibility of the news presenter and the radio station, there are other expressions serving the same purpose: “According to rumors” or “the *alleged* murderer of ...”. We will encounter various ways of how news presenters convey a sense of doubt whether something is actually true in the course of the analysis.

2.2.5 Knowledge and schemata

World knowledge and social knowledge are important factors influencing the sender and the receiver of a given discourse. A news presenter must be aware of the knowledge of his listener to transmit the message clearly.

Therefore, the news presenter makes use of schemata, i.e. mind patterns shaped by typical situations. Receiving impulses by key words or phrases, the listener's mind applies a knowledge schema to the given situation and uses it to understand and interpret the discourse (Cf. Cook 1989: 69f.). The following example will demonstrate this.

I wanted to take the bus. Unfortunately, the fare was too high and I didn't have enough money.

The occurrence of 'fare' is not considered striking here, although it appears for the first time without further explanation. The reason for this can be found in our 'bus knowledge schema', which includes a fare that passengers have to pay in order to be allowed to ride the bus.

2.2.6 Intertextuality and synthetic personalization

In the introduction to this paper, I have already described my hypothesis that the less formal a station and therefore its newscasts are, the more conversational the language might appear. In order to evaluate this hypothesis in more detail it might be of interest to look at what Deborah Cameron (2001: 130) has to say about intertextuality in discourse.

[...] borrowing from one genre of discourse to another is sometimes discussed in CDA using the notion of *intertextuality*, which is itself a term borrowed from the study of literature and other forms of artistic production. Most works of art are not 'original' in the sense of being totally unlike and unrelated to any other works of art; rather they are full allusions to and echoes of the works that preceded them. These allusions create 'intertextual' (between texts) relationships: in alluding to other texts, an author can transfer something of those texts' qualities and their cultural significance into his or her own text. Similarly, the informational document which alludes to advertising in its use of language (and other features, such as layout and graphic illustration) creates a sort of intertext or generic hybrid. It is neither purely an advertisement nor purely a digest of information, but has some of the qualities – and some of the meaning – of both.

Applying this idea to the genre of newscasts; or, particularly, informal newscast, one might state that those newscasts tend to mirror qualities of

everyday conversation, such as simple grammatical and syntactic structures or the use of basic vocabulary. Hence, the informal newscast is a hybrid type of discourse; a blend of what one could refer to as ‘stereotypical news speech’ and casual spoken interaction.

Fairclough considers this an extremely widespread phenomenon. He postulates that formal modes of address tend to give way to informal ones, wherever a mass of people are addressed. He calls this phenomenon **synthetic personalization**, which he defines as:

[...] a compensatory tendency to give the impression of treating each of the people ‘handled’ *en masse* as an individual. Examples would be air travel (*have a nice day!*), restaurants (*welcome to Wimpy!*) and the simulated conversation (e.g. chat shows) and *bonhomie* which litter the media. (1989: 52).

Synthetic personalization, or ‘conversationalization’, provides another benefit for both newscaster and listener. Formality can be regarded as “one pervasive and familiar aspect of constraints on access to discourse” (id.: 54). Deciphering formal discourse often requires “special knowledge and skill which has to be learnt” (ibid.). Hence, reducing the degree of formality will render a newscast more accessible and therefore easier to understand for listeners.

Fairclough illustrates the phenomenon of synthetic personalization in a sample analysis of an advert for a washing machine. His ideas on advertisement discourse are also perfectly applicable to the language of radio news:

The Miele advertisement [...] is ‘public discourse’ in the sense that it has a mass and indeterminable audience. [...] And it is ‘one-way’ discourse in the sense that the producer and the interpreter roles do not alternate. [...] Advertisements, of course, **share these properties with the discourse of the mass media in general**. [my emphasis] (id.: 168).

Thus, what Fairclough says about advertising can directly be applied to news design and interpretation, which I will exemplify using the following quote. It has been altered to fit the context of radio news.

It will be individual members of the [... audience] who will [... listen to the newscast and interpret it ...], and so somehow the [... newscaster] needs to direct an appeal [...] to individual audience members. Both [... newscaster] and audience need to be *personalized*, but because of the actual conditions of production and interpretation of [... news] discourse, this has to be *synthetic personalization* [...] (Cf. *ibid.*)

In his sample analysis, Fairclough names examples of textual features evidencing such a personalized relationship between producer and consumer (or, in the case of this study, newscaster and listener), such as the usage of the personal pronoun 'you' and imperative sentences. (Cf. *ibid.*)

Fairclough addresses this issue even more explicitly in a later publication, *Discourse and Social Change*:

Conversational discourse has been and is being projected from its primary domain, in the personal interactions of the private sphere, into the public sphere. (1992: 2004)

This also relates to what Goffman has to say about conversational speech that has invaded traditional 'news speech':

[...] much radio and TV talk is not addressed [...] to a massed but visible grouping off the stage, but to imagined recipients; in fact broadcasters are under pressure to style their talk as though it were addressed to a single listener. Often then, broadcast talk involves a conversational mode of address, but, of course, merely a simulated one. (1981: 138)

News language featuring a conversational mode is also described by Scannell. He illustrates the movement towards a more 'natural' broadcast language using an account of the history of broadcasting in the United Kingdom.

The discovery of audiences and of the need to give programmes listenable and watchable values has a complex history in the UK. It is intimately linked, in the early years, with the activities of the BBC's Talk Department (created in 1927) and their search for forms of talk that were appropriate to the situation in which listening took place (Scannell and Cardiff, 1991: 15-179). Quite quickly, older public models of speaking (the lecture, the sermon, the political speech) were rejected and replaced by more direct, intimate, personal styles of speech (Matheson, 1933). In short, broadcasting learnt that its expressive idiom

must, in form and content, approximate to the norms of ordinary, everyday, mundane conversation, or talk. (1996: 12 f.)

In other words, to the end of successfully ‘reaching’ their audiences, broadcasters changed the way they addressed them. This involved an adaptation of broadcasting language based on assumptions about the way their audiences generally communicated, which he refers to as “communicative intentionality” (ibid.).

We shall find out in the course of the analysis which techniques newscasters use in order to convey the impression that each of their listeners is treated individually, in which situations they choose not to sound overly formal and how this is done.

This aspect could also be discussed in terms of textual design, since it involves conscious language choices which are used to cause a desired effect. However, it is to say that both (effect-oriented) textual design and positioning are areas of concern which often overlap.

2.2.7 Animator, Author, Principal

Before proceeding with the analysis, I would like to draw the reader’s attention to a further theory, which is of special interest when dealing with radio news.

Goffman deconstructs the meaning of the concept ‘speaker’ and introduces a triad of underlying constituents:

One meaning, perhaps the dominant, is that of *animator*, that is, the sounding box from which utterances come. A second is *author*, the agent who puts together, composes or scripts the lines that are uttered. A third is that of *principal*, the party to whose position, stand, and belief the words attest. (1981: 226)

In everyday conversation, each of these three functions, as Goffman calls them, are often carried out by one and the same speaker. Elsewhere, they might occur separately:

Now although it is natural to think of these three functions – animator, author, principal – locked together, as when an individual speaks lines

that he has composed and which attest to his own position, in fact such congruence will often not be found. (ibid.)

In news talk, for instance, we often encounter 'speakers' who only act as 'animators' of what they say. Consequently, someone other than the person appearing as speaker must carry out the remaining two functions. In Goffman's words:

[...] although the announcer typically allows the (typically unwarranted) impression to be formed that he himself is the author of his scripts, usually his words and tone imply that he is speaking not merely in his own name, but for wider principals, such as the station [...] (ibid.)

The production and design of radio news often involves copy writers who design news stories but do not present them. Instead, a news anchor will present what has been written for her or him. This is a procedure commonly used by 'bigger', i.e. commercially very successful stations with an extensive budget, such as WCBS. 'Smaller' stations with fewer employees might have their news presenters write their own news stories. This has to be taken into account when observing emotive and/or directive functions in newscasts.

Now that the main criteria used for this analysis are established, I will proceed by presenting three case studies, which, as stated before, include interviews which I conducted with news anchors of three different radio stations, as well as my own observations, i.e. an analysis based on the criteria established previously.

The following three case studies will be structured as follows: firstly, I will provide information on the radio station itself, which will place the data samples in (political) perspective; especially when it comes to areas such as pretext or pragmatics. Secondly, I will present the interviews conducted with the news anchor of a given station and discuss the most interesting findings. Thirdly, the data will be analyzed according to the corresponding parameters established earlier.

II

Case Studies

1 CASE STUDY: Z100

Z100 HD, also known as WHTZ is a commercial Top 40, i.e. CHR (Contemporary Hit Radio) station, which focuses on playing current and recent popular music as determined by the top40 music charts. Its call letters are said to represent the word 'hits', which is also mirrored by its current slogan "New York's Hit Music Station". With a weekly audience of 5 million, Z100 is considered the most successful CHR station in the United States of America (Cf. *Wikipedia/WHTZ*)

Z100 partly owes its popularity to its morning show, which is also syndicated to Miami (on WHYI or "Y100"). The *Morning Zoo* is hosted by Elvis Duran, who is joined in the studio by a number of radio personalities, including co-host Danielle Monaro and news anchor Carolina Bermudez. Despite presenting a great variety of fun 'bits', such as the 'Sleaze Report', phone taps or song parodies, the Morning Zoo also provides 'serious' news, which are presented on the air by Carolina Bermudez.

Z100 is owned by Clear Channel Communications, the largest owner of full-power AM, FM and shortwave radio stations and twelve radio channels on XM Satellite Radio. Based in San Antonio, Texas, Clear Channel owns 900 stations and is also the largest radio station group owner by revenue: "according to BIA Financial Network, Clear Channel recorded more than \$ 3,5 billion in revenues in 2005" (*Wikipedia/Clear Channel Communications*)

Clear Channel has been accused of political proximity to the Republican Party and "censoring opinions critical of President George W. Bush and other Republicans" (The Associated Press 2005). Although officially denying the allegations, Clear Channel was also suspected of blacklisting artists who had expressed disapproval of the Bush administration, such as the Dixie Chicks and Madonna.

Its conservative ideology is also illustrated by the 'indecent zero tolerance' policy, which was installed after the events and discussions following the Super Bowl XXXVIII halftime show controversy, which resulted in over 200,000 complaints addressed to the FCC (Federal Communications

Commission) during the days that followed the incident⁴. Clear Channel Communications launched a “self-policing” effort, and declared that there would be no “indecent” materials allowed on the air, which also led to the dismissal of several employees including infamous radio host Howard Stern. (Cf. Deitz 2004).

While its target audience, according to news anchor Carolina Bermudez, is women between the age of 18 and 34, Z100 also tries to make men and other age groups feel welcome and represented. (Cf. TS #01: 113 – 119)

1.1 The folk perspective: Interview Carolina Bermudez

Carolina Bermudez is the news presenter of the *Z100 Morning Zoo* in New York and the *Y 100 Morning Zoo* in Miami. For the presentation of the interview I will again follow the structure established earlier, that is, dividing the most important statements into two categories: that of textual design and positioning. While this section only provides Bermudez’ most relevant statements, the appendix features a full transcript of the interview.

1.1.1 Textual design

1.1.1.1 Story structure and length

Of all the radio stations analyzed, Z100 probably presents the most condensed newscast, since its time frame is limited to 60 seconds. (Cf. TS #01: 144) A general Z100 newscast adheres to the following structure: first, the anchor presents a world story or a national story, followed by a local story and a “water cooler story” (id.: 135), i.e. a “fun piece to [...] tie it all in together” (id.: 15) which will “get people talking” (id.: 137 f.), concluded by a short sports report.

⁴ This incident is sometimes referred to as ‘nipplegate’. During the show, pop singer Justin Timberlake pulled off a part of fellow pop singer Janet Jackson’s costume, revealing parts of her right breast. Although the performers blamed a ‘wardrobe malfunction’ for Jackson’s ‘indecent exposure’, the incident caused a great deal of commotion and led to a further decline of Jackson’s already struggling career. (Cf. Loviglio 2008)

The stories themselves have to be short and concise. A single news story is “condensed into about 3 sentences” (id.: 145 f.), so the internal structure of a story consists of a lead sentences, followed by “three supporting facts” (id.: 147) before moving on to the next story.

Although this is not stated in the interview, we shall see that the sports story which concludes the newscast deviates from the aforementioned structure, giving way to an even more elliptical style.

1.1.1.2 Grammar and syntax

Although Miss Bermudez acknowledged the fact that using the passive voice or run-on-sentences was to be discouraged (Cf. id.: 152 - 154), she also stressed that the limited amount of time for a newscast demanded a very basic syntactical structure anyway, since “when you break a story down to that bare minimum, it’s kind of hard to [...] fall into that trap.” (id.: 155 f.).

1.1.2 Positioning

1.1.2.1 Emphasis

Carolina Bermudez identified one basic way of creating emphasis, namely singling out the most important word(s) in a sentence, separating them from the rest of the sentence and granting more stress to them than others:

I like to go through a sentence and it’s basically what jumps out at you. [...] if there’s a vote that got passed [and] if that was a unanimous vote, then unanimous would be [...] a very important key word. [...] It’s words that are imperative to the story that [...] are] gonna be a little bit more emphasized. [...] I go through, I circle the words that are most important and [...] that’s what I go on. (id.: 215 – 233)

The second part of the analysis will take a closer look at how this is done in practice.

1.1.2.2 Sources, adaptation and conversational style

Z100's news takes its information from a variety of different news sources. This includes news agencies such as Reuters or Associated Press, as well as newspapers (New York Daily News, New York Post, the Miami Herald) and even other radio stations like 1010 WINS, a news station based in New York City (Cf. id.: 19-23). When asked in which ways these source texts would have to be adapted in order to become typical Z100 stories, Miss Bermudez stated that it was vital to render these texts "audience-friendly [and] listener-friendly" (id.: 32), stressing the difference between text-based news stories and stories that have to be written 'for the ear'. Additionally, newspaper articles or information from CNN would have to be adapted to suit the more casual Z100 format, which is alluded to in the following quote:

I just like to rewrite it in my own style, maybe [...] how I would like to hear it, and [...] since I am within the age of the demo, [...] I understand [...] how people wanna listen to the news. (id.: 50 - 53)

Not only does this suggest structural changes to the original texts, it also hints at the necessity to make changes in reference to the language register in use at Z100.

In 1.2.5.1 I have already described the 'Mom-Rule', which the authors of the *Broadcast News Handbook* deem indispensable. According to this principle, news writers (and/or anchors) should "write the way people talk" (Tuggle, Carr & Huffman 2001: 31) and employ conversational language which they would also use with their mothers.

A variant of the 'Mom-Rule' also appears in the interview conducted with Carolina Bermudez.

I think it's a lot easier for people to understand news when you're conversational about it [...] when you're not speaking above anyone. So it's not necessarily that I try to dumb down anything or lessen the story, it's just [...] taking the basic principles and making it easier for people to understand. [...] I'll read [a news source] and I'll say, ok, here's what... how would I say this to [...] my girlfriend [...] then I'm gonna write it like this. (TS #01: 100 - 110)

Not only does she stress the importance of a conversational tone, she also seems to consider the language of some of her news sources (be it CNN or newspaper articles) too complicated or even too intellectual for the average consumer, which is illustrated by her comment on not “speaking above anyone”.

1.1.2.3 Taboo words and slang

Seemingly in accordance with Clear Channel’s ‘indecent zero tolerance’ policy mentioned previously, Miss Bermudez quickly mentioned FCC regulations when asked about types of words she chose not to use. (Cf. id.: 159 f.). In addition to that, the use of slang words in newscasts is generally regarded as unfavorable:

[...] for example, there was a [...] cellphone study that said that men who use their cellphones, their fertility rates drop and [...] when you’re talking about that, you don’t wanna be funny or hokey or use [...] slang, when you’re talking about a medical story. [...] I like to make sure that I’m using the [...] proper names for things. [...] I’m allowed to say sperm because [...] it’s a medical story. [...] I don’t like to use slang, necessarily, when I’m [...] doing the newscast. (id.: 164 – 173)

In that last sentence, the interviewee already hints at her special position: she is not only a news anchor, but also an on air personality and thus part of the morning zoo team. The next subchapter will deal with possible language alternations that correlate with switching on air roles.

1.1.2.4 Personality vs. Anchor

Carolina Bermudez’s roles as both news anchor and on air personality make the analysis particularly interesting. When asked in which ways the news language differs from the one on air personalities would be using, she stated that in a newscast, she would “have to have a different tone” (id.: 192 f.). During the rest of the show she was allowed to show some personality (“I’m light, I’m funny ... from what I hear” (id.: 194)). When doing the newscast, a

more serious tone is necessary in order to be taken seriously and to come across as credible and reliable. (Cf. 194 - 198 f.).

On changing her tone, she then added the following comment:

We switch gears, because our [...] show is funny, it's energetic, [...] we do fun topics, [...] it's a little bit wacky at times [...]. But when you're getting into the news, I think you do have to switch gears for a second and say hey, wait a minute, ok, now we're gonna stop down and do [...] the news. [...] You know, so it's a little bit of a different tone. (id.: 204 - 212)

I will look at how 'switching gears' is represented by the language used in the course of the analysis, which will also include a segment on of Carolina Bermudez's language as an on air personality and compare it to the way she addresses her listeners when presenting the news.

1.1.2.5 Previous knowledge

Avoiding ambiguity is considered important by the interviewee. This is demonstrated by the following quote:

[...] there was a story that I did yesterday. The World Wild Life Fund is saying that we are using up all of our natural resources. [...] For people, when you say, the WWF, well, the WWF could mean so many different things, it could be the World Wrestling Federation, [...] so I always like to just explain it to people in the beginning [...] and then reference, you know if[...] it does have like a shortened name or [...] things of that nature. (id.: 57 - 65)

In this quote, Miss Bermudez identified the acronym WWF as a cohesive device or, to be more precise, a formal link which is used as a referring expression in order to avoid redundancy. However, for her, it seems that this can only work if the entity referred to has been mentioned earlier.

On a more general note, she added that sufficient explanation was vital to the accessibility of a newscast, because "you can never know what people know or what they don't know, so you can't assume" (id.: 66 f.)

1.1.2.6 Pretext

Not to much of my surprise, the interviewee reacted in an evasive and even slightly defensive manner when asked about hidden agendas or her personal self-inclusion in a newscast, which the following quotes show:

I think the only message that we want to give people here at Z100 is that we are telling them what they need to know. There's no political agenda behind us, we don't try to sway people left or right, and really, we don't even like to get into politics, [...] religion or things of that nature [...] I have to be objective and I have to make sure that I'm giving you all of the facts before I give you any of my opinion. (id.: 74 – 82)

However, if Z100 is telling their listeners “what they need to know”, then the selection itself might already be an indicator of political background.

Drawing on Preston's (1996 in Niedzielski & Preston 2000: 22f.) categorization of folk linguistic phenomena, one has to state that hardly any linguistic phenomenon referred to in the question catalogue can be classified as ‘common’ to the interviewee, some of them were suggestible or available, such as the question about methods of emphasis, while the linguistic dimension of others, such as the question about lexis (Cf. TS #01: 158) or the question about attention getting devices, was completely ignored or dismissed as irrelevant to the type of newscast (Cf. id.: 181 - 188).

1.2 The linguistic perspective: Z100 newscast analysis

The theoretical basis of this analysis has been described in detail in the preliminary chapters. This analysis will now reflect, illustrate and sometimes even contradict the ‘folk’ perspective discussed earlier. I have organized my findings in accordance with the global two-part classification of phenomena established in section I.

1.2.1 Textual Design

1.2.1.1 Verb forms

Having studied the *Handbook*, which repeatedly insists on the usage of present and future tense, the frequent use of past tense in Miss Bermudez’ news might appear striking at first. However, this may correlate with the fact that the data samples are taken from a morning newscast, which implies that the day has just started and new developments to ongoing stories are rare. So the news anchor of a morning show will have to draw on stories from the previous day or time-independent stories such as surveys or medical studies. Hence, where absolutely necessary, past tense is used. Nonetheless, in order to create (an illusion of) up-to-dateness, present tense simple and continuous or future tenses are inserted; as the following example will show (tenses have been highlighted for demonstrative purposes):

A Website **is claiming** that seven NFL football stadiums **will be hit** with radiological dirty bombs this weekend. But the government yesterday **expressed** doubts about the threats. The warning **was** part of an ongoing internet conversation titled ‘New Attack on America: Be Afraid!’ and it **mentioned** NFL stadiums in New York. (TS #02: 3 – 7)

Strictly speaking, the verb form “is claiming” cannot be considered incorrect since the website might still have been online on the day the news edition was broadcast. However, it adds a more ‘current’ feel to the story, even though the actual news event had already happened the day before. This is even underscored by the insertion of the attribute ‘ongoing’.

The use of present tense for surveys and studies is not consistent, but does appear repeatedly:

[...] people with a background in music **tend to have** a higher education and **earn** more. (TS #03: 14 f.)

[...] a Penn State study **finds** that children **are disclosing** their homosexuality and **coming out** of the closet earlier than ever. (TS #06: 8 f.)

In fact, the studies in question might already have been published days or even weeks before being included in Z100's morning news edition. This would elude the listener, since their being newsworthy and up-to-date is established by the use of present simple and, even more so, present continuous.

As stated before, this method is not always made use of:

[...] according to msnbc.com, British researchers **found** pregnant women who occasionally overindulge in a night of drinking may not be harming their fetuses. (TS #07: 15 – 17)

It would have been easy to say "A British study **finds** pregnant women [...]". Due to the later occurrence of two present forms, however, the story still appears current.

The future tense appears quite frequently in its simple form and by means of the present tense, as the following quotations demonstrate:

Former Mayor Rudolph Giuliani said yesterday he **will** contemplate next year whether to run for president in 2008. (TS #06: 3 f.)

Wal-Mart **is bringing** cheap generic drugs to the New York area months earlier than expected. (TS #05: 2 f.)

The Yankees [...] **are gonna take on** the Angels on Tuesday night at 8 'o clock on FOX. (TS #06: 36 f.)

Now your sports: the Panthers **take on** the Capitals at 7:30 [...] (TS #04: 21)

As Michael Swan (1995: 210) points out, the present continuous and the 'going to + infinitive'-form are used for "future actions and events that have some *present reality*". It would make sense to use these tenses in order to convey the feeling of topicality or temporal relevance. Present simple can be used, when somebody talks about events "which are part of a timetable or something similar" (id.: 216), that is, utterances such as "Hurry! The train leaves at 5:30!" or "Today's game is on at 8!"

1.2.1.2 Referring expressions, repetition and lexical chains

One can generally detect anaphoric usage of pro-forms and other kinds of deictics, with the deictic form appearing in direct vicinity to the entity it refers to. Cataphora would probably lead to too much confusion and is thereby very rare.

Alex Rodriguez spoke with the Yankees yesterday telling them he wanted to explore whether or not he could work out a deal with them to return to New York. (TS #03: 9 – 11)

The clear and direct distribution of pronouns and entities referred to (Rodriguez: he; the Yankees: them) makes it easy for the listener to understand at every moment of the story which entity is talked about.

A curious case of repetition in combination with elegant repetition can be found in TS #05: 2 – 6:

Wal-Mart is bringing cheap generic drugs to the New York area months earlier than expected. The company said yesterday it would expand a program offering Wal-Mart supplies of over a hundred separate drugs for 4 dollars to fourteen more states, including New York and New Jersey.

Instead of saying "Wal-Mart supplies" and thus repeating the company's name, it would have probably also been possible to say "their own supplies" or "supplies fabricated by the enterprise (or company) itself". Given the fact that the health system in the United States often forces patients to pay high sums for medical drugs, the whole story, of course, could be regarded as a

piece of service information. However, one could also detect a slight ‘promotional’ layer to the story. For that reason, the repetition of “Wal-Mart” could also serve the purpose of emphasizing the brand name, which could count as a subtle form of endorsing the company’s products.

However, one has to state that the previously cited phrasing avoids long explanations. “Wal-Mart supplies” already suggests that the story is talking about drugs that have been fabricated by the company itself instead of being bought from other pharmaceutical companies to be sold in Wal-Mart stores.

I would like to draw the reader’s attention to a very interesting occurrence of elegant repetition, which can be found in a story about the consumption of marijuana:

And good news if you spent your youth in a purple haze! According to research from Ohio State University, pot may protect you from Alzheimer’s disease, thanks to anti-inflammatory compounds. But once you have Alzheimer’s, the marijuana won’t help. (TS #05: 12 – 15)

Simple repetition in this case would not have worked, since “purple haze” is used as a somewhat cataphoric metaphor for marijuana use and could not have been worked into the consequent sentences easily. Additionally, it appears that the entities “pot” and “marijuana” are needed in order to make the story accessible for everyone, especially listeners who might not be familiar with the “purple haze” metaphor.

An interesting case of substitution appears in the following story:

And the man who died last week after trying to evade police by jumping into a lake where an alligator left him with teeth marks on his upper torso had a lengthy criminal record. The man was identified as Justo Padron [...]. Padron had been wanted by police since September [...] (TS #04: 11 – 15)

The very complex relative clause in the lead of the story was probably necessary for perspicacity reasons. However, Miss Bermudez decided not to reuse the clause for further reference, but opted for ‘the man’ and his real name ‘Justo Padron’ instead, which saves valuable time and prevents the story from becoming tedious.

1.2.1.3 Clause/Sentence linkage and conjunctions

In order to avoid ambiguity and/or complexity, only very basic conjunctions are used, the vast majority thereof being the conjunctions “that”, which is primarily for means of reported speech and is often omitted, and “and”. Other means of linkage include the causal conjunctions (“because”), conjunctions expressing opposition (“but”) temporal conjunctions (“after”, “when”, “while”), and relative pronouns or participial constructions.

An interesting function is attributed to the conjunction “and”. On the one hand, it combines sentences within a news story. On the other hand it is supposed to serve as a separating device between news stories.

[...] Homeland Security said there was no intelligence that indicated such an attack was imminent and encouraged the public to continue about their plans. And 66 % of US adults are overweight or obese [...] dieting in the future will be weight loss to go, as more people get customized advice on their cell phones, personal digital assistants and computers. And Redbook Readers were asked the question, “Who brightens your day?” [...] (TS #02: 7 – 16)

Due to the frequent occurrence of the conjunction within single stories, the effectiveness of this device is questionable. A probably more efficient way to separate would be a longer pause, which can prove to be difficult in a sixty second newscast where every second counts, or a different phrasing, which is used, for instance, for separating the sports report from the rest of the news:

[...] And 83 % of people earning 150 grand or more had a music education. Here's sports: the Rangers beat the Devils 4 to 2, the Nets lost to the Celtics 91 to 69 and the Knicks lost to the Clippers 84 to 81. (TS #03: 17 – 20)

1.2.2 Positioning

1.2.2.1 Tone and emphasis

The fast pace of Z100's news is one of its most prominent characteristics with an approximate number of 200 to 220 words per sixty seconds newscast. Racing through the stories in such a manner does not leave a lot of room for elaborate vocal variation, rather are the newscasts presented in a very steady intonation pattern accentuating only a few lexical items per sentence:

And good news if you spent your youth in a PURPLE HAZE! According to research from Ohio State University, **POT** may protect you from ALZHEIMER'S DISEASE – thanks to anti-inflammatory compounds. But once you HAVE Alzheimer's, the MARIJUANA won't help. (TS #05: 12 – 15)

An overly energetic mode of presentation like this does not really allow for the transmission of subtle attitudes or beliefs underlying the newscast, such as expressing doubt or irony by means of intonation. What the listener can hear is that Miss Bermudez appears to be smiling when presenting the news, which adds a very friendly feel to her news stories. This tone, however, changes when she addresses more serious topics such as terrorist threats.

1.2.2.2 Language functions

Given the fact that news anchors are generally expected to present unbiased information, one would suspect that the primary language function of utterances within newscasts is referential. Nonetheless, instances of directive, phatic and even emotive functions, however subtle they might be expressed, appear in Z100 newscasts.

The story about the terrorist threats directed at NFL football stadiums in New York City concludes as follows:

Homeland Security said there was no intelligence that indicated such an attack was imminent and encouraged the public to continue about their plans. (TS #02: 7 – 9)

Although the highlighted utterance quotes a government official and does not represent the news anchor or the station, one might identify a directive function, since it sets out to influence the addressees' behavior, telling them not to worry or stay away from football stadiums.

Another directive function can be found in a news story covering an expected fare hike by Port Authority:

Get ready to cough up some more cash from New Jersey if you're going into New York City! (TS #03: 2 - 4)

The audience is told to prepare for higher fares which might imply thinking of transportation alternatives or revisiting their personal budgeting. The same directive function can be found in the following quote:

Millions of Americans planning those car trips for Thanksgiving Weekend need to factor in soaring gas prices into their budgets. (TS #04: 5 f.)

One might argue, however, that the directive force of the utterances quoted above is somewhat mitigated since it is presented as a bit of service information and, basically, a piece of advice. The expression “get ready to” in the first quote and the impersonal phrasing in the latter quote (“Millions of Americans [...] need to”) underline this impression.

The phatic function can be found at the beginning of every newscast where the anchor opens the channel by saying: “Good Morning! I'm Carolina Bermudez! Here's your news!” (TS #02: 2).

Instances of emotive functions in standard newscasts are rare and classifying them as such might be disputable. Nonetheless, they include personal assessments of a news story or represent the news anchor's attitudes or beliefs.

The lead “And good news if you spent your youth in a purple haze!” (TS #05: 12) of the story about marijuana preventing Alzheimer's disease represents the anchor's rather mild position on marijuana. In this lead

sentence, the anchor declares the news as “good news”, which could be retextualized by “finally there’s a health benefit from marijuana use”. In addition to this, the casual metaphor “purple haze” might indicate that Miss Bermudez is not strongly against marijuana.

In the next passage, the anchor talks about the loss of a local sports team:

[...] the Heat lost to the Sonics 104 to 95, but on a positive note, Dwayne Wade returned to the line-up last night for the first time since his surgery. (TS #08: 20 – 22)

The expression “but on a positive note” first and foremost refers to the basketball player’s recovery, but it also implies Miss Bermudez’ taking sides with the team Heat. The unfavorable score for the Heat would then, conversely, be ‘on a negative note’. Sympathizing with the Heat does not appear surprising, however, if one takes into account that the team is from Miami, where this particular newscast was syndicated to. Therefore, it is to say that the anchor’s comment on the loss of the Heat may not primarily reflect her own, i.e. the author’s and animator’s point of view, but that of the station, i.e. the principal, in Goffman’s terms, since listeners are likely to appreciate ‘their’ local radio station’s support for their local team. The fact that Miss Bermudez herself is from New York, not from Miami, underlines the idea that although she might not be a Heat supporter herself, the station might require her to pretend to be for the sake of local relevance.

An instance of the emotive function can be found in a short exchange between the anchor and the morning show host. She comments on the average time spent watching television by calling it a waste of time first. After the host presents her as a television addict herself, she then tries to explain by naming her favorite shows, which are supposed to serve as a justification for spending three to four hours in front of the TV (Cf. TS #06: 18 - 31).

1.2.2.3 Pretext

Assessing the underlying pretext of the data is a difficult endeavor, given the compactness of the newscasts, without trying to read too much into the text.

Given the fact that Z100's owner Clear Channel has been linked to George W. Bush and other Republicans, one could, of course, place the story about possible bombings at NFL stadiums (quoted in II.1.2.1.1) within the context of fear-mongering often attributed to the Bush administration. However, in reference to H.G. Widdowson's views discussed in I.1.1., this would probably constitute too much interpretation.

1.2.2.4 Cooperation

The anchor sometimes has to go the great lengths in order to be "as informative as required" (maxim of quantity, Cf. 2.2.4), which is made even more difficult by the fast pace and the limited time frame of the sixty second newscasts. Presenting the amount of information which is (supposedly) necessary can lead to curious sentence structure, which the following example of a lead sentence illustrates:

And the man who died last week after trying to evade police by jumping into a lake where an alligator left him with teeth marks on his upper torso had a lengthy criminal record. (TS #04: 11 – 13)

It is interesting to note that the subject and the predicate in this lengthy sentence are detached and separated by two relative clauses and two participial constructions, which is absolutely advised against by the writers of the *Handbook*. In this case, however, it seems important to provide the listeners with all the details; otherwise they would probably not understand who is being talked about.

The sports report clearly is directed at sports insiders only. The information is presented even more densely than the preceding news stories. Hence, only listeners who follow sports coverage on the news regularly can decipher the meaning of reports like the following:

Your sports last night! The Mets lost to the Cards 3 to 1, game one of the World Series is Saturday night at 7:30. Also, the Devils lost to the Thrashers 4 to 3 and the Islanders lost to the Penguins 4 to 3. (TS #05: 16 - 18)

Without previous knowledge, it is impossible to find out which particular sport the mentioned teams practice or where they are from. Only after further research did I find out that the New York Mets and the St. Louis (MO) Cardinals are baseball teams and that the New Jersey Devils, the Atlanta (GA) Thrashers, the New York Islanders and the Pittsburgh (PA) Penguins are NHL ice hockey teams. Thus, on a general note, the anchor does not provide an audience unfamiliar with sports with sufficient information. On the other hand, one might argue that an audience which is not interested in sports, would not listen carefully anyway, hence it would be acceptable to target sports reports only at people with a high affinity for it. The issue of previous knowledge will be discussed in more detail in II.1.2.2.5.

Whenever the anchor finds that the maxim of quality could be flouted, she makes use of hedges:

[...] Former Mayor Rudolph Giuliani said yesterday he will contemplate next year whether to run for the president in 2008, but during his visit to Denmark he added that playing with the idea [...] didn't exactly mean that he would actually do it. (TS #06: 3 - 7)

Even if Carolina Bermudez only cites the source of a news story, we can find a number of hedges here: Giuliani is described as only being playing with the idea, the anchor uses the words 'not exactly' and 'actually'.

Other, more clear-cut instances of hedges turn up in the story on future mothers 'under the influence':

And according to MSNBC.com, British researchers found pregnant women who occasionally overindulge in a night of drinking may not be harming their fetuses. But more evidence is needed to determine whether or not that's the case. (TS #07: 15 – 18)

The usage of the modal verb "may" indicates that the study might best not be acted upon, which is later presented even more strongly ("more evidence is needed"), so as to avoid saying "Get drunk, pregnant ladies! It won't harm your babies" in the subtext of the sentence.

When looking at radio news, the maxim of relevance is of high importance. If a topic is relevant, it is newsworthy. In the special context of news broadcast in New York City (or Miami), a topic is often regarded

relevant by the audience, if its setting is New York (or Miami). Hence, the local relevance, as I would like to call it, is strongly focused on by the Z100's (or Y 100's) news anchors. Out of 28 news stories, 13 stories are (sold as) local ones. This of course includes sports reports on the local teams' results. Furthermore, news stories which are not entirely local stories are presented as such. In the story about Rudolph Giuliani entering the presidential pre-electoral race, Miss Bermudez explicitly states Giuliani's former office ("former mayor" (TS #06: 3)), which camouflages the story's national status and reinforces the idea that it is a local story.

This local focus becomes even more apparent when looking at the story about Wal-Mart's generic drugs, which must have been, in essence, a story about Wal-Mart's expected launch of a generic drug program in fourteen states, including New York and New Jersey. However, the lead suggests that the story is a local one:

Wal-Mart is bringing cheap generic drugs to the New York area months earlier than expected. (TS #05: 2 f.)

Only in the body of the news story does the news anchor state that the generic drug program is not exclusively targeting "the New York area", but will be launched in 12 more states. Additionally, the sports report only includes results of the local teams of New York/New Jersey and Miami, respectively.

The news anchor mostly avoids metaphors and elaborate creative techniques for the sake of perspicuity, i.e. in order to be unambiguous and clear. Whenever there is metaphorical speech, the metaphor is explained immediately afterwards so as to limit probable confusion to a minimum (Cf. marijuana story quoted previously)

1.2.2.5 Previous knowledge

Carolina Bermudez uses a range of local, cultural or political references which draw upon previous knowledge. This includes abbreviations such as NFL (National Football League; Cf. TS #02) or PATH (Port Authority Trans-Hudson; Cf. TS # 03), short names of sports teams (Cards – Cardinals, Cf.

TS #05) and names of representatives of public life, such as the Steinbrenner family (Cf. TS # 03), the owners of the New York Yankees. As mentioned previously, either they are considered as knowledge of a specified audience interested in the given topic or general knowledge shared by the entire audience.

Whenever a reference needs more clarification or additional details, the required information is provided, which is illustrated in the story about Rudolph Giuliani's aspirations to run for president:

Former Mayor Rudolph Giuliani said yesterday he will contemplate next year whether to run for president in 2008, but [...] he added that playing with the idea of running for the Republican Nomination for President didn't exactly mean that he would actually do it. (TS #06: 3 – 7)

One could deduce from the arrangement of the information that the anchor is not sure whether the audience knows that Rudolph Giuliani is a Republican or a Democrat. Additionally, the audience is reminded that 'running for president' does not automatically mean that someone is an eligible candidate, but that he/she has to win the nomination throughout long-winded primaries and caucuses.

Whenever it can be assumed that the listeners have no previous knowledge about a given topic at all, the news anchor provides the news story with a lot of details, which I have already shown in the story about the death of a convicted felon quoted in 1.2.2.4. In order to make sure that the audience knows who is being talked about, the news anchor presents a lot of information which, as said previously, leads to a very complicated syntax.

1.2.2.6 Synthetic personalization

As established previously, the term conversational news writing (and presenting) must per se be considered paradox, since the addressee does not actively take part in this 'one-way' conversation. Nonetheless, news anchors create the illusion that they are directly addressing their audiences. Miss Bermudez has a range of techniques at her disposal, which I will discuss in more detail in this subchapter.

Second person pro-forms

The opening sentence of the newscasts already sets the tone: “Good morning! I’m Carolina Bermudez! Here’s **your** news!” (TS #02: 2) opens the channel for communication and directly establishes the newscast as a particular form of conversation. Expressions like “**Your** sports last night” (TS #05: 16) or “Now **your** sports” (TS #04: 21) reinforce this effect. But this does not only concern utterances with an underlying phatic function:

Good news if **you** spent your youth in a purple haze! [...] pot may protect **you** from Alzheimer’s disease [...] but once **you** have Alzheimer’s, the marijuana won’t help. (TS #05: 12 – 15)

Using the second person personal and possessive pronouns, the anchor creates a direct link between herself and her listeners and probably makes them feel spoken to and engaged in conversation.

Imperative

As a means to generate direct address, the anchor includes imperative clauses:

Get ready to cough up some more cash from New Jersey if you’re going into New York City! (TS #03: 2 - 4)

Phrasing the lead in this manner enforces the idea that she is actually ‘talking’ to her audience and not just presenting news. Saying “New Jerseans commuting to New York City have to cough up more cash” would have been less powerful, although she would have provided the same information.

An intensified imperative can be found in the following sports story:

Z100 Sports: The Yankees [...] are gonna take on the Angels on Tuesday night at 8 o’clock on FOX, **make sure you check that out!** (TS #06: 36 f.)

Not only does the highlighted phrasing establish the game as a very important sports event, it also appeals directly to the listeners' behavior (and can thus be considered an utterance with a directive function; Cf. II.1.2.2.2).

Questions

Questions might be considered the most direct form of interaction with the audience, since it might trigger a listener's reaction, such as internally trying to answer the question. In addition to this, it serves as a powerful ear-grabbing device:

Now your sports! Well, did you hear? Ricky William's suspension is over. (TS #08: 17)

Confronted with such a lead sentence, a listener might think: "What did I hear?" or "What is it that I was supposed to have heard?" which might create more interest than simply stating "Ricky William's suspension is over". This can also be considered an overt representation of an underlying dialogue (Cf. I.2.2.1)

Casual register

The anchor sometimes also includes terms that represent a more casual register than one would normally expect from a news anchor, including "cash" (TS #03: 3) as a synonym for money, not to express an opposition to credit card or check) or the expression "check that out" (quoted previously), which clearly represents informal speech.

Additionally, we find frequent use of contractions and some instances of reductions, which are typical of spoken American English:

And it's gonna cost more to drive into New York City from New Jersey! (TS #07: 9)

This lead probably reflects everyday language most effectively. It adheres to the 'Mum' rule, appears very natural and sounds exactly like a comment one

might hear on the PATH train from a fellow commuter or from a work colleague.

Despite all of the techniques discussed in this subchapter, the news anchor sometimes uses terminology and/or syntax which would not feature prominently in everyday conversation, use structure that is deemed unfavorable by the *Handbook* and sound too constructed or to be taken directly from a written text. The story about the death of Justo Padron (quoted before) illustrates this very clearly. As mentioned previously, subject and predicate are separated by relative clauses and two participial constructions in the lead sentence, which should attract the listener's attention. A long-winded and complex sentence like that is likely to create confusion. Besides, it seems questionable whether all the details (such as the "lake where an alligator left him with teeth marks on his upper torso") are really imperative to the description of the man in question or the news story itself.

1.2.2.7 On-Air-Personality vs. News anchor

During the interview, Carolina Bermudez talked about her role as news anchor and on-air-personality in the same show, which could be a source of conflict. If a news anchor appears too jovial, s/he is at risk for not being taken seriously by her audience. Therefore, the interviewee stressed the necessity of "switching gears" between her two roles.

This change of tone appears most prominently in TS #06: where host Elvis Duran comments on one of her news stories:

- C And according to Nielsen Media Research, the average person over the age of 2 watches television 4 hours and 32 minutes a day.
- E A day?
- C A day! Over the age of 2, remind you, so all those people who sit their kids in front of the TV, it's an average of 4 hours and 32 minutes.
- E I watch about that in a week...
- C It's a – that's a waste!
- E What do you watch a day Carolina?

- C I – I’m one of those, because, you know...
- E How many hours?
- C Around 3 or 4
- E A Day?
- C A day, yeah. [...] you got [...] TRL, then all of our nightly dramas... [...]
- E My God, alright, alright
- C It’s crazy! Z –
- E Sorry, I’m sorry, I guess, I’m the weird one out here ...
- C Z 100 Sports: the Yankees err... are gonna take on the Angels on Tuesday night at 8 o’clock on FOX, make sure you check that out. And the Mets finish their season with a loss: 11 to 3. [...] The Giants beat the Rams 44 to 24 and the Jets lost to the Ravens 13 to 3. (TS #06: 12 – 41)

In the beginning, Carolina Bermudez (C) talks in a more serious news presentation mode, but as soon as Elvis Duran (E) interrupts her, the tone changes and becomes even more conversational. This change is also reflected by the language register and the insertion of filler words or instances of what Malinowski (1923) referred to as phatic communion, since “It’s crazy” should not (or not only) be regarded as a real assessment of C’s TV habits, it rather serves as a remark which attempts to end the short inserted conversation and proceed with the newscast.

When not presenting the news, but participating in the show itself, the switching of gears is approached on two levels: by inserting a great deal of laughter, taboo and/or slang words and by the way Carolina Bermudez is referred to, talked to or described by the host of the show, Elvis Duran, and the other side-kicks Danielle Monaro.

- D Sarah Evans from *Dancing With The Stars* [...] is] getting divorced from her husband and supposedly she caught her husband having sex with the nanny, he kept pictures of her... err... of himself doing things with other people on their home computer and he advertised for kinky sex on Craigslist.
- C Eww!
- D Disgusting!
- C Jerk!
- E What’s the problem?
- C (laughs)
- D (laughs) he’s a ... he’s very ...
- E Sounds like a ... sounds like a great guy!
- D Yeah! Gr --- what a catch!
- All (laugh) (TS #09: 1 – 16)

As opposed to her newscast, Carolina appears much less serious, shows her own personality, expresses her own opinions and makes use of words (or sounds, for that matter) which would probably appear inappropriate when used in a newscast (“eww!”, “jerk!” and laughter).

In the course of the show, the story about the adulterous husband is used as a trigger for a phone-in segment. Nanny Rachel calls in and relates her own story:

- E Hi Rachel! [...] Are you a nanny?
 R I'm a nanny, yes. [...]
 E And your question isn't about err... about the father hitting on you, is it?
 R No, it's about the mother!
 C Oh! Damn! It's like that? (TS #10: 1 – 10)

Again, “damn” would be a word deemed unsuitable in a newscast. In the context of a casual phone-in with a listener, it appears perfectly acceptable, given Z100's format as a CHR station.

The format of the *Z Morning Zoo* not only allows for personal comments, it also provides the listeners with insights into the on air personalities' private lives and the host and side-kicks are very often made fun of by their colleagues. In the following segment, listener Ricky calls in to talk to Carolina. He talks about how the Y 100 Team performed a ‘make-over’ on him and how he changed back to his original look shortly afterwards:

- E Do you still look the same way you looked when they made you over?
 R Nah... I got rid of the long hair!
 C Oh, you wen- ... you went back? [...]
 R Looks better on me!
 C Oh no! ok... alright... [...] well, we tried...
 E She w --- I don't know, Rick, she was kind of hot for you there for a second... now I –
 C No, he's a sweetheart!
 E Put on a wig and come make love to Carolina!
 All (laugh) (TS #11: 10 – 25)

Naturally, jovial remarks like the previous one would appear out of place in a newscast. News anchors are generally not supposed to talk about their love lives, nor do they allow other people to talk about their love lives in general.

So, as suggested before, the “switching of gears”, as Miss Bermudez expresses it, consists of rendering her speech even more casual, informal and conversational than in her newscasts. It shows even more clearly in TS #06 (as quoted previously), where the host of the shows interrupts her newscast and a discussion develops.

There is a notable difference between her ‘news mode’ and her ‘on air personality mode’, which becomes evident by the insertion of the expression ‘remind you’ and casual phrasing, such as “all those people who sit their kids in front of the TV”, which is followed by personal remarks about her own television watching habits. But as soon as Carolina resumes the newscast concluding with the sports report, she switches back to her ‘news mode’ using a more serious tone, slightly more formal lexis and structure, which is illustrated by the last sentence.

Hence, as I have stated in the preliminary chapter, the language does not only reflect the way Miss Bermudez positions herself towards her listeners, it is the vehicle of her ‘gear switching’. By the sudden use of more formal language and syntax and the abandonment of casual terms and structure, she indicates that the spontaneous talk segment, wherein she assumes the role of the on-air-personality, is over and that she proceeds with the news segment.

1.3 Summary

I am within the age of the demo [...] I understand [...] how people wanna listen to the news. (TS #01: 51 – 53)

I regard this quotation as the key idea behind all efforts of listener-friendly textual design and positioning at Z100. In terms of textual design, the overall concept seems to be clarity despite brevity, which is represented by simple grammar, simple tense employ and, most of the time, simple syntax.

However, the paramount objective of Z100's news anchor Carolina Bermudez is to be perceived as 'one of her listeners', which is not only reflected in the way she considers probable previous knowledge her listeners dispose of, but, more importantly, in the way she addresses her audience. The "mom" or "girlfriend rule" (Cf. id.: 109) becomes manifest in the frequent occurrence of intertextuality, i.e. elements of everyday speech she includes in her news copy, such as representations of casual register or direct address making use of second-person pro-forms.

Nonetheless, there are limits to being conversational about the newscast, since Miss Bermudez not only adopts the role of the news anchor, but also plays an important role in the *Z Morning Zoo* as one of the on-air personalities of the show. In spite of the energetic and fresh feel of her news, it is important to her to use a different, more serious tone than the one she shows throughout the rest of her on-air performance. Thus, she shies away from profanities or slang and taboo words. Additionally, when presenting the news, she claims to avoid including her own opinions and feelings, which she mostly does, and is very careful about trying to influence her audience's behavior or beliefs. This probably represents a conscious opposition to her role as an on-air personality, where she does show her personality and gives her own opinion, which she probably considers inappropriate for a newscast.

2 CASE STUDY: WCBS

WCBS (or WCBS Newsradio 880) is an all-news radio station located in New York City. It is the flagship station of its owner, the CBS Radio Network, which is one of the largest owners and operators of radio stations in the United States, fourth behind main rival Clear Channel Communications. The group is part of the CBS Corporation, which is also the owner of CBS Television and the CBS Radio Network. In addition, it jointly owns the CW television network (Cf. *Wikipedia/CBS Radio*).

According to recent Arbitron ratings (Cf. Radio Info 2006), WCBS Newsradio 880 is the second largest all-news station in New York City, second only to 1010 WINS, its sister station (since WINS is also owned by CBS Radio) and main competitor in the New York City area.

CBS was accused of proximity to the Democratic Party in 2004, when a producer allegedly arranged for one of its sources to talk with Joe Lockhart, a member of John Kerry's presidential campaign team about information that could have potentially been harmful to President Bush's campaign. The accusations raised ethical questions about the network's credibility and evoked heavy criticism by the Bush Administration. CBS, however, denied the accusations saying it had just provided its source with Lockhart's telephone number and that passing on potentially damaging information had never been an issue (Cf. Johnson, Moniz & Drinkard 2004). In an article by *The National Review*, CBS is accused of lavish and one-sided coverage of news stories discrediting President George W. Bush (Cf. Emery 2004).

While Conservatives have repeatedly accused CBS of appearing too liberal, the web-based media research and information center *Media Matters* lists several incidents that contradict this idea and, among other aspects, underscores the fact that CBS's Evening News segments featured Republican officials or commentators representing conservative organizations more often than their Democratic or progressive counterparts (Cf. J.C. 2005). The question whether the CBS network can actually be accused of a liberal bias or not, can therefore not be answered for certain.

2.1 The folk perspective: Interview Wayne Cabot

Wayne Cabot anchors WCBS' afternoon news program together with co-host Steve Scott. The anchors present the shorter news stories themselves, longer stories are only introduced and then further related by reporters. The following section lists Cabot's most interesting and insightful comments on news design and positioning. A full transcript can be found in the appendix.

2.1.1 Textual Design

2.1.1.1 Story structure and length

In seeming accordance with what the *Handbook* and also Z100 news anchor Carolina Bermudez have said, Wayne Cabot also regards simple sentence structure as a vital component to successful news writing. Instead of using lengthy, elaborate sentences, the news writer should focus on the basic information and present it in the most direct way possible, i.e. breaking the story down. (Cf. TS #12.: 24)

In addition to this, a WCBS news anchor is required to get to the gist of a news story as quickly as possible. This is probably what Cabot refers to by "direct". He adds:

We have such limited time to actually present the news that it has to be ear-grabbing, we don't have the luxury [...] of a long wind-up and you know, really easing into a topic, you need to pretty much get there directly. (id.: 34 - 38)

A more detailed discussion of successful ear-grabbers will be provided later in the analysis of the interview.

A news story itself typically consists of two to four lines, some very short news stories can only consist of one sentence. As Cabot puts it:

Sometimes all you need to say is one line and then, if you sit and you're thinking: What else can I say about it, you already don't need to say anything else. (id.: 229 – 232)

2.1.1.2 Verb forms

As if complying with the *Handbook's* rules, Cabot also favors using the active voice and names various reasons for this preference: firstly: the sense of immediacy he assigns to it.

Active just [...] has a better pace, more energy [... it is] more immediate [...] and conveys more a sense of urgency. (id.: 102 f.)

Moreover, he states that the passive voice often entails a sense of vagueness:

Passive structure to me [...] can be too vague [...] and unclear. For example: "It is believed that ... err ... Alex Rodriguez is going to sign with the Yankees." Of course, my question is: well, who believes it? Who's doing the believing? So, those kinds of [...] backward – in my opinion – structures, err... we avoid at all cost. (id.: 115 – 125).

In other words, what Cabot dislikes about the passive voice is the fact that the agent of the action can be omitted which might then lead to 'holes in the story'.

He also uses an interesting folk term in the previous quotation: the term "backward structure", which seemingly refers to any structure entailing a lack of directness, including the past tense:

[...] we sometimes take it to extremes in my opinion [...] where you almost never hear [...] the past tense. For example, instead of [...] "The mayor delivered a report criticizing [...] next year's budget" we'll say "The mayor delivers a report critical of the budget". [...] A lot of "ed"s become "-es"ses or "-ing"s [...] to make it sound like it's happening now as opposed to it already happened. (id.: 125 – 134)

This quotation, and especially the passage on making "-es"ses or "-ing"s out of "-ed"s, follows that news stories have to undergo tense retextualization in order to be more gripping and direct. However, by introducing this rule, as it were, with the statement "we sometimes take it to extremes" already hints at

Cabot's awareness of the danger of unnatural tense usage, which the authors of the *Handbook* refers to as "TV speak" (Cf. 1.1.1).

2.1.1.3 Ear-grabbers

In order to attract the listeners' interest Cabot makes use of 'ear-grabbers'. He distinguishes two categories, the first being what he referred to as the 'generic ear-grabber', i.e. a phrase explicitly calling attention to the consequent news story:

[...] you have to be careful with them because if you overuse them, they become like the boy crying "Wolf!". [...] People won't believe you after a while and they become ineffective, but [...] If there's a story that is not a terribly serious story [...], I might begin by saying "Check this out!" (TS #12:, 167 – 172)

The other category of ear-grabbers focuses on the content of the story itself and in which way the content is best presented in order to attract the maximum of attention:

[...] here's one I used yesterday [...]: "20 cents a gallon! That's how much more we're gonna be paying for gasoline!" as opposed to "The US government office of energy and information has projected based on [...] the data coming in from overseas markets and projections [...] that [...] the average motorist could see [...] a price increase upward to 20 cents a gallon over the next two weeks." And by the time you get to "20 cents a gallon", you're so deep in the sentence, people are already falling asleep. (id.: 176 – 184).

The ear-grabber described here makes use of a somewhat cataphoric structuring. First, Cabot presents a not further defined entity ("20 cents a gallon"), and then proceeds by explaining what it is exactly that he is referring to and presenting detailed information afterwards. The counter-example he mentions in the quotation above is a perfect representation of unfavorable structuring: not only is the sentence far too long-winded and complicated, it is also detrimental to the desired effect, that is, grabbing the listener's interest.⁵

⁵ See chapter „The lead“ in the discussion of the *Handbook*.

2.1.2 Positioning

2.1.2.1 Tone

Cabot stresses the necessity to adapt the tone according to the subject matter of a news story. If he relates a sad story, the tone would have to be significantly different from the tone used for a funny story. (Cf. id.: 192 f.). He relates the significance of tone change to everyday communication:

From the context of each story, there has to be a different read. [...] If I were telling you about the [...] 20 million dollars I won in the lottery, my tone would be greatly different than if I told you about how my dog got hit by a car. [...] My tone would be different telling you over the phone, so therefore my tone would be different on the radio. (id.: 195 – 201)

However, Cabot also acknowledges the danger of not appearing 'real', when working with different tones, which, in my opinion, applies to sad stories in particular. In this regard, he emphasizes that one needs "to be careful that [...] one is not] coming across as patronizing [...] or insincere." (id.: 194 f.)

2.1.2.2 Adaptation and conversational style

News anchor Wayne Cabot describes his general writing style as "Conversational, direct, [...] and] relatable" (id.: 32) and offers an interesting comparison to newspaper discourse by relating radio news to articles from the New York Times, which, according to him, are known for their complex compound sentences (Cf. id.: 18 – 20). Contrary to newspaper articles, radio news would have to be structured in a much simpler way:

[...] stilted New York Times language [...] does not lend itself well to the ear. [...] on the air,] you have one chance to impart the information and that should be in an understandable way. You need to break it down... and I don't mean in a sense where you dumb it down. I mean, say it conversationally so that people can follow along. [...] The New York Times is famous for one sentence that's actually an entire paragraph. If you do that on the radio, it's death. No-one is gonna be able to figure out what you're talking about. (id.: 15 – 29).

In other words, Cabot also has to make assumptions about how his listeners talk and adapt the way he addresses them accordingly. How he describes his imagined listener and what these assumptions entail will be discussed in the following chapter.

2.1.2.3 Assumptions and the imagined listener

According to Cabot, the average WCBS listener is 55 to 57 years old, the strongest listening group being 35 to 64 years (Cf. id.: 78 f.). He also describes his audience as fairly wealthy, suburban and well-educated (Cf. id.: 59 - 61). In addition to this, Cabot stresses the importance of approaching on-air presentation like a direct conversation with an individual:

[...] my approach since I started radio was always just try to speak one-to-one to an imagined listener. [...] I picture someone who is intelligent, smarter than I am [...] and who you can't bullshit. [...] If you make a mistake, you need to own up to it, correct it [...] if they hear you make a mistake and have some fun with it and not get freaked out by it but acknowledge it, they'll know that they can trust you with information, which is [...] what it's about of course. (id.: 92 – 108)

What is interesting here is that Cabot goes even further than Z100's Carolina Bermudez. While Bermudez puts herself on the same level as her listener ("how would I say this to my girlfriend", Cf. TS #01), Cabot even positions himself on a slightly 'lower' level by saying he is imagining somebody smarter than himself, which emphasizes the importance of unambiguous news writing even more.

Concerning lexis, Cabot also says that it is highly important to use words that are used in everyday talk. He states:

[...] if it's not a word that I would use speaking [...] to my wife or to my friends, I try to keep it out of the radio. And again, that's not to dumb it down, but I think sometimes you just don't sound relatable and real, you come across as pompous and arrogant, if you try to impress people with your vast knowledge of [...] words. (TS #12: 145 – 151)

In addition to lexical choice made for the sake of perspicuity, Cabot mentioned the significance of political correctness, which, for instances, involves assumptions about what a listener might find offensive and which words therefore should not be used:

[...] there was a story about Hillary Clinton yesterday [...] and [...] somebody did a campaign rally for John McCain, the candidate, went up to John McCain and said.: you know, we gotta do whatever we can to keep that bitch out of the White House. [...] I didn't wanna use the word 'bitch'; it's so hard and offensive, there's families listening. I called it the b-word. [...] People get it, but it's not going to hit the moment ahead with some word they might find offensive. (id.: 297 – 308).

It is interesting to observe how Cabot circumnavigates the offensive term here, that is, by making use of a common procedure. Under the lemma “-word”, open source dictionary *Wiktionary* lists ten lexical items, all of which consist of an initial letter (hinting at a taboo word) and the suffix “-word”.

Using one of these “-words”, a speaker can refer to a taboo word without actually saying it (Cf. *Wiktionary*/-word⁶). Representing the offensive word by its initial letter only can, however, lead to confusion, as *Wiktionary* contributors point out:

[...] the B-word can stand for *any* word beginning with a B that is considered taboo in a particular context. [...] Unlike F and N, *there doesn't seem to be a widely accepted meaning for “B-word”*. (*Wiktionary*/Talk:b-word)

In the following discussion, the contributors list six of the most frequent words the “B” in “B-word” might refer to, including “blog”, “budget”, “boring” and “bastard” (Cf. id.). Hence, it has to be made clear by the context and knowledge schemata. The fact that the “b-word” in this case was used to refer to a woman singles out the term “bitch” as the most plausible lexical item the “B” refers to, since it is a term which is commonly used to refer to females for offensive purposes.

⁶ These “-word“s include the well-established terms “f-word” and “n-word”, as well as the less common terms “p-word” (“paki”, pejorative term for (UK) immigrants with a Pakistani background), “h-word” (“hell”) or “l-word” (“love”), the latter not being a taboo word, but a term that might, in some contexts, be said with hesitation.

Assumptions about the imagined listener do not only apply to the language itself, but also to the content of news. When asked whether there were topics WBCS would not include, Cabot said:

[...] our parameter is, if people are talking about it, we'll talk about it. And if people are talking about Britney [Spears] shaving her head, which they were, we would and did and will. (TS #12: 244 – 246)

Hence, the key question for the selection of news stories seems to be whether it might be the 'talk of the town', i.e. of the audience's general interest and therefore relevant. (Cf. Maxim of Relevance, 1.2.2.4)

In addition to content and language, the news writer must also consider the amount of previous knowledge his listeners have, which I will discuss in the subsequent chapter.

2.1.2.4 Previous knowledge

Cabot regards the question of previous knowledge as vital to news design and presentation, but admits that the time constraints of short news stories often pose problems:

[...] with such limited time, we don't have the luxury of explaining each story. My theory is that, [...] if it's a complicated story, the people who care about it, already know [...] and you don't need to explain it fully. However, to those who are on the sidelines, maybe if you were to give one line or two lines of description, that would be all they need to get them to follow along. (id.: 334 – 342)

Thus, a writer has to keep the balance between information that can be considered available to the majority of listeners and information that is new and needs to be clarified in order to make it understandable for them. In Cabot's words:

[...] if it's something that's not clear to people [...] that could mean different things, you need to specify what you're talking about. But if it's something that's generally known, [...] then I don't think there's a [...] necessity to give it qualifiers or spell it out further. (id.: 348 – 353)

Cabot also gave examples which, in his opinion, did not need further clarification, among which he mentioned George W. Bush or Britney Spears (“I don’t feel the need to say ... US President George Bush... or [...] the entertainer and singer Britney Spears”; id.: 343 – 345).

2.1.2.5 Emotive function in newscasts and pretext

Wayne Cabot made some interesting comments about the emotive function of his newscasts, i.e. how he expresses his inner state while presenting the news. Contrary to Carolina Bermudez of Z100, who stressed that she would never mix facts and her own opinion in a newscast (Cf. TS #01: 81 -84), WCBS’ Wayne Cabot said that it was impossible not to include oneself and one’s own opinions and attitudes in the newscast. Additionally, he stated added that if one were “totally neutral and devoid of any kind of stance, [... one would] have no life and no life experience” (TS #12: 311 – 313). Nonetheless, he expressed doubt about whether news writers include their inner state on the air deliberately or not and names reasons for the impossibility of complete neutrality:

I think most of that is unintentional. It’s conditioned in our own individual circumstances, our own education, the region in which we live, [...] the cues we get from our co-workers, our managers. (id.: 289 – 292)

Expressing one’s opinion on the air nevertheless remains a delicate area. When asked how this is generally done when presenting the news, Cabot named “subtle cues”, by which one could “convey [... one’s] thoughts on something” (id.: 322), including the “tone of voice [... or] pauses” (id.: 321), rather than just explicitly stating one’s feelings about a given topic. This will best be discussed in terms of pretext, that is, literally saying one thing, while subtly (on a second communication level) communicating something else, such as approval or disapproval.

In addition to this, Cabot also explained a news presenter’s limitations convey his inner state:

I'll do that, whether it'll be something benign as the weather [...] or the traffic jams [...] you know, something that's inoffensive. I try to avoid -, if it's [...] political, if it's religious, if it's something that people have strong opinions on, I don't feel the need to wave with mine. (id.: 323 – 328)

Therefore, these limitations are based on the actual content of a news story. Stories which are considered 'safe ground', such as the weather or traffic jams, then apparently tend to be commented on with much more ease than 'hard news topics', where personal comments by the news presenter could be regarded as offensive by the audience.

2.2 The linguistic perspective: WCBS newscast analysis

As mentioned previously, Wayne Cabot presents the afternoon news show together with co-host Steve Scott. However, Cabot and Scott do not interact. They take turns in presenting different news stories and talk to the audience, but not to each other.⁷ Unlike Carolina Bermudez, Scott and Cabot are not always the authors of the texts they present. The linguistic analysis will follow the same pattern as the previous one, i.e. presenting my observations in two main categories: textual design and positioning.

2.2.1 Textual design

2.2.1.1 Verb forms

The most prominent verb forms throughout all the WCBS newscasts I have observed include the (most frequently used) present tense (simple and progressive), the future tense, the present perfect tense and, in some instances, the past tense.

As Cabot pointed out in the interview, the usage of the present tense is sometimes taken to extremes. This shows in the following quotation:

⁷ This only refers to the data I have gathered for this analysis. There might be instances of exchange between Cabot and Scott, but judging from the general style of presentation featured in the data, it can be assumed that these exchanges occur very rarely.

A FLORIDA MAN **IS ARRESTED** FOR A STILL-ACTIVE WILDFIRE THAT'S DESTROYED 40 HOMES⁸. (TS #13: 9 f.)

Although the arrest has already taken place, the phrasing in this sentence suggests that the action happens 'now'. This curious instance of present tense usage can be linked to what the *Handbook* calls 'TV speak', i.e. uncommon tense usage.

In order to avoid past tense and for the sake of brevity, the news writers of WCBS often use participles and gerunds, as the following examples illustrate:

THERE'S BEEN AN ARREST IN A MASSIVE FLORIDA WILDFIRE THAT'S STILL BURNING **AFTER DESTROYING 40 HOMES**. (id.: 26 - 28)

CROWDER WAS CAUGHT WHILE RUNNING FROM A FRESH ARSON FIRE THIS MORNING. (id.:31 f.)

CRIMINAL CHARGES FACE A LONG ISLAND DAD ACCUSED OF DRAG RACING. (TS #14: 9 f.)

The participles in these particular quotations are used in order to avoid additional clauses or words and, thus, save time. However, the excessive use thereof can restrict the overall conversational feel.

In order to convey a feeling of up-to-dateness, past and/or present tense become present progressive. In the following quotation, news presenter Wayne Cabot refers to a statement issued by the United Nations.

THE UN **IS WARNING** OF A SECOND WAVE OF DEATHS. (TS #13: 47 f.)

Clearly, the action of issuing a statement had already been completed, when Cabot referred to it on the air. However, in order to make it sound more recent and signpost it as an event which is happening 'at the moment', the copy writer used the present progressive form.

⁸ A note on typography: the transcripts for the WCBS newscasts are based on the original news texts as transmitted by Wayne Cabot. News copy is commonly written in capital letters for better readability, particularly in the United States. Naturally, the transcripts of this paper have been modified according to on-air changes to the original texts.

Whenever the anchors talk about past actions that can be linked to ongoing events (or happened on the very day of the newscast), the present perfect tense is used.

ANOTHER POWERFUL STORM IS HEADING TOWARDS MYANMAR. [...] FIVE MORE AMERICAN CARGO PLANES **HAVE LEFT THAILAND** TODAY WITH WATER, BLANKETS AND MOSQUITO NETS. (id.: 46 – 50)

The past tense is only used if it is clear that the action has already happened and is completed, an example of which we find in a story about a hit-and-run accident featuring a chain of actions in the past tense.

THIS HAPPENED IN ELMONT TWO WEEKS AGO. [...] SO WHEN THE ONE CAR WRECKED... THE POLICE SAY JOSE DESILVA **STOPPED**... HE **GOT** OUT, HE **CHECKED** THE WRECK, **JUMPED** BACK IN HIS CAR AND **TOOK** OFF. (TS #14: 11 – 19)

Naturally, the story opens with a sentence in the present tense (“CRIMINAL CHARGES FACE A LONG ISLAND DAD” (id.: 9)), which does not make the story sound like “yesterday’s news”. However, stating that the accident happened 2 weeks ago makes further usage of present tense or past perfect tense impossible.

2.2.1.2 Referring expressions, repetitions and lexical chains

WBCS newscasts, like those of Z100, also feature very clear and unambiguous deixis. Whenever there are two or more agents in a story, the news writers use additional emphasis to make sure that the audience understands who is being talked about. A very simple example uses the demonstrative article for this purpose.

A COURT HAS JUST THROWN OUT A GUILTY VERDICT AGAINST MERCK IN THE DEATH OF A 71 YEAR OLD MAN [...]. THE ORIGINAL VERDICT HAD MERCK PAYING THE WIDOW 32 MILLION DOLLARS. BUT WHEN THE TRIAL ENDED, A JUROR ADMITTED BORROWING THOUSANDS OF DOLLARS FROM **THAT WIDOW**. CASE DISMISSED. (TS #13: 77 – 85).

Not only does the usage of “THAT” point to who is being talked about, it also underlines the reason for the dismissal of the case. In addition to this, Steve Scott strongly emphasizes the demonstrative on the air, which can also be seen as a way of expressing his own point of view, which will be discussed in the section on language functions.

Elegant repetition is also used to avoid confusion, which can be seen in the following quotation:

A KEY PLAYER IN ELIOT SPITZER’S PROSTITUTION CASE CUTS A DEAL – LEADING TO SPECULATION THE EX-GOVERNOR COULD BE NEXT TO FACE CHARGES. (id.: 128 – 131)

The story features two agents, namely, the informant (referred to as key player) and Eliot Spitzer⁹. He is referred to as the “EX-GOVERNOR” later which stresses the fact that it is him who could face charges, not the key player in his case. This news story is also an interesting example of assumptions about previous knowledge, which will be dealt with later.

Cataphoric reference (which is generally considered disadvantageous by the *Handbook*), is used in the following story:

A BROOKLYN BODEGA OWNER HAS NOW BEEN INDICTED ON CHARGES THAT HE ATTACKED A TEENAGER WITH A HAMMER LAST MONTH. SALAH AHMAD’S LAWYER SAYS THE SURVEILLANCE VIDEO SHOWS THE TEENAGER HITTING AHMAD BEFORE HE HIT BACK WITH A HAMMER AND IS CALLING IT A CASE OF SELF DEFENSE. (TS #14: 119 – 124)

The audience is not very likely to already be familiar with the name of the person the story talks about. His name alone would lead to confusion. Therefore the news writers provide details on Salah Ahmad before stating his name - although the name of a person would probably be considered the most direct way of referring to him or her.

The previous quotation also shows a case of repetition. As the story about Eliot Spitzer has already shown, repetition can be used in order to identify

⁹ Eliot Spitzer resigned as governor of New York after he was linked to a prostitution ring and had admitted to having “patronized prostitutes while travelling on official business” (Dicker 2008).

agents of actions. The possessive pronoun “him” alone would not have sufficed because audiences would not know who was being talked about, Ahmad or his lawyer.

2.2.1.3 Clause/Sentence linkage: Conjunction/Disjunction

Generally speaking, the WCBS newscasts analyzed do not feature a great number of conjunctions. The texts mainly consist of sequences of simple sentences. The linking words used are mostly relative pronouns and basic conjunctions such as “while”, “and”, “but”, “when” and “that”.

In addition to this, the writers often make use of gerund or participle constructions instead of relative sentences (Cf. verb forms).

As I have showed previously, Z100 uses the word “and” to separate stories from each other. WCBS employs a different ‘disjunctive’ means, namely the insertion of a time check:

Cabot:	[...] FIVE MORE AMERICAN CARGO PLANES HAVE LEFT THAILAND TODAY WITH WATER, BLANKETS AND MOSQUITO NETS.
Scott:	WCBS NEWSTIME: 3:33! BULLDOZERS AND SHOVELS ARE THE ORDER OF THE DAY [...] (TS #13: 48 – 53)

Not only does “WCBS NEWSTIME” mark the end of a news story, it also seems to be the vehicle of turn taking. As soon as Cabot finishes a news story, Scott takes the floor with the time check and proceeds with the next story.

2.2.1.4 Creative writing techniques

The writers of WCBS make much more use of creative writing techniques than Carolina Bermudez of Z100, which can be attributed to the simple fact that they have more time at their disposal. The news copy I have analyzed most prominently features two techniques: word pictures (as referred to in the *Handbook*) and word play.

Word pictures

Using this technique the news writers create an image in the minds of their audiences and thereby draw them directly into the story. Since radio lacks visual support, news writers and presenters often use triggers that cause a visualization of the radio content in their audience's minds. The story about the Jersey shore recovering from a nor'easter is introduced by:

BULLDOZERS AND SHOVELS ARE THE ORDER OF THE DAY
FROM SANDY HOOK TO CAPE MAY. (51 f.)

The terms 'bulldozers' and 'shovels' metaphorically stand for the clean-up works after the storm. Using this particular phrasing, the writers not only impart information, but also provide their audience with an additional image, which facilitates the accessibility of the story and makes the lead of the story livelier.

The same idea applies to the following quotation:

THE STAID HALLS OF AMERICA'S LIBRARY OF CONGRESS
ARE ROCKING TODAY! (id.: 97 f.)

This somewhat humorous word picture introduces a story about the Library of Congress expanding its sound archives and, for instance, adding a song by Michael Jackson. The opposition between 'staid halls' and 'rocking' is what makes the word picture effective, especially since libraries are generally not considered places where 'rocking' would be considered an appropriate activity.

Word play

The writers of WCBS sometimes play with words in order to make their leads more vivid. In the following story about the dismissal of a lawsuit against a pharmaceutical company they combine an idiomatic expression with the pharmaceutical term 'painkiller'.

THE PAINKILLER VIOXX HAS BEEN NOTHING BUT A PAIN FOR MERCK AND COMPANY. BUT TODAY THERE ARE SMILES AT ITS HUNTERDON COUNTY HEADQUARTERS. (id.: 75 – 77)

The writers play with the lexical field of the word ‘pain’ in this quotation. The expression ‘to be a pain’ provides the lead with an interesting opposition to the term ‘painkiller’, since it denotes a drug that is administered to relieve pain. A second opposition is then established through the term ‘smile’ in the sentence following the lead.

The following example features an instance of parallelism. Prior to the following quotation, a sound bite of the song *Take A Good Look At My Face* by Smokey Robinson is provided. Anchor Steve Scott then proceeds as follows:

TAKE A “GOOD LISTEN” TO THE RECORDINGS ADDED TO THE NATIONAL REGISTRY! THAT’S COMING UP NEXT! (id.: 92 f.)

The parallelism here is established by repeating the title of the song and changing the word ‘look’ to ‘listen’ in order to fit the radio context. Furthermore, this teaser text is used to gain interest and tells the audience to ‘stay tuned’.

2.2.2 Positioning

2.2.2.1 Tone

As Cabot pointed out in the interview, the tone of the newscast changes with the subject matter. When the anchors talk about the weather, you can also hear a smile in their voices – at least when they’re talking about the prospect of sunshine. The tone which is used in the story about the Library of Congress expanding its sound archives also features a different, lighter tone than the story about the hurricane in Myanmar, where Wayne Cabot uses a more serious, but not overly dramatic tone. All of this can also be linked to assumptions about how members of the audience would relate stories, as Cabot described in the interview, and how they will receive them.

In general, the WCBS tone is much more serious and ‘newsy’ than the Z100 tone, which can be related to the facts that WCBS is an all-news station and Z100 is a CHR station whose primary aim is to entertain a younger audience.

2.2.2.2 Language functions

As I have pointed out in the course of the analysis of Z100 newscasts, the news copy of WCBS also predominantly features strings of language with an underlying referential function.

However, there is rare occurrence of directive discourse of which one can distinguish two categories. Firstly, there is self-referential directive discourse, which focuses on the reception of the newscast itself. The audience is explicitly invited to listen to a specific topic that “is coming up next” (Cf. id.: 93 f.) or to tune in at 880 AM or wbc880.com:

ADD 880 ON YOUR AM DIAL AND LIVE ON YOUR COMPUTER AT WCBS880.COM! WHEN YOU NEED TO KNOW, WE GOT YOU COVERED! (id.: 124 – 126)

This passage qualifies as an instance of directive discourse since it aims at influencing the audience’s listening habits and can thus also be regarded as a piece of advertisement.

Subtle directive force also appears in very brief announcements about news segments being sponsored by various companies, which are inserted occasionally:

WCBS NEWSTIME: 3.42! WE’RE SPONSORED BY NICOLock.
(id.: 96)

WCBS NEWSTIME: 4:11! WE’RE SPONSORED BY DANFORDS.
(TS #14: 41 f.)

AND THAT’S THE 4-1-1! IT’S THE STORY YOU ASKED TO HEAR MORE ABOUT AT WCBS-880-DOT-COM... SPONSORED BY LONDON JEWELERS. (id.: 62 – 64)

These announcements can be considered instances of advertisement, although they are not directly identified as commercials.

Other than explicitly telling the audience to keep listening and (self-)promoting, one can also detect ‘real’ directive discourse, although even more subtly expressed than at Z100, which we can see in the following story on possibly contaminated beef sold in military bases:

THE DEFENSE DEPARTMENT HAS SENT OUT A RECALL ON LEAN GROUND BEEF SOLD AT FORT MONMOUTH AND AT LAKEHURST NAVY BASE. ANYONE WHO BOUGHT THE BEEF IS BEING TOLD TO RETURN IT FOR A REFUND OR SIMPLY THROW IT AWAY. (id.: 114 – 118)

The anchors are basically telling their listeners at Fort Monmouth and Lakehurst Navy Base what to do with the potentially harmful beef. However, by using the passive voice they clarify that it is not WCBS or its news anchors who advise people to return the beef or throw it away. The phrase “anyone who bought the beef is being told to...” suggests that it is the Defense Department or some unclarified other entity who is the ‘author’ of this specific piece of advice.

When it comes to conveying their inner states, the anchors of WCBS act even more cautiously than Z100’ Carolina Bermudez. This appears striking, given Cabot’s comments in the interview. One can identify three features of language used to this end: explicit assessment of a given story, tone alteration and effect-oriented insertion of pauses.

The first technique is predominantly featured in ‘safe’ topics, such as the weather forecast:

THAT’S GONNA BE THE WAY THE WEEKEND’S GONNA BE: ON AND OFF SHOWERS, BUT ERR MOSTLY OFF! THAT’S THE GOOD NEWS! (id.: 80 – 83)

There is a quite straightforward explanation for the supposition that the weather forecast constitutes a safe topic and facilitates personal statements: the anchor’s assumptions about the audience’s attitude towards the weather. A vast majority of listeners will consider sunshine and lack of rain as good

news, whereas it is very likely that they regard clouds, rain and storms as bad news.

The next example also underlines the idea that emotive discourse mostly occurs with common place opinions or attitudes:

AUCTIONS FOR AIRLINE SLOTS AT J-F-K AND NEWARK AIRPORTS HAVE BEEN ANNOUNCED BY THE DEPARTMENT OF TRANSPORTATION. [...IT] WILL REQUIRE CARRIERS TO AUCTION OFF SOME OF THEIR EXISTING SLOTS AND MAYBE RETIRE OTHERS. ERM... HOPE THE TWO ERR () EASE UP ON AIRP- PORT DELAYS. NO SUCH LUCK TODAY. [...] (id.: 125 – 132)

Since it appears quite logical that most listeners will regard airport delays as an inconvenience, it is 'safe' for the news anchor to openly convey his own discomfort with the delays, which he does by expressing hope that they might diminish in the future and adding the phrase "no such luck today" to refer to airport delays that were actually happening on the day of the newscast.

Both tone alteration and pause insertion feature in the aforementioned story about a woman suing the pharmaceutical firm Merck and Company for the death of her husband after being administering the painkiller Vioxx:

BUT WHEN THE TRIAL ENDED, A JUROR **ADMITTED** [pause: 0.5 sec] BORROWING **THOUSANDS** OF **DOLLARS** [pause: 0.5 sec] FROM **THAT WIDOW!** [pause: 1.5 sec, tapping noise) CASE DISMISSED. (TS #13: 82 – 85 [my emphasis])

Anchor Steve Scott clearly puts emphasis on the words in bold print and inserts the pauses pointed out above for dramatic effect. In addition to this, the longer pause and the tapping noise subtly express Scott's personal disbelief about the revelations he relates. This could be considered an audible equivalent of seeing a TV news anchor shake his head.

Since WCBS works with 'teasers' within the newscast, i.e. short texts announcing stories that will be covered, we also find a couple of instances of the phatic function:

WE'LL HEAR FOR OURSELVES WHO'S BEEN ADDED AT 3:40. (id.: 14)

COMING UP ON WCBS! WE'LL TELL YOU WHICH TV TALK SHOW HOST IS GETTING READY TO GET MARRIED IN CALIFORNIA, NOW THAT THE SAME-SEX MARRIAGE BAN THERE HAS BEEN TOSSED OUT. (TS #14: 88 – 91)

Since the phatic function by definition focuses on the channel itself, the previously established classification of teasers, which tell the audience what the channel will provide next, seems valid.

Other instances of the phatic function include greetings (“Good Afternoon!” TS #13: 4) and descriptions of the channel as announced by the Station Voice (“News, Traffic and Weather! On Air! Online! We are NEWS RADIO! WCBS 880!” id.: 2 f.).

2.2.2.3 Cooperation

In the first section of this subchapter, I will mainly look at the maxim of quantity in relation to leads and teasers. As we have already seen in the course of the analysis of Z100 newscasts, WCBS news also often features very lengthy lead sentences, especially when it comes to complicated stories which need a great deal of clarification, i.e. where ‘being as informative as required’ demands detailed information:

AN ARREST IN THE STABBING DEATH OF A WOMAN WHOSE BODY WAS FOUND IN AN S-U-V IN LOWER EAST SIDE IN A PARKING GARAGE HAPPENED THIS WEEK. (TS #14: 27 – 30)

The woman this lead sentence refers to has to be further defined in order to explain the story to the audience, just as in Z100's story about the fugitive Justo Padron. The lead, as stated in the *Handbook* must however, provide listeners with the gist of the story right away. Concerning leads, the maxim of quantity could be changed to ‘be as informative as required in order to attract your listens’. This lead sentence also seems to answer the most important ‘w-questions’ (what, who, where, when) a listener might ask when trying to follow a story and thus adheres to the pattern of a(n underlying) dialogue.

The same idea applies to the story about the bodega owner in Brooklyn:

A BROOKLYN BODEGA OWNER HAS NOW BEEN INDICTED ON CHARGES THAT HE ATTACKED A TEENAGER WITH A HAMMER LAST MONTH. (id.: 119 – 121)

Saying “A Brooklyn Bodega Owner has now been indicted” would probably not be of that much interest to the audience and lead to confusion. Providing the most important information in the first sentence might, however.

A good example of presenting the right amount of information in the lead sentence would be the lead of a story about the storms in Myanmar:

ANOTHER POWERFUL STORM IS HEADING TOWARDS MYANMAR. (TS #13: 46 f.)

The word ‘another’ suggests that the storm that was heading towards Myanmar was not the first one, which dramatizes the news story even more.

Sometimes, the anchors make use of leads which provide more information than required:

THERE’S BEEN AN ARREST IN A MASSIVE FLORIDA WILDFIRE THAT’S STILL BURNING AFTER DESTROYING 40 HOMES. (id.: 26 - 28)

In this case, saying that there had “been an arrest in a massive Florida wildfire”, would probably have sufficed, since the most important constituent of the story is the arrest, not so much the fact that the fire was still burning and had destroyed 40 homes. These pieces of information could easily have been presented as background details in the course of the story proper.

In some instances, the maxim of quantity is deliberately flouted in order to create tension or curiosity:

WHEN YOU HEAR THE WORDS “FDA APPROVED” YOU MAY THINK THAT A PRODUCT IS SAFE. (id.: 59 f.)

THE STAID HALLS OF AMERICA’S LIBRARY OF CONGRESS ARE ROCKING TODAY! (id.: 97 f.)

Both leads do not completely present the most important facts of the story, i.e. an actor's lawsuit against Baxter Healthcare and the Library of Congress expanding its sound archives. In other words, these leads do not provide the audience with enough information to instantly grasp the essence of the story, but make them curious for more information.

Unlike Z100, WCBS makes use of 'teasers' within their newscasts, that is, very brief announcements of news stories that are about to be covered within the following half hour or after a commercial break. Teasers, by definition, should not give away the entire news story, but are to create interest for an upcoming story or on-air segment (Cf. *Wikipedia/Teaser*). Hence, one might postulate that teasers are also based on floutings of the maxim of quantity, which the following example shows:

COMING UP NEXT: THE TERM "F-D-A APPROVED" – IT'S AT THE HEART OF AN ACTOR'S LAWSUIT. (id.: 55 f.)

Assuming that the listeners are familiar with the term 'FDA approved'¹⁰, they are only provided with two other key facts of the story: that there is a lawsuit concerning this term and that the person filing the lawsuit is an actor. These facts alone do not suffice in order to fully comprehend the story, but they might invite the audience to 'stay tuned' in order to find out what the story is actually about and can therefore be considered ear-grabbing.

Nonetheless, the anchors do make use of more straight-forward teasers:

THE JERSEY SHORE IS RECOVERING FROM A SURPRISE NOR'EASTER THAT WASHED AWAY SAND. (id.: 11 f.)

This teaser sentence (which could also have worked as the lead sentence to the story) already provides the audience with the most important facts and suggests that the story will elaborate on how the Jersey shore dealt with the damages caused by the nor'easter.

¹⁰ FDA stands for the Food and Drug Administration. It "is an agency of the United States Department of Health and Human Services and is responsible for the safety regulations of most types of foods, dietary supplements, drugs, vaccines [...] and cosmetics." (*Wikipedia/U.S. Food and Drug Administration*).

The news writers often show awareness of possible floutings of the maxim of quality and add hedges to their news texts. Sometimes, this happens for legal reasons:

PALM BAY POLICE CHIEF BILL BERGER SAYS BRIAN CROWDER MAY BE THE ARSONIST. (id.: 28 f.)

This hedge may be a representation of the presumption of innocence. Should Brian Crowder later be exonerated by a court, the station will be likely to have to face legal consequences, if it accuses Crowder of being responsible for the Florida wildfire on the air. Hence, hedges are predominantly used when the outcome of a story is unknown:

A KEY PLAYER IN ELIOT SPITZER'S PROSTITUTION CASE CUTS A DEAL – LEADING TO SPECULATION THE EX-GOVERNOR COULD BE NEXT TO FACE CHARGES. (id.: 128 – 131)

This new development in the Spitzer case could lead to an indictment of the former governor of New York, but the information the “key player” is willing to share with the authorities is not known yet and how it effects the Spitzer case altogether is questionable.

The news writers of WCBS are also aware of the local relevance necessary for their audiences. As Cabot said in the interview, their audience is more suburban than metropolitan, which not only has an influence on the selection of topics (stories about New Jersey's former governor Jim McGreevey, the Jersey shore recovering from a nor'easter, the story of a drag racing incident in Long Island), but particularly shows in national stories which are presented as local ones:

BEEF THAT MAY BE CONTAMINATED WITH E. COLI IS NOW BEING PULLED OFF () THEEE () SHELVES OF MILITARY BASES AROUND THE COUNTRY – INCLUDING TWO IN NEW JERSEY. (TS #14: 111 – 114)

By stating that military bases in New Jersey are also affected by the recall on lean ground beef, the news writers point out that this national story also has local relevance.

When compared to the Z100 newscasts, WCBS features a great deal more national and international stories than Z100, which might also correlate with the fact that WCBS is an all-news station.

Similarly to the maxim of quantity, the maxim of manner is sometimes deliberately flouted for the sake of creating interest and attention, especially when it comes to leads and teasers. The audience is presented with a slightly obscure lead sentence, which should persuade them to keep listening:

THE STAID HALLS OF AMERICA'S LIBRARY OF CONGRESS
ARE ROCKING TODAY. (TS #13: 97 f.)

Without having heard the teaser ten minutes earlier, the audience can not decode the meaning of this sentence. Although it activates two conflicting knowledge schemata (library vs. rock music/rock show), what the lead refers to cannot be deduced from the lead alone. The same idea applies to the lead to the story about the nor'easter at the Jersey shore:

BULLDOZERS AND SHOVELS ARE THE ORDER OF THE DAY
FROM SANDY HOOK TO CAPE MAY. (id.: 51 f.)

The audience is presented with an image of construction vehicles and cleaning utensils, but is only told where they are used; not what they are used for.

Nonetheless, whenever there is deliberate disregard of the maxim of manner, the copy writers strive to make its intended meaning clear to the audience within the next few lines of the news story. Taking the story about the National Library of Congress expanding its sound archives as an example, we can see that the next sentence anchor Steve Scott says on the air already presents the audience with an explanation for what has just been said.

2.2.2.4 Previous knowledge and schemata

Being an all-news station, WCBS can undoubtedly consider more information as 'known' than stations which incorporate short news segments into their programs, since their audience might have a high affinity for news and might, in general, be more interested in current affairs and politics than Z100's audience for instance.

Previous knowledge here refers to two main areas of concern: the knowledge the audience generally has and the knowledge about recurring news stories, such as trials or political developments. I will illustrate the first area by the following news story:

WHEN YOU HEAR THE WORDS "FDA APPROVED", YOU MAY THINK THAT A PRODUCT IS SAFE. (id.: 59 f.)

The story about actor Dennis Quaid's lawsuit against Baxter Healthcare does not explain what the initialism FDA stands for. Hence, the copy writers assume that FDA does not need to be spelled out further. For those who might be unsure about the meaning of the term "FDA approved", the line "you may think that a product is safe" is added. In other words, it is made clear by the context.

This also shows in the story on Hillary Clinton's meeting with democratic superdelegates, in which the writers seemingly make assumptions about their audience's previous knowledge about both presidential campaigns in general and ongoing events:

HILLARY CLINTON MEETING WITH DEMOCRATIC SUPERDELEGATES... HOPING THEY WILL GIVE HER A FRESH LOOK AFTER HER SOLID WIN IN WEST VIRGINIA. SHE SAYS HER STRONG SHOWING AMONG BLUE-COLLAR, LESS WELL-EDUCATED VOTERS WOULD GIVE HER A SWING-STATE EDGE OVER JOHN MCCAIN. (id.: 113 – 119).

The writers do not feel the need to explicitly refer to Hillary Clinton as 'Democratic presidential candidate'. The fact that she was one of the candidates in 2008 is made clear implicitly by pieces of information the news copy contains. Firstly, "Democratic superdelegates" implies that Hillary

Clinton is a Democrat herself. Secondly, “solid win in West Virginia” alludes to the primaries and caucuses taking place before the presidential elections in November 2008, i.e. the schema ‘presidential elections’ is activated. The writers also consider John McCain being the designated Republican presidential candidate as a well known-fact.

An interesting example of knowledge considered well-known can be found in a story about a drug arrest:

APPLAUSE TODAY FOR NEW YORK’S FINEST IN A DRUG BUST
IN A QUEENS HOUSING PROJECT. (TS #14: 73 f.)

For the authors, the words “New York’s Finest” constitute a pretty well known reference to the New York Police Department. For those who might not be familiar with the expression, the context (“drug bust”) clarifies that it refers to the police.

Sometimes the news writers include a small piece of information in order to clarify the function, role or position of the agent of a given news story:

A KEY PLAYER IN ELIOT SPITZER’S PROSTITUTION CASE
CUTS A DEAL --- LEADING TO SPECULATION THE EX-
GOVERNOR COULD BE NEXT TO FACE CHARGES. (TS #13: 128
– 131)

Referring to Spitzer as “the ex-governor” also serves as a means of elegant repetition, of course, but it also clarifies who Spitzer is. What the writers assume as common knowledge here is that Spitzer was accused of being involved in a prostitution ring and thus had to resign.

As hinted at before, schemata (and their corresponding lexical fields) are a useful tool in order to make news stories and their backgrounds clear to the audience. The next quotation is taken from a teaser of a news story about a divorce suit:

JIM MCGREEVEY TAKES THE STAND TO EXPLAIN WHY HE
WANTS TO PAY HIS EX-WIFE NOTHING. (id.: 7 f.)

Although not explicitly mentioned, the knowledge schema '(divorce) trial' is activated due to the expression 'take the stand', the anchor mentioning an ex-wife and an allusion to alimony.

Another example of a knowledge schema the writers activate can be found in the story on the Library of Congress expanding its sound archives:

EVERY YEAR THE LIBRARY PICKS 25 RECORDINGS THAT CARRY ENOUGH CULTURAL SIGNIFICANCE TO MERIT PRESERVATION. [...] ON THIS YEAR'S LIST: ROY ORBISON, CHARLIE PARKER, HERBIE HANCOCK, DUKE ELLINGTON, KITTY WELLS [...] (id.: 102 – 107)

The context and the 'recording' schema tell the audience (some of who might not be familiar with all the artists mentioned) that the story talks about recording artists, hence, Roy Orbison, Charlie Parker et. al. are musicians.

What I have shown in this section is that the news writers of WCBS do not take a great deal of risks when it comes to previous knowledge. When in doubt, they either present clarification of ambiguous information by means of the context or provide the audience with short pieces of explanatory explanation. Only when absolutely sure that the audience will know what is being talked about (such as the fact that E. Coli is a bacterium., Cf. TS #14: 111), the writers do not feel the need to provide their listeners with further explanations or descriptions.

2.2.2.5 Synthetic personalization

The overall tone of the WCBS newscasts I have analyzed in this paper is conversational, but less colloquial and more serious than at Z100. In a way, the tone also reflects the story selection. While Z100 features many 'soft' news stories, WCBS (as an all-news station) focuses more on 'harder' news topics. Nonetheless, the news writers of WCBS also make use of various techniques mirroring everyday speech, which will be listed hereafter.

First person plural and second person pro-forms

In addition to second person pro-forms (Cf. the story on FDA-approved drugs quoted previously), WCBS uses first person plural pronouns:

THE LIBRARY OF CONGRESS EXPANDS ITS SOUND ARCHIVES. WE'LL HEAR FOR --- OURSELVES WHO'S BEEN ADDED AT 3:40. (TS #13: 14 f.)

The pro-forms here do not only serve as a way to address the audience directly, they also convey a community feeling and make sure that the anchors do not position themselves superior to their audience because, technically, when “we” is used, the addresser includes himself and, in this case, also his co-host and the station WCBS in general, which appears somewhat humorous when looking at the following quotation:

MORE OF US ARE TAKING PILLS THAN ARE NOT. (id.: 86)

The “we” in this quotation, of course, refers to a general survey which is presented in the course of a report succeeding the lead sentence. Taken out of context, i.e. if the “we” were to refer to Cabot and his co-host or the station personnel, this would most certainly raise questions.

The second person pro-form (in combination with imperatives) is often used in promotional elements, such as the following promo spot:

ADD 880 ON YOUR AM DIAL AND LIVE ON YOUR COMPUTER AT WCBS880.COM! WHEN YOU NEED TO KNOW, WE'VE GOT YOU COVERED! (TS #14: 84 – 86)

This can be considered the most evident instance of synthetic personalization, since it is the station voice, not the anchor, who ‘talks’ to the audience, i.e. not a ‘real’ person who is directly addressing the audience but a prerecorded element.

“You” also frequently appears in teasers:

WE'LL TELL YOU WHICH TV TALK SHOW HOST IS GETTING READY TO GET MARRIED. (id.: 88 – 90)

Not only is the audience addressed directly, the anchor also stresses the 'fact' that he is actually engaging in conversation with his listeners, which is technically inaccurate.

The most direct address of the audience occurs when Scott makes a mistake on the air:

HERE'S HOW WALL STREET ERR FINISHED THE WEEK: THE DOW IS UP, BEG YOUR PARDON, DOW IS DOWN () FIVE POINTS! SAP WAS UP 1, NASDAQ WAS DOWN FOUR. (id.: 92 – 94)

The fact that Scott apologizes to his audience might be considered a representation of the fact that Scott is aware of the audience and that he sees himself talking directly to the listeners.

Casual register

Although the tone of WCBS News appears significantly more serious than the tone of Z100 news, the copy writers do make use of words or morphological forms which directly mirror casual conversation.

As I have shown before, the writers frequently use contractions ("WE'LL HEAR FOR OURSELVES WHO'S BEEN ADDED", TS #13: 14 f.) and one can also find reductions ("AND THAT'S GONNA BE THE WAY THE WEEKEND'S GONNA BE", TS #14: 80 f.) and representations of casual lexis:

NEW YORK'S SEATBELT LAW DOES NOT APPLY TO CABBIES. BUT 44 PERCENT OF MALE CABBIES BUCKLE UP ANYWAY. (TS #13: 135 - 137)

The casual term "cabby" (or "cabbie") is frequently used to refer to a taxi driver, particularly in New York City. In this respect, opting for "cabbies" instead of "taxi drivers" might also reflect a conscious lexical choice reflecting everyday speech.

With the exception of explicit questions, most of the features Z100 uses in order to render the newscast conversation also show at WCBS. However, they appear more rarely, which can also be linked to the contrary formats (CHR vs. all-news).

2.3 Summary

[...] conversational, direct, [...] relatable. [...] ear-grabbing. (TS #12: 32 - 36)

This short quotation taken from the beginning of my interview with news anchor Wayne Cabot already presents the overall concept of WCBS news.

“Direct” refers to immediacy and clarity on various levels: firstly, time restrictions do not allow the news writers to provide the listeners with a long set up before approaching the central aspects of a story. Thus, there has to be clarity of information organization. Secondly, syntax and grammar have to be as straight-forward as possible, which particularly shows in the predominant use of active voice, present, present perfect and future tenses or participial constructions.

The news also has to be ear-grabbing in order to keep the audience listening, which is achieved by creative-writing techniques (word-pictures and word play) and teasers, which present upcoming news stories.

The attribute “relatable”, on the one hand, regards the tone used for different news stories. If the audience gets the impression that a news anchor is indifferent towards sad stories, for instance, they will not be likely to relate to him or to what he is saying on the air. On the other hand, ‘relatable’ news is based on assumptions about the imagined listeners: their previous knowledge, their living conditions and their views. The living conditions also include the audience’s location. Hence, the selection of news stories reflects a certain need for local relevance. Assumptions about the audience’s views might be considered the main reason why the news anchors of WCBS keep a certain distance when it comes to presenting their own opinions and statements that set out to influence the listeners’ behavior or attitudes. In the newscasts I have analyzed, WCBS anchors Cabot and Scott avoid openly

conveying their inner states even more than Z100's Carolina Bermudez. If they do include their own opinions, they do it in an extremely subtle manner or, as Cabot stated in the interview, when it concerns safe topics such as the weather or traffic news. The same subtlety can be detected when looking at instances of directive discourse. The anchors point to principals other than WCBS or use constructions which do not explicitly include them.

As stated previously, WCBS news writers and anchors also make assumptions about the language their listeners might use and design and present their newscasts accordingly. This is what the attribute 'conversational' refers to. Although WCBS news does not sound as if the stories were taken directly from news paper articles, it appears less colloquial than Z100 news, which, of course, is due to their different formats and demographic conditions.

3 CASE STUDY: WKCR

WKCR is an independent college radio station broadcasting to the Tristate area. It is owned by trustees of Columbia University in New York City (Cf. *Wikipedia/WKCR*). The station mainly focuses on Jazz and classical music, which, according to news director Jesse Chanin is the main reason why WKCR's listener base is mainly non-students (Cf. TS #15: 149 - 155). WKCR does not subscribe to the commercial ratings, so its exact demographic is unknown, it is assumed, however, that WKCR mainly broadcasts to "college-educated middle class" (id.: 171) people, which is why the news programs appear more academic than those of commercial radio stations.

In addition to its alternative music, sports and arts programming, WKCR also presents the news segments *Late City Edition* and *News Focus*. The station pursues a different approach to news than commercial or mainstream news stations, which is described on their webpage as follows:

WKCR news provides a unique take on local, national, and global issues by challenging student reporters to develop alternative and uncompromising approaches to interview, discussion, and reporting in all aspects of the news field. The department prides itself on developing creative and in-depth coverage of news stories often overlooked by the major networks. (*WKCR 89.9 FM NY Online*)

This quotation already suggests an alternative (or even liberal) bias, which news director Jesse Chanin confirmed in the interview.

The majority of the newscasts are thus based on interviews conducted by student reporters. Furthermore, a three-minute-program called 'News Focus' presents a news story in three minutes, which does not always feature interviews. (Cf. TS #15: 182-190)

The following case study will firstly discuss news director Jesse Chanin's ideas on news design and positioning and then secondly provide an analysis of some *Late City Edition* newscasts hosted by Jesse Chanin herself. However, the particular format of WKCR news makes a one-to-one comparison to the data observed so far difficult and will automatically reduce

the number of applicable parameters I have described in my analytical toolkit or observed in the course of the previous case studies.

3.1 The folk perspective: Interview Jesse Chanin

The following section lists Jesse Chanin's most interesting ideas about news design and the way hosts of news programs should position themselves towards their listeners. The complete transcript of my interview with Miss Chanin (as well as the newscasts which are to be analyzed) is provided in the appendix.

3.1.1 Textual design

3.1.1.1 Syntax and story structure

The main idea behind the design of WKCR news is an idea which has already turned up previously. Commenting on how newspaper sources would have to be adapted to be broadcast, Chanin says:

You need to change this so that someone who's just listening and can't go back and [...] reread what you wrote can get it on the first try. So, that's basically our guideline. (TS #15: 216 – 219)

Chanin stresses the significance of presenting information "in a way that fits for radio" (id.: 23 f.), which, according to her, includes using short sentences, coherent structure (Cf. id.: 28 – 31) and "concise sentences" (id.: 200).

She then elaborates on her idea of coherent structure and concise sentences, which complies with some of the basic guidelines the *Handbook* lists:

We always tell people that if you can make whatever you're saying into two sentences and it's one, make into two sentences. Don't separate the subject and the verb, because it's hard to listen to. (id.: 210 – 213)

In addition to underscoring the importance of simple sentence structure and being careful about subject/verb-detachment, Chanin also mentioned that it was vital to present information in a manner that provides the most important piece of information first before giving further details. (Cf. id.: 200 f.) Generally speaking, this has to do with information organization, but it also alludes to how news writers attract their listeners' interest. Stating background information first would most probably not be ear-grabbing and thus draw a great deal of attention to the news story in question.

3.1.1.2 Grammar and verb forms

In seeming accordance with fellow news writer and anchor Wayne Cabot of WCBS, as well as Carolina Bermudez of Z100, Chanin also considers the passive voice unfavorable due to its lack of agent identification:

[Although] I'm not hugely anti-passive-voice [...], I think often people use the passive voice when they are being lazy to look up the actual information. [...] so they don't actually know who's doing the action. [...] It can be confusing, because people are like, wait, who did that? [...] and then they [...] lose their train of thought and [...] following the story. [...] It's kind of a laziness in writing. (id.: 223 – 231)

In addition to avoiding the passive voice and using short sentences, Chanin also regards the present tense as a means to make the news sound more immediate. (Cf. id.: 279 – 282). Additionally, Chanin regards the present tense as the tense that should be employed, since it “makes it more [...] interesting [...] and applicable for listeners” (id.: 283 f.).

3.1.2 Positioning

3.1.2.1 Tone

It seems that news director Chanin wants to position her hosts as committed journalists, which should, among other aspects, be conveyed by the tone:

I tell everyone [...] who I train [...] to] be really really enthusiastic about whatever you're talking about and have your intonation reflect that. (id.: 326 – 329)

Moreover, she claims:

[...] a lot of it has to do with intonation, and how you're saying what you're saying, and making sure that you're varying your voice structure and sounding exciting about what you're saying and not sounding like you're just reading the news (id.: 274 – 278)

This last quotation particularly reflects the idealistic approach to news reporting WKCR claims to pursue on its website, which is due to the fact that it is an alternative, non-commercial radio station which is not forced to adhere to mainstream mass media principles.

3.1.2.2 Conversational style

Like Bermudez and Cabot, Chanin also alludes to the 'Mom-Rule' in the interview by stating that she always tells her trainees to "write the way [...] they] talk" (id.: 241 f.). According to Chanin this aspect causes problems for future student reporters, since most of them had never been involved in radio news design before starting to work for WKCR. For her, it is mostly a lexical issue:

If you can ever substitute a simpler word for a giant one that you're using, do that. [...] We get these kids in here, who are [...] going to Columbia, right? So they know how to write really verbose essays. You don't write radio like that, and as much as you tell them [...], it's still, like, 'however', [...] and you're like: 'when have you said 'however' in normal conversation?' [...] Well, never! (id.: 236 – 243)

Chanin also states that using 'giant words', such as "however" or "consequently" (id.: 251) renders a newscast less accessible for the listeners, since they cannot "go back and check" (id.: 255). Hence, simpler language is to be favored.

Moreover, she made an interesting comment about why student reporters tend to use complicated lexis in the beginning of their careers:

[...] they're used to it and always rewarded for doing that, you know, like: you're intelligent! [...] that's such [...] an SAT¹¹ word! [...] whereas in radio it's just not useful. But [...] kids get that pretty quickly, I think. (id.: 266 – 270)

Even though Chanin underlines the significance of “a certain degree of formality and respect” (id.: 135 f.) when addressing her interviewees, she also claims that it is important to make them feel comfortable by adjusting the language one uses according to the background of the interviewee, since “the most interesting radio comes when you hear people telling stories” (id.: 137 f.).

3.1.2.3 Previous knowledge

Jesse Chanin also regards previous knowledge as a key issue. According to her, assuming too much restricts the accessibility of a newscast, as WKCR's listener base was very “wide and diverse” (id.: 76 ff.). Therefore it was important to “establish [...] the common facts or assumptions that [...]the reporters] are operating under” (ibid.).

Ensuring that “everyone's on the same page” (id.: 207) is of particular significance, since the interviews WKCR presents need an introduction and background information so that the audience can follow the interview. (Cf. id.: 204 f.).

3.1.2.4 Emotive function and pretext

Of all the three news writers/anchors I have interviewed, Chanin was most outspoken about including her own political views and opinions.

I think whenever you do reporting, [...] it's inherently political. [...] When I report myself, I tend to [...] consider [...] issues of advocacy or activism cause I think that's what's important and what's not

¹¹ The SAT Reasoning Test “(formerly Scholastic Aptitude Test and Scholastic Assessment Test) is a standardized test for college admission in the United States” (*Wikipedia/SAT*). Hence, by “SAT word” Chanin refers to a word which, if used in the essay section of the test, would most likely impress SAT examiners

getting reported on and that the media [...] has the responsibility to report on that and get that information out there. So I think to that extent you could be said to have agenda, but [...] I think by having [...] a diverse group of reporters in the department, we avoid having [...] one hegemonic voice that dominates. (id.: 83 – 95)

The political ‘coloring’ of her news, however, is mostly reflected by the choice of news stories:

I mean even trying to take yourself out of that is [...] impossible. I do that in the sense of who I choose to interview, because I generally choose to interview people who I agree with or think that their voice needs to be heard [...]. But [...] even if you interview someone you agree with or that you think is saying something important, you need to [...] ask them challenging questions and [...] even play devil’s advocate (id.: 104 – 114)

In this respect, one can argue that even though Chanin might probably not appear as biased on the air, the bias or inclusion of her own attitudes and values already happens when selecting interview partners for the news program. Nonetheless, we might find instances of emotive or even directive discourse when looking at the newscasts in more detail.

3.2 The linguistic perspective: WKCR newscast analysis

Before analyzing WKCR newscasts it seems important to point out again how vastly WKCR data differs from the data I have analyzed previously. As stated before, WKCR presents news stories on the basis of pre-recorded interviews prior to which the subject matter is presented in a short introduction by the host. The presenter of the show assumes two roles within a single newscast: first, s/he acts as the host of the show who introduces the topic(s) of the show. Then s/he switches to what I would like to refer to as ‘reporter mode’ and plays back a pre-recorded interview, wherein she can be heard to be engaging in actual conversation with an interviewee. These interviews, as I have said before, do not happen ‘live’, they have been recorded a couple of days prior to the show, which is explicitly stated by the host:

Mustafa Medani is an assistant professor of political science and Islamic studies. [...] I interviewed him last Thursday [...] (TS #16: 5 – 7)

Chanin uses two different ‘registers’ of language and a different tone to represent the ‘switching of gears’, to use Z100’s Caroline Bermudez’ terms. This will also be considered in the course of the following analysis.

Although the format of WKCR news differs significantly from that of Z100 or WCBS, the aspect they have in common is language, the vehicle of all radio news. Nonetheless, not the entire catalogue of parameters established for this paper might be applicable or suit the purpose of the analysis of this particular type of newscast.

In order to allow for comparability between interview and actual newscasts, I have decided to take a look at four of Jesse Chanin’s own shows. Although WKCR news mostly presents interviews and thus features two senders at a time, the analysis will only focus on Chanin’s on-air-performance, not on that of her interviewees. Hence, the transcripts only feature Chanin’s questions, not her guests’ answers.

3.2.1 Textual design

Prior to describing textual design of WKCR news in more detail, one has to state that the parameters subsumed under this label are only applicable to the introductions preceding the interviews. The interviews should be considered instances of actual dialogue, i.e. ‘real’ conversation. Although the reporter has most certainly prepared the interviews and may even have produced a questionnaire, an interview cannot fully be designed beforehand. This can also be heard throughout the newscast, since Chanin’s speech shows a great deal of fillers, false starts and pauses that do not feature in the introductions.

3.2.1.1 Verb forms

We feel like [...] we’re not the primary source that people are going for news... so to provide an alternative view and provide stories that are not being covered. (TS #15: 37 - 39)

While this quotation mainly refers to the content of WKCR news, it also explains the tense employ of their hosts. Unlike Z100 and WCBS, whose foremost concern is up-to-dateness, WKCR hosts do not seem to feel the need to present stories as if they were happening exactly at the time the news is broadcast, since they often provide their audiences with background stories or a different take on stories which have already been covered in the mainstream media (Cf. id.: 36 f.). This concept might also be the reason why the present tense does not feature as predominantly as in WCBS newscasts, for instance. The past tense is used quite frequently, as is the present perfect tense:

This Saturday, New York City experienced a 72 degree day in the middle of January. This, combined with our mild as of yet snowless winter, has led many to recently think yet again about global warming. (TS #17: 9 - 12)

Nonetheless, whenever the host presents ongoing news stories, such as an expansion plan by Columbia University, the present tense simple and progressive are used:

Columbia University is currently planning to build an auxiliary campus in 18 acres of West Harlem [...]. They say this area is mostly abandoned warehouses, but local residents object. [...] Tom Demott is a member of the Coalition to Preserve Community. I asked him first to describe the main community concerns with how Columbia is currently carrying out their plan. (id.: 34 – 43)

Pointing out 'correct' tense usage here might appear redundant. Nonetheless, it does make a certain point, namely, that unlike Cabot of WCBS, Chanin does not change tenses in order to make the news cast appear more immediate or sensational, even, but uses tenses as they 'should' be used in order to describe the temporal dimension of an action.

Chanin rarely uses the passive voice. When she does, one cannot reproach her with 'laziness in writing' (Cf. 3.1.1.2), rather does she use the passive, if the agent of the action is generally unclear or unidentifiable or if there is more than one agent, which the following quotations demonstrate:

Tonight's show presents various points of view on open source software or **what's being called** the open source movement. (TS #18: 5)

Ahead on tonight's show we'll hear [...] an interview with an attorney from the [...] Natural Resources Defense Council about global warming and what **can be done** to stop it. (TS #17: 3 – 8)

The agent of the action in the first quotation is clearly difficult to define. No-one can really tell anymore who exactly coined the term “open source movement”, thus, the usage of the passive voice does not entail the conscious omission of an agent due to lack of research.

The second quotation features more than one agent, which becomes clear in the course of the interview. Not only does Chanin ask questions about what the US government would have to do to stop it, she also invites her interviewee to share his thoughts on what individuals can do to reduce pollution that is causing global warming.

3.2.1.2 Referring expressions

The newscasts do not feature a great deal of referring expressions. When they do occur, Chanin makes sure that the deictic expression and the entity it points to are not separated by a lot of co-text and that it is very clear, what the deictic word refers to.

Columbia University is currently planning to build an auxiliary campus [...]. **They** say this area is mostly abandoned warehouses, but **local residents** object and have formed the Coalition to Preserve Community. **They**'ve produced their own alternative plan for **Columbia's** expansion that would take the community into account. (id.: 34 – 39)

The deictic word “they” can be found twice, but since it appears in direct vicinity to the entity it refers to in each case, the audience will understand the reference. As soon as Columbia University reappears as the agent of an action, a different referring expression (“Columbia”, pars pro toto for

“Columbia University”) is introduced. A further deictic word (“their”, in this case) would probably have led to confusion.

Chanin sometimes uses elegant repetition and omission in order to render the news text more interesting and for the sake of avoiding redundancy:

Indeed, many people I spoke to stressed that this revolution in thought, that is, the move to greater involvement and collaboration transcends merely the Internet technology or IT community. (TS #18: 72 - 74)

[...] though many public memorials to veterans and deceased soldiers were held, others were less visible. (TS #19: 38 - 40)

In order to explain to her audience what she means by “revolution in thought”, which is what her interviewee implied in his response to a previous question, she refers to this concept by explaining it in a little more detail. Since “the move to greater involvement and collaboration” is already the second referring expression to a concept previously introduced, this expression can be regarded an instance of elegant repetition.

The second quotation could be retextualized as follows:

[...] though many public memorials to veterans and deceased soldiers were held, other public memorials (to veterans and deceased soldiers) were less visible.

Restating the subject in its entirety in this case would have appeared redundant and can therefore be considered disadvantageous.

3.2.1.3 Syntax, clause linkage and conjunctions

The syntax of the introductions is predominantly very basic. Chanin uses simple conjunctions, including “and”, “but”, “while”, “why”, “that” and relative pronouns. Throughout the newscasts, Chanin seems to mostly be adhering to her own rule of breaking a sentence into two, wherever possible.

At some points, however, the syntax does get complicated:

The prevalence of such software has been increasing lately or at least increasing in visibility. The release of Open Office Version 2

last week, a free open source alternative to Microsoft Office, which retails for 400 to 500 dollars, and the recent craze about Google Mapping are only two examples of this growing phenomenon. (TS #18: 5 – 10)

The sentence could have been broken down as follows:

The prevalence of such software has been increasing lately or at least increasing in visibility. Open Office Version 2 was released last week. It is a free open source alternative to Microsoft Office. Microsoft Office retails for 400 to 500 dollars. And the recent craze about Google Mapping can be considered another example of this growing phenomenon.

Although the retextualized version is not much longer than the original one, it may be more accessible to listeners, especially since it contains a great deal of complicated IT terminology. It does, however, appear a bit clumsy and probably overly simplistic.

The rules of syntax are often completely abandoned during the interview Chanin conducts, which is partly due to the fact that the interviews are actual conversations which cannot completely be scripted. This is also the reason why the interview syntax will not be included in the analysis here.

3.2.2 Positioning

3.2.2.1 Tone and modes

As said before, Chanin uses two types of modes and therefore also two kinds of tones. When Chanin is in 'host mode', she seems to be imitating stereotypical news intonation, which, at times, appears somewhat unnatural. In addition to this, one can clearly hear that she is reading a prepared script. One could state that Chanin, a student reporter and host, has not yet mastered the art of sounding natural while reading as convincingly as Cabot or Bermudez. When she is in 'reporter mode', however, Chanin speaks a great deal more naturally, the reason being that she actually engages in reciprocal communication, where the addressee can also give answers and participate in the conversation.

While the stereotypical news intonation of her ‘host mode’ cannot be represented here in writing, we can take a closer look at what makes her ‘reporter mode’ more natural. Chanin’s language shows a lot of filler words, hesitations, false starts and partly unclear syntax, which is illustrated by the following quotation:

As far as things... like...you mentioned Linux, that’s something that’s really organized, erm, but I s-, I still feel like, I mean, the majority of people are using Windows or using OS 10 or are not using an open source operating system...erm... and so, wha- what do you see as the main hindrances to people ... erm... just embracing open source technology altogether? (id.: 24 – 29)

An additional feature marking her switching gears (Cf. Carolina Bermudez) is the frequent occurrence of instances of phatic communion. After an interviewee’s response to one of her questions, Chanin frequently continues the conversation using expressions like “yeah and...”, “right” or “ok ... and”:

Ok ... and are you planning other actions in the future?
Alright and lastly, did you find it, erm, difficult to convey to onlookers ermm that you weren’t protesting actual soldiers, but were protesting the unjust war [...] ? (TS #19: 65 – 68)

These expressions do not really bear meaning and do not really signify her approval, but are rather representations of her taking the floor again after an interviewee has satisfactorily answered her question.

All of this, of course, cannot be discussed in terms of synthetic personalization, since we are dealing with actual spoken discourse here. Nonetheless, synthetic personalization does appear, to a certain extent, within the introductions to the interview, which I will discuss later.

3.2.2.2 Language functions

The majority of WKCR news discourse features referential language, that is, language mainly conveying information:

[...] the New York Blood Center has announced that there is a critical shortage of blood, especially RH negative blood in the New York Metropolitan area. (TS #16: 53 – 55)

However, as opposed to Z100 and WCBS news, one can find a great deal more instances of the emotive and directive function, which, in addition, are often expressed less subtly on WKCR, especially when it comes to directive discourse. As Chanin said in the interview, the liberal (or, in my opinion, sometimes even slightly leftist) bias, i.e. the representation of Chanin's inner state, is already expressed in the selection of news stories and interview partners. This becomes especially evident in the story about anti-war memorials on Memorial Day, whose lead says that there were many public memorials to veterans and deceased soldiers, yet some of them were less visible than others (Cf. TS #19: 38 -40). Stating that they were "less visible" conveys the idea that the WKCR news department considers it important to make them, if not visible, at least audible, which is achieved by talking to various members of anti-war organizations about their own actions and vigils. (Cf. id.: 42 – 85)

The emotive function is also reflected in the language itself:

Right. And it seems like that the obvious conclusion would be ok, well this is kind of anti-Microsoft, anti-disclosed software, err anti-even maybe capitalism in the sense that it's more communal, it's more like everyone collaborating to create this err... resource. (TS #18: 15 – 18)

Despite the usage of the hedge "it seems like", by which she avoids positioning herself as the originator of this idea, or "even maybe", a listener could get the impression it is not some neutral unidentified sender issuing this statement, but Jesse Chanin herself, who sees the increasing popularity of open source software as a somewhat leftist and anti-capitalist movement. In other words, what might appear as a neutral utterance at first is actually charged with pretext.

This also ties in with Chanin had to say about playing 'devil's advocate' in order to make the interview appear more interesting, while actually already agreeing to the position of her interviewee (Cf. TS #15: 111 – 1235) Hence,

by assuming the role of someone critical of the interviewer's opinions, she elicits exactly the kind of statements she wants conveyed on the air.

In the story about blood shortage in the New York Metropolitan area I have presented earlier, one can also find emotive language:

And one one – q- question I had ... people have criticized... I don't think it's a New York Blood Center policy, I think it's a federal policy... but the ban on on allowing gay men to donate? [...] what's going on with that? (TS #16: 67 – 71)

Firstly, Chanin in a way presents herself as the instance of criticism, but corrects herself by positioning "people" as the agents critical of the ban on blood donations by gay men.

Apart from the obvious self-referential directive discourse one can find in every newscast discussed so far, such as "stay tuned" (TS #17: 8), there is also directive discourse reflecting Chanin's own beliefs and values, i.e. the emotive dimension of the discourse. Almost every news story, for instance those talking about the work of activist groups or other 'good' causes, ends with how listeners can support the cause referred to or obtain more information:

[...] where can people go to get more information or find a donation site close to them?
That was Robert Jones, president and CEO of the New York Blood Center. Again, their website is www.nybloodcenter.org. (TS #16: 72 – 76)

Although she does not state this explicitly, the pretext seems to be a call for action: people are invited to donate blood in order to deescalate the blood shortage situation. An interesting example of pretext can also be found in a story about an activist group advocating the removal of US troops in Iraq:

What can listeners do if they want to erm work for that campaign or or help that cause?
That was Linda Schade of Voters For Peace. Again, their website is www.votersforpeace.us. (id.: 49 – 52)

Chanin clearly is advocating Voters For Peace's cause. Nonetheless, in order to not offend probable listeners with a less liberal view, the invitation to join Voters For Peace is mitigated by projecting her own inner state onto her listeners; at least those listeners who agree with the ideas of Voters For Peace. The reason why Chanin should definitely be considered sympathetic to their cause is that a person opposing the removal of the US troops in Iraq would not be very likely to provide the audience with information how to contact the activist group.

Chanin also seems to be interested in furthering the rise of open source software:

[...] how does one obtain this open source software? It's available for free to download off the Internet. A quick search for the program you're interested in, for example, Firefox, Open Office or Linux, should lead to an appropriate downloading site. (TS #18: 103 – 106)

The host does not state the address of a website in this quotation, but provides a rough description of how to get hold of the software she and her guests have been talking about in the interview. Naming the various programs available online could also be considered a representation of her approval with the movement towards open source software.

The instances of directive discourse particularly stand out because Chanin normally does not address her audience directly, apart from the short teaser in the beginning of the show.

The phatic function underlies the beginning of every newscast and can also be found in the teaser preceding every broadcast of *Late City Edition*:

Good evening and welcome to Late City Edition here on WKCR 89.9 FM New York. I'm your host Jesse Chanin and it's a little after 9 pm. Ahead on tonight's show we'll hear [...] information on felon disenfranchisement from the Brennan Center and an interview with an attorney from the natural... National Resources Defense Council about global warming and what can be done to stop it. Stay tuned (TS #17: 1 – 8)

The formulaic beginning of the newscast is used almost word for word in every edition of the show. It opens the channel, establishes the host/audience relationship and tells the listeners that they are about to listen

to the news segment of WKCR. Furthermore, it promotes its own content by providing a short preview of the stories that will be covered in the course of the show. These statements, however, are not purely phatic, but also meta-linguistic (Cf. 1.2.2.2).

3.2.2.3 Cooperation and previous knowledge

The maxim of quantity and previous knowledge could generally be considered overlapping concepts. For the third case study I will look at both parameters jointly, as they go even more hand in hand than in Z100 or WCBS newscasts.

Since the listeners of WKCR are assumed to be “college-educated middle class folk” (TS #15: 171), they are expected to be relatively familiar with current affairs. Without some previous knowledge of open source technology, for instance, it would be difficult, if not impossible to follow this story. Without previous knowledge of Al Qaeda and the threat of terrorism, the story about the attacks on Al Qaeda cells in Somalia would also be a great deal less accessible.

As Chanin pointed out in the interview, the newscasts always feature an introduction, which “makes sure everyone’s on the same page” (TS #15, 206 f.). This relates to the maxim of quantity, i.e. the requirement to be as informative as necessary. The introduction to the interview provides a minimum of preliminary information summarizing the most important facts that are needed to follow the interview:

We turn now to another big topic in US international affairs: President Bush’s announcement that the US will send an additional 20.000 troops to Iraq. This announcement comes as calls to withdraw all US troops seem to have increased nationwide. Linda Schade is the executive director of Voters For Peace. In an interview last Thursday I asked her to explain her organization’s response to President Bush’s latest Iraq plan. (TS #16: 24 – 30)

In this introduction, Chanin establishes a ‘setting’ for the upcoming interview. It provides the pieces of information needed for digesting the whole news story. As said before, Chanin counts on some previous knowledge

nonetheless. In order to understand what is being talked about, a listener must, for instance, be informed about the Iraq war itself or, for instance, the increasing protests about the troops staying in Iraq after the war officially ended.

The liberal bias also has an effect on how the maxim of quality is observed. As stated previously, whenever Chanin assumes the role of ‘devil’s advocate’, she confronts her interviewees with opinions critical of their own. As we have seen in 3.2.2.2, these critical statements, however, are formulated as questions and/or statements preceded by hedge expressions like “people have criticized”, whereby Chanin conveys that these are neither her own thoughts, nor verified facts.

The maxim of relevance is observed quite stringently, be it in terms of local relevance or relevance to the immediate living conditions of the listeners. Every newscast I have analyzed, apart from the show on open source technology, features one or more local stories. The story on global warming, which, in its essence, is a global story, is quite cleverly positioned as a local one by its introduction:

This Saturday New York City experienced a 72 degree day in the middle of January. This, combined with out mild as of yet snowless winter has led many to recently think yet again about global warming. (TS #17: 9 – 12)

Using this introduction, Chanin also points out that the international issue of global warming is relevant to anyone – including New Yorkers.

If the relevance cannot be established by local references, Chanin stresses the impact an issue has on the individual. This shows in the interview following the introduction, wherein she asks her interviewee what individuals can do to stop global warming (Cf. id.: 30 f.) Additionally, in the story on open source technology, Chanin subtly points out the relevance of the topic in terms of household economy:

The release of Open Office Version 2 last week, a free open source alternative to Microsoft Office, which retails for 400 to 500 dollars and the recent craze about Google Mapping are only two examples of this growing phenomenon. (TS #18: 7 – 10)

The juxtaposition of free Open Office and Microsoft Office, available from 400 dollars, subtly conveys the idea that users could save a lot of money if they switched to open source software. One might also detect a subtle directive force in this quotation.

Since Chanin completely avoids creative writing techniques for her introductions, there rarely is ambiguity of expression, especially when Chanin is in 'host mode'. The false starts and hesitations which sometimes occur in 'reporter mode' (Cf. 3.2.2.1) might affect the accessibility of what she is saying.

3.2.2.4 Synthetic personalization

The concept of synthetic personalization, as mentioned previously, is only applicable when looking at Chanin in 'host mode'. When playing back the interviews, the listeners are not presented with synthetic, but 'real' conversation despite the fact that they are pre-recorded and very likely to have been edited beforehand.

Synthetic Personalization is mostly represented by the same features we have already encountered in the course of the previous case studies:

Imperative

Unlike at Z100, the imperative is solely employed in self-referential teasers, which tell the audience to keep listening (Cf. TS #19: 7) or to get in contact with the WKCR news department toward the end of the newscast:

And that's all for tonight's show. I've been your host Jesse Chanin and it's about 9:30 pm. **Tune in** every Monday, Tuesday and Thursday from 9 to 9:30 to hear more from the WKCR News department and **feel free** to email us any questions or comments at news@wkcr.org. Now **stay tuned** for Art Attack up next. (id.: 88 – 92)

It is interesting to note that Chanin never uses the imperative throughout non-self-referential directive discourse, but makes use of subtler language.

Avoiding imperative constructions she also avoids explicit calls to action, which probably makes her unaccountable.

First person plural and second person pro-forms

Chanin does not use these pro-forms as often as her 'colleagues'. The first person plural "we" is reserved for teasers:

Ahead on tonight's show we'll hear an update on Columbia University's Manhattanville expansion (TS #17: 3 f.)

The second person pro-form "you" rarely appears during 'host mode', except for directive discourse. It does, however, feature very prominently during the interview part of the show, as Chanin frequently addresses her interview partner who she is engaged in conversation with. This is probably the reason why personal address appears so rarely, since it could be viewed as a distinctive feature between 'host mode' and 'reporter mode'. Whenever Chanin does address her audience in 'host mode', it is made clear by her slightly stereotypical news intonation.

Casual register

Chanin uses a slightly more formal register than Wayne Cabot of WCBS or Carolina Bermudez of Z100. While she often talks to her interviewees in a very casual style, her introductions and final statements do not feature a great many colloquialisms or other representations of a casual register, apart from some occurrences of contractions or reductions. The following two quotations will demonstrate this:

And so to what extent is all --- are all these things already going on? [...] On a global scale, what – what role does the US play? Because we we contribute disproportionate amount of the pollution and gasses right?... that are --- are creating this?
So what is the US government doing or what could they be doing to help cut down on that? (TS #17: 21 – 26)

Ahead on tonight's show we'll hear [...] information on felon disenfranchisement from the Brennan Center [...]. (id.: 3 – 6)

The difference in register, as the quotations have shown, is vast. Register could then be considered another distinctive feature between the two modes Chanin assumes in her newscast.

3.3 Summary

I think whenever you do reporting, [...] it's inherently political. [...] When I report myself, I tend to [...] consider [...] issues of advocacy or activism cause I think that's what's important [...] and that the media [...] has the responsibility to [...] get that information out there. (TS #15: 83 – 92)

As the quotation shows, it is the political dimension WKCR so openly pursues which makes it stand out from the other two radio stations. WKCR news frequently shows less subtly formulated emotive and directive discourse. Additionally, its pretext is very often easily accessible; in some instances it almost appears laid open. News director Chanin's own views are expressed not only by the selection of stories and interviewees, but also by the way the guests are presented and spoken to. Playing devil's advocate leads to the refutation of common counter-arguments and, subsequently, to a public transmission of values and beliefs Chanin considers important. Moreover, Chanin invites her listeners to get involved: to get more information about activist groups her interviewees represent or even join these groups, since stating the URL of a given organization, in her case, constitutes more than just getting information across. Thus, of the three news anchors interviewed, Chanin tries to influence the behavior of her audience most and does not have to fear repercussions, since she does not work for commercial mainstream radio, but for an independent college radio station.

As far as language is concerned, the WKCR news casts feature two different registers, or 'modes'. Chanin firstly appears as the host of the show, who introduces the news story and the associated interview. These introductions serve an important purpose: they enable the listener to follow the upcoming interview, which shows Chanin's awareness of the issue of

previous knowledge. Although she stressed the importance of conversational news writing and uses short, simple sentences, simple lexis, grammar and structure which will not lead to confusion, the news bits she writes appear more formal and more academic, i.e. a lot less casual than the news casts on WCBS and, of course, a lot less colloquial than Z100's news.

Secondly, Chanin appears as a reporter interviewing activists or official spokespersons on the phone. As soon as she enters 'reporter mode', her language becomes more casual and conversational. This is due to the fact that Chanin actually talks to a 'real' person and does not read from a prepared script. Hence, the lack of conversational language in 'host mode' could be considered a tool deliberately used in order to differentiate the two modes and make it easier for the listeners to realize when Chanin talks to her guest and when they themselves are addressed.

Summarizing the findings of this final case study one can state that Chanin positions herself as an idealistic, devoted journalist who does not only report but includes herself in her work and tries to make a difference.

III

CONCLUSION

1 RECAPITULATION OF APPROACH

This thesis has identified techniques and strategies behind the production and presentation of radio news by looking at news casts from two perspectives: the insider, i.e. folk perspective using a popular news writing handbook and insights from news writers and presenters, which were gathered in interviews conducted prior to the linguistic examination of the data. The latter constitutes the second angle from which news design was observed in this thesis: the outsider, or 'expert' perspective, i.e. the linguistic point of view. I have provided a detailed description of the approach this paper pursues in the preliminary chapters.

The chapter on the folk perspective presents an introduction to folk linguistics as described by linguists Niedzielski and Preston, guidelines to successful news writing, as well as the questionnaire used in the interviews. The chapter on the linguistic perspective lists and describes the linguistic parameters used in the analysis. Two main areas of concern have already been established in section I: that of textual design, on the one hand, and that of P1's (the newscaster's) positioning towards P2 (the listeners) on the other. While the textual design section mainly addresses areas such as writing techniques and grammar, i.e. the text level, the section on positioning primarily focuses on the discourse level, that is, assumptions about P2, cooperation et cetera. I am aware of there being a very fine line between the two categories given their interdependency and impact on each other. Therefore, the classification of one linguistic phenomenon under one label is often a very rough one.

The primary objective of this thesis is to find general characteristics of news design, i.e. techniques which are not applied by one particular radio station, but might be universally applicable. To this end, I have chosen a setting (New York City) and three different local radio stations: contemporary hit radio station Z100, all-news radio station WCBS and college radio station WKCR. Their vast differences in terms of programming formats were expected to facilitate the search for general features of news design through different formats. In addition to this, this thesis has also pointed out where the language of one station differs from that of another.

Each radio station, i.e. each case study of the actual analysis has featured a discussion of the interview I conducted with a news anchor, i.e. the folk perspective, followed by the examination of the news cast data making use of the linguistic criteria established in section I, i.e the linguistic perspective. Both parts adhere to the structure introduced in the first chapter, i.e. the categories of textual design and positioning and the way they influence each other.

This concluding chapter sets out to summarize the most important common features of all three radio stations and point out where they differ from each other.

2 COMMON FEATURES

The case studies have shown that there is a great deal of congruence when it comes to basic guidelines of news writing, i.e. the textual design level. In seeming accordance with what the *Handbook* postulates, all three newscasters regard the following parameters as important:

2.1 Simplicity and clarity despite brevity

All three news anchors acknowledge the fact that they one have one chance to send the information to their audiences. This is why elaborate metaphorical writing and all too complicated syntax are discouraged by all of them (although some of them do use complex syntax when the content of the story demands it). Clarity not only relates to the organization of the information itself, i.e. the deictic dimension of a newscast and sentence linkage, it also refers to the avoidance of the passive voice, which is dismissed by the newscasters, since its vagueness might confuse the audience (Cabot) or since it might just be a representation of a journalist's lack of research (Chanin). Hence, active voice should be preferred when writing the news.

Bermudez, Cabot and Chanin stress that the need for simplicity and clarity in radio news writing is due to the time constraints of the news cast,

which allows only a few sentences per story (WCBS, and, even more so, Z100) or per introduction to a radio interview (WKCR).

2.2 Ear-grabbing news design

While they have different approaches to its representation, ear-grabbing news writing is considered vital by Bermudez, Cabot and Chanin, since the audience has to be encouraged to listen to the newscast. For Bermudez, getting the listeners' attention relates to the content of the news stories itself, while Cabot makes use of generic ear-grabbers ("Check this out!") and directly addresses his audience ("20 cents a gallon! That's how much more we're gonna be paying for gasoline!" (TS #12)), and Chanin stresses the importance of intonation reflecting the reporter's being involved and interested in a story himself.

However, the news anchors not only agree on parameters of textual design, but also on some parameters of positioning:

2.3 Conversational news

The feature of radio news production they all consider significant is that of writing conversational news which reflects their assumptions about how their listeners talk to their peers. Bermudez, Cabot and Chanin all referred to (variants of) what the *Handbook* refers to as the "Mom Rule", i.e. to write news the way people talk, or, in other words, present the news as if you were talking to your mother or friends. To this end, all of them employ strategies of synthetic personalization. However, one has to say that the degree or frequency of conversational elements reflects the format of the radio station the anchors work for, which also has to do with the way they envision themselves vis-à-vis their audience.¹²

Bermudez most frequently uses elements of synthetic personalization, such as second person pro-forms, imperatives, questions and casual

¹² The differences in positioning will be described in the next chapter.

register. Cabot and Scott of WCBS primarily make use of second person and first person plural pro-forms in order to address his audience. Additionally, there are rare instances of casual register. One might consider WCBS' format (that of an all-news station) as a constraint to overly frequent usage of synthetic personalization.

Even though she acknowledged the "Mom Rule", Chanin uses those strategies less frequently than her colleagues, which could be linked to the more academic approach to news that WKCR pursues. Features like first person plural and second person pro-forms, contractions and imperatives do appear, but mostly in self-referential teasers.

2.4 Previous knowledge

The three news anchors all stressed the importance of considering their listener's previous knowledge. In order to avoid confusing the audience, i.e. constraining the accessibility of the newscast, they all try to "make sure everybody is on the same page" (TS #15). Bermudez does this by spelling out acronyms. Cabot includes explanatory sentences to make a complicated news story more accessible, while Chanin always presents an introduction before playing back her pre-recorded interviews.

2.5 Cooperation

The maxim of quantity seems to be closely observed in all of the newscasts analyzed. As pointed out previously, Bermudez and Cabot often have to go to great lengths in order to provide as much information as is needed for the sake of clarity, especially when it comes to lead sentences. The maxim of quantity is also represented in Chanin's introductions to the interviews. Although this maxim is adhered to quite rigorously, Cabot and fellow host Scott make use of floutings of the maxim of quantity in teasers.

All of them make use of hedges when they fear that the maxim of quality could be flouted, which might have legal reasons in the cases of Z100 and WCBS, whereas Chanin also uses them as an interview strategy.

The maxim of relevance, whose focus I have shifted towards local relevance in this paper, also shows in all three case studies. In order to present certain news stories as relevant, the news anchors stress their impact on the listeners (Cf. Z100's story on Wal Mart's generic drugs, WCBS' story about E.Coli beef and WKCR's global warming edition).

3 Differences

Despite the many features the three stations have in common, there are a couple of areas where they differ vastly from each other, the most prominent of which is general positioning towards the listeners, as well as emotive and directive discourse.

3.1 General positioning

Carolina Bermudez tries to position herself as one of her listeners, which, as I have pointed out in the previous chapter, is reflected by the frequent use of intertextuality, i.e. the insertion of elements of everyday speech. However, there are restrictions to this when she does the newscast. Her two roles in the Z Morning Zoo, i.e. that of the news anchor and that of an on-air personality, cause her to "shift gears" and apply a more serious and 'newsy' tone, when presenting the news. Thus, she avoids profanities or slang in the newscast, while using them when she appears elsewhere on the show.

Cabot seems to position himself on a lower level than his listeners, which became evident in the interview (Cf. TS #12: 92 – 108). He provides his audience with information in a conversational, but not all too colloquial manner. Presenting the news appears as a "service" to his audience.

Chanin, in a way, positions herself above her listeners, which is not only reflected by the language: she uses a slightly more formal register when she acts as the host of the show, but she also attempts to influence their behavior and thoughts. She is convinced of her own world view and political ideology and sometimes tries to impose them on her audience. In this respect, she

almost appears as an activist with her own radio show. I will elaborate on this in the following chapter.

3.2 Emotive/Directive discourse and pretext

Z100's Carolina Bermudez sees herself as a very neutral news anchor in the interview and mostly adheres to this position throughout the newscast. Instances of emotive or directive discourse are very rare. When they do appear, they are formulated in an extremely subtle manner or presented in a humorous way (Cf. the story about marihuana preventing Alzheimer's Disease). Clear Channel's alleged conservative ideology could not be confirmed for certain by Bermudez' news language without interpreting too much.

Although WCBS' Wayne Cabot claimed in the interview that completely neutral news presentation was impossible, WCBS newscasts rarely show an underlying emotive or directive function. The emotive function only appears in a highly camouflaged manner (by means of tone, intonation and pauses) or when presenting 'non-charged' topics, such as the weather or airport delays. Instances of the directive functions can be found when the originator of a directive statement is neither the news anchor nor the station (Cf. E. Coli story) or when it comes to (self-referential) promotion.

Jesse Chanin of WKCR, in accordance with her general positioning, quite outspokenly tries to influence her listeners: firstly, by means of story selection and, secondly, by rather overt directive or emotive discourse. She gives activist groups the opportunity to present their views and plans on the air and tells her audience how to get involved. Although directive discourse is mostly formulated in an indirect manner (Cf. TS #16: 49 – 52), it is quite clear that Chanin tries to make an impact on her listeners.

Nonetheless, one has to state that discussing pretext behind a newscast touches on one of the major dilemmas of CDA, which I have alluded to in my introduction. Naturally, it was easy to identify liberal pretext in WKCR newscasts, since news anchor Chanin so willingly admitted to it. Bermudez might also (subconsciously) include her own opinions or political ideology (or Clear Channel's conservative stance) in the newscast, which one could

suspect when looking at her story on potential bomb threats against sports stadiums. The same can be said about Cabot, who I would classify as a quite liberal journalist. Due to the limitations of this paper (and the data), it cannot be said for sure if this is reflected or confirmed by the language, since both Cabot and Bermudez denied including their own views when presenting political or religious story. Again, this would constitute too much interpretation and might not match the intention behind their news discourse.

This paper has dealt with the newscasts of three radio stations which, at first glance, do not have a lot in common. CHR station Z100, for instance, broadcasts news for a much younger audience than all-news station WCBS or academic independent college station WKCR. However, it was fascinating to see that most of the mechanisms and strategies they use for the design, production and presentation of their radio news are not that different after all.

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APPENDICES

DEUTSCHE ZUSAMMENFASSUNG / GERMAN ABSTRACT

Die vorliegende Diplomarbeit zeigt Techniken und Strategien auf, die bei der Produktion und Präsentation von Radionachrichten angewandt werden. Dazu werden Radionachrichten aus zwei Perspektiven untersucht. Die erste Perspektive, die als Insiderperspektive (oder „Laienperspektive“) bezeichnet wird, stützt sich auf ein Handbuch für das Schreiben von Nachrichten und auf Interviews, die im Vorfeld mit Nachrichtensprechern geführt wurden. Die zweite Perspektive ist die des Outsiders, des Linguisten. Aufgezeichnete Nachrichtensendungen werden nach Kriterien der Diskursanalyse und Pragmatik analysiert.

Das Hauptanliegen dieser Arbeit ist es, stationsübergreifende Charakteristika von Nachrichtendesign zu identifizieren. Zu diesem Zweck wurden ein Schauplatz (New York City) und drei ortsansässige Radiosender für Fallstudien ausgewählt: das sehr jung positionierte Z100, WCBS, eine Station, die ausschließlich Nachrichten sendet, und der College-Sender WKCR. Obwohl sich diese Stationen besonders in ihrem Format stark voneinander unterscheiden, werden Gemeinsamkeiten herausgearbeitet und Unterschiede in der Herangehensweise erläutert.

Jede Fallstudie beinhaltet neben der Präsentation des Interviews, das mit dem/der jeweiligen Nachrichtensprecher/-in des Senders (Carolina Bermudez von Z100, Wayne Cabot von WCBS und Jesse Chanin von WKCR) geführt wurde, auch eine sprachwissenschaftliche Analyse von Nachrichtensendungen.

Der wesentlichste Aspekt für alle drei Nachrichtensprecher war es, die Nachrichten möglichst klar und in (sprachlicher) Einfachheit zu präsentieren. Allzu metaphorische Schreibweisen oder komplizierte Syntax werden abgelehnt. Außerdem muss die Information in einer möglichst unkomplizierten Art und Weise organisiert werden, was vor allem die möglichst deutliche Verbindung von Pro-Formen und ihren Bezugselementen betrifft. Auch Passivkonstruktionen vermeiden die Nachrichtensprecher nach Möglichkeit, da diese von den Befragten als zu vage oder verwirrend wahrgenommen werden. Deshalb sollte hauptsächlich das Aktiv zum Einsatz kommen.

Die Interviewpartner betonten außerdem die Bedeutung von „Hinhörern“. Damit sind sprachliche Kniffe gemeint, die den Hörer dazu bringen sollen, (weiter) zuzuhören.

Sowohl Bermudez als auch Cabot und Chanin merkten an, dass sich Radionachrichten nicht wie geschriebene Texte anhören, sondern sich am Stil alltäglicher Konversation orientieren sollten. Dazu bedienen sie sich einer intertextuellen Strategie, der synthetischen Personalisierung, wobei Elemente der Alltagssprache in die Nachrichtentexte einfließen.

Weiters erwies sich bei der Analyse, dass dem Vorwissen der Hörerschaft große Bedeutung beigemessen wird, damit Nachrichten möglichst klar und deutlich vermittelt werden können.

Darüber hinaus orientieren sich Bermudez, Cabot und Chanin implizit an den Konversationsmaximen nach Grice, wobei besonders der Maxime der Relevanz (in Form von lokaler Relevanz) Beachtung geschenkt wird. So werden zum Beispiel oft nationale Nachrichtenmeldungen als lokale Nachrichten präsentiert.

Die Unterschiede betreffen vor allem die generelle Positionierung des Nachrichtensprechers gegenüber seinem Hörer. Während Bermudez sich (besonders auch sprachlich) auf gleicher Ebene mit ihren Hörern präsentiert, begegnet Cabot ihnen auf einem niedrigerem Level, was seine Nachrichten mehr als Serviceleistung erscheinen lässt. Sie klingen zwar nicht nach geschriebenem Wort, sind aber auch nicht allzu kolloquial.

Chanin hingegen positioniert sich über ihrer Hörerschaft. Dies schlägt sich nicht nur in der etwas akademischeren Sprache nieder, es scheint ihr zudem ein Anliegen zu sein, ihre Hörer in ihrer Denkweise und ihrem Verhalten zu beeinflussen. Somit ist sie auch die einzige der drei Interviewpartner, die ihre eigene Meinung häufig on air kommuniziert und direkten Einfluss auf die Hörerschaft nehmen möchte. Bermudez hält sich hierbei völlig zurück, Cabot kommuniziert seine Meinung nur, wenn er es mit ‚Soft News‘ zu tun hat.

Diese Diplomarbeit befasst sich mit den Nachrichtensendungen dreier Stationen, die sich vor allem durch ihre Formate stark unterscheiden. Dennoch hat die Arbeit gezeigt, wie viele Gemeinsamkeiten die Mechanismen und Strategien für die Nachrichtenproduktion und –präsentation aufweisen.

TRANSCRIPTS

The transcripts provided in this appendix constitute written representations of the radio newscasts I have collected for my analysis. Their level of delicacy only reflects the ends and needs of the analysis.

TRANSCRIPT #01: Interviewee: Carolina Bermudez, News Anchor Z100

- 1 <...>
2 Me Just before we start with the questions, when exactly are the news
3 presented?
4 CB Yes, it's a benchmark and also, I do two sets of news. I do a 6 and
5 8 report for New York and Miami and then I do a separate 7 o'
6 clock report for both markets.
7 Me So that makes it easier?
8 CB Well yeah, definitely. And you know what, if we do it at 6 and 8,
9 normally we found that the number of people who listen at 6 o'
10 clock, really aren't listening at 8 o' clock and w- we hope that they
11 are, but you know if they miss it at 6 or they catch it at 8, I mean,
12 that, it's ok to kind of recycle the stories. You know, so, and, erm,
13 n- you know, when I'm looking through the news, erm, the way
14 that I like to do it, is, I like to find a national story, a local story and
15 then a fun piece to kinda tie it all in together and then I round it off
16 with sports, so that's normally how I do it. (...)
17 Me First question, where do you take the information from that you
18 then use and adapt to suit the format?
19 CB Well, normally, erm, for my news, I go through CNN, AP, Reuters,
20 I hit all of the major news sources and then I also go to the locals,
21 the New York Post, The New York Daily News, err 1010 WINS,
22 which is a news station out here in New York, so, erm, the Miami
23 herald as well, since we're syndicated in both New York and
24 Miami, erm, again, I like to look at a national level, a world level,
25 you know, and then, also, you know, just the local, you kn-, flavour
26 that we can add into the...
27 Me And in which ways do these texts have to be adapted in order to
28 suit a typical Z100 newscast?
29 CB Well, normally, our audience are eight-, we like to target 18-34
30 year-old women, but we also like to target other people who enjoy
31 the show. So, erm, I rewrite my stories just to make it a little bit
32 more, err, I guess, audience-friendly, listener-friendly, erm, you
33 know, th- there are times, when things such as 9/11 happened
34 here in New York City, where you know people wanna know the
35 news, but then again it's also very difficult for them to cope with
36 that, and to deal with it and take it with them, so we're light-
37 hearted, we're a fun energetic show, but yeah, we do give people
38 the real news, we do give them, what they're looking for, so they
39 don't have to go to another station.
40 Me And in which ways does the news program here differ from others,
41 like style-wise or content-wise?
42 CB Well, th- exactly what, you know, what I just said. Erm, the fact
43 that we are an energetic, fun morning show, erm, we normally

44 don't like to do the hard news, like doom and gloom type of things,
 45 but you know, New York City, after 9/11, our people really wanna
 46 know what's going on, as do the people in Miami, you know,
 47 there's hurricane season in Miami, which is also very important,
 48 and we need to notify people, hey, if there's a tropical storm out
 49 in, you know, the ocean, they, they wanna know about that, they
 50 wanna prepare for it, so, really, I just like to rewrite it in my own
 51 style, maybe, erm, how I would like to hear it, and erm, since I am
 52 within the age of the demo, I, I understand, you know how people
 53 wanna listen to the news, so, tha- that's how I rewrite it.

54 Me And do you.. in in your news program, do you draw upon a lot of
 55 previous knowledge that your listeners might have, or do you have
 56 to do a lot of explaining yourself?

57 CB You know, I like to actually, there was a story that I did yesterday.
 58 The World Wild Life Fund is saying that we are using up all of our
 59 natural resources, I don't know if you're familiar with it, but erm,
 60 you know, for people, when you say, the WWF, well, the WWF
 61 could mean so many different things, it could be the World
 62 Wrestling Federation, it could be, you know, so it can be a number
 63 of different things, so I always like to just explain it to people in the
 64 beginning, and then reference, you know, if, if it does have like a
 65 shortened name or you know things of that nature, I always like to
 66 explain things because you never know what people know or what
 67 they don't know, so you can't assume.

68 Me Erm, this is kind of a tricky question, so you don't have to answer,
 69 if you don't want to.

70 CB Ok (laughs)

71 Me Is there an agenda behind the news you're writing? Be it political
 72 or socio-cultural, what messages are you trying to convey other
 73 than the hard facts?

74 CB Ah, you know, to be honest with you, I think the only message that
 75 we want to give people here at Z100, is that we are telling them
 76 what they need to know. There's no political agenda behind us,
 77 we don't try to sway people left or right, and really, we don't even
 78 like to get into politics, to be honest with you, I don't like to get into
 79 religion or things of that nature, just because, my views aren't
 80 really important to what you think, you know what I mean, like, I
 81 have to be objective and I have to make sure that I'm giving you
 82 all of the facts before I give you any of my opinion. That's what the
 83 show is for. When I give you the news, I'm giving you the facts
 84 and the stories that you need to know.

85 Me Ok, so, err, you don't like... erm... include yourself..

86 CB No, normally, during the news, I really keep it based on what the
 87 story is, you know, normally I- I tend to go towards news sources
 88 that don't give their own opinions, you know. Erm I- I don- I don't
 89 really like to go in that area. I think a lot of radio shows do like to,
 90 and that's fine, whether they're—they'd be you know p- politically
 91 based, or even if they're are you know a a news station, such as
 92 1010 WINS out here, erm, th- they sometimes like to expand on it
 93 and give their own opinions. I I tend to stay away from that.

94 Me Let's focus on the language itself. You have already said that you

95 try to talk to your listeners the way you... like... talk to someone
 96 of the same age group.

97 CB Sure

98 Me Right? Err. But could you describe that kind of language in a
 99 little... in more detail?

100 CB Sure. Erm. I think it's a lot easier for people to understand news
 101 when you're conversational about it. Err, when you're not
 102 speaking, err, above anyone. So, it's not necessarily that I try to
 103 dumb down anything or to lessen the story, it's just erm.. taking
 104 the basic principles and making it easier for people to understand.
 105 Err, I, you know, if I'm reading something, say from the ticker,
 106 from CNN rather I'm sorry, they'll sometimes say things that is
 107 very difficult even for me to kind of get or grasp, so I'll read and I'll
 108 say ok, here's what... how would I say this to, you know, if I were
 109 to explain this to my girlfriend, how would I say it to her, ok, then
 110 I'm I'm gonna write it like this. So that's really what helps me
 111 gage, kind of which direction I'm gonna go in with each story.

112 Me Again, your listens are between what did you say?

113 CB They are... well, we target women aged 18 to 34, but we also
 114 live... err... you know in New York City, it's the best city in the
 115 united states, I mean that's my own personal opin- opinion, and
 116 you know we have men that listen, we have you know older
 117 women, we have grandparents that listen with their with their
 118 grandchildren, so you know that's why you have to be careful and
 119 make sure that you're not just hitting one group, err, and that's
 120 why I like to just you know make it conversational and just speak
 121 to people how they would wanna speak to a girlfriend or a friend.

122 Me What's the structure of a typical Z100 newscast?

123 CB Uhm-hm. The structure is.. I normally like to go with a world story,
 124 things that are happening, err, you know, such as well, err... the
 125 other day I believe there was a earthquake in- in Hawaii, but it
 126 was everywhere, a lot of people heard about it, so, you know that
 127 kind of takes precedence, or erm, things that are going on with
 128 the war, things that are going on you know with north korea, the n-
 129 nuclear tests, things that people really wanna know. So erm I nor-
 130 I normally do a world story or a national story, if if that's erm you
 131 know, if that's important. And then also I try to go with a local
 132 news story and then a lifestyle piece, meaning a, erm, you know
 133 Stanford University today said that erm one in eight people are
 134 addicted to the internet, so you know I mean that's just m- kind of
 135 a watercooler story we call it here. And that's what people will be
 136 like oh, did you hear that sur—err study that happened at Stanford
 137 University? So something that'll kind of you know get people
 138 talking, you know, and then I normally like to round it off with
 139 sports, because everybody wants to know what's going on with
 140 their local sports team, so...

141 Me But, like a message itself, like only one, like a world story--- what
 142 would that look like, like, for example, headline, and then for-
 143 information 1, 2, background information or...

144 CB Err... normally, I like to keep my s- erm... I only have 60 seconds
 145 to do a newscast, so each story has to be condensed into about 3

146 sentences, so really it will be the topic, and then, erm, you know
 147 three supporting facts and then I have to move on to next story, so
 148 that's really how I, how I erm... construct the, the the newscast.
 149 Me And language-wise, are there any any grammatical structures
 150 you're trying to avoid? or.. like, some people have said they don't
 151 use passive voice because...
 152 CB Uh-hum.
 153 Me Or or they don't...like... put sentences together (xxx)
 154 CB No run-on sentences or anything like that? No, you know I mean
 155 think that when you break a story down to that bare minimum, it's
 156 kind of hard to get in... to fall into that trap, so I mean I think mine
 157 is I I have a pretty basic structure to how I construct the news.
 158 Me Any... m... types of words you're choosing not to use?
 159 CB Well, you know, we have to be very careful here in the States, we
 160 have the FCC, erm, you know, I'm sure that you're aware of, you
 161 know, things that happened with Howard Stern in the past and
 162 other radio shows that have gotten in trouble. Erm, really, I like to
 163 keep things informative, I like to be... you know... if if we're talking
 164 about something... err... f- for example --- there was a err cell
 165 phone study that said that men who use their cell phones, their
 166 fertility rates drop; and you know when you're talking about that,
 167 you don't wanna be funny or hokey or use you know erm, slang,
 168 when you're talking about a medical story, so I like to keep it very
 169 structured and I like to you know make sure that I'm using the the
 170 proper names for things. You know if I'm talking about sperm, I'm
 171 allowed to say sperm, you know, because it's a it's a medical story
 172 and you know it's it's backed up by that but I, I don't like to use
 173 slang, necessarily, when I'm you know doing the newscast.
 174 Me Uhm-hm. Erm. What are the most important features of language
 175 you are using in order to attract the listeners' interest?
 176 CB Erm... could you expand on that question for me? (laughs)
 177 Me Err.. (xxx) like, the choice of words or a very catchy headline or ...
 178 what do you do in order to, like, get everybody listening?
 179 CB To get their attention?
 180 Me Yes.
 181 CB Erm. You know really, I think that that just, I think that's in the title
 182 or in th- in the basis of the story itself. You know, if you're, If
 183 you're talking about something I think it's very hard to kind of stray
 184 from that path, so I just, as I said before, I just like to use you
 185 know the title and the subject and then have three supporting
 186 details or three supporting sentences and erm... you know, I can't
 187 real-, I don't really have much leverage or you know much leeway,
 188 rather, to kind of move around an- and do anything, so...
 189 Me Err., we have already talked about, like, the conversational style,
 190 but in which way does the language you use differ from the
 191 language used by... the DJs?
 192 CB Well, I think that when you do news you have to have a different
 193 tone. Erm. You can't be... I .. on the show my personality comes
 194 through, I'm light, I'm f- funny from what I hear. So it's a different
 195 tone than when I'm doing the news. When I'm doing that, it's a
 196 little bit more serious. And I would like the people to take me more

197 seriously, and have... and look at me as a credible source of
 198 information. So when I'm doing it, I'm not as.. I don't wanna say
 199 jovial, because that's... you know, you can be happy and do the
 200 news, but yet, you still have to maintain a certain seriousness
 201 about you or, you know, yeah, I, that's, you know, really what I do.
 202 (laughs)
 203 Me So you said.. serious...or more...
 204 CB Yeah! I mean we switch gears, because our, as I said, our show is
 205 funny, it's energetic, we have a lot of, you know, we do fun topics,
 206 we do different things, it's a little bit wacky at times, you know, so,
 207 I mean that's what a fun, you know, energetic morning show is all
 208 about. But when you're getting into the news, I think you do have
 209 to switch gears for a second and say hey, wait a minute, ok, now
 210 we're gonna stop down and do- do the news, let's err... take a
 211 minute and ... you know... learn about what's going on in the
 212 world right now. You know, so it's a little bit of a different tone.
 213 Me How do you create emphasis when presenting the news? Like,
 214 with your voice or with certain words?
 215 CB I like to go through a sentence, and it's basically what jumps out at
 216 you. I only use examples, I'm sorry and I hope that this doesn't
 217 hurt your thesis at all. But you know if I'm going through a... if
 218 there's a vote that got passed, erm, let's say yesterday we were
 219 talking about, you know, homosexuals that are gonna be allowed
 220 to marry in New Jersey, for example, you know, if that was a
 221 unanimous vote, then unanimous would be, you know, a very
 222 important key word and I would stress on that. Normally, it's words
 223 that are imperative to the story that people really need to know,
 224 you know ... was it a? what kind of test was it? A nuclear test?
 225 Ok, well then yeah, that's gonna be a little bit more emphasized,
 226 cause it could have been anything, it could have been a, you
 227 know, a pff, agricultural test, anything, you know, anything that's
 228 gonna give more emphasis or more, erm, understanding of the, to
 229 the story, then that's what I'm gonna emphasize on. But I go
 230 through, after I'm done picking out my stories and figuring out
 231 what I'm gonna be doing, erm, I go through, I circle the words that
 232 are most important and that's where I feel like, I can- you know,
 233 that's what I go on.

TRANSCRIPT #02

Newscast for New York

1 (Station Voice) Z100's Elvis Duran and the Z Morning Zoo!
2 Good Morning, I'm Carolina Bermudez! Here's your news!
3 A Website is claiming that seven NFL football stadiums will be hit with
4 radiological dirty bombs this weekend. But the government yesterday
5 expressed doubts about the threats. The warning was part of an ongoing
6 internet conversation titled 'New Attack on America: Be Afraid!' and it
7 mentioned NFL stadiums in New York. Well, Homeland Security said
8 there was no intelligence that indicated such an attack was imminent
9 and encouraged the public to continue about their plans.
10 And 66% of US adults are overweight or obese, which increases the risk
11 of heart disease, type 2 diabetes and cancer. But Thomas Wadden, one
12 of the nation's top obesity researchers says dieting in the future will be
13 weight loss to go, as more people get customized advice on their cell
14 phones, personal digital assistants and computers.
15 And Redbook Readers were asked the question: "Who brightens your
16 day?" 17 percent of people said their pets, 15 perc- cent said their kids
17 and only 6 percent said their husband or their boyfriend.
18 Here's sports: The Mets beat the Cards four to two last night. Game 7 is
19 tonight at 8 o' clock. The series is tied three to three.

TRANSCRIPT #03

Newscast for New York

1 (STATION VOICE) Z100's Elvis Duran and the Z Morning Zoo
2 Good morning, I'm Carolina Bermudez! Here's your news! Get ready to
3 cough up some more cash from New Jersey if you're going into New
4 York City! The Port Authority is expected to announce a proposed fare
5 hike today. It calls for millions of commuters to (XXX) out an extra two
6 dollars and it means EZ pass users can say goodbye to rush hour
7 discounts. Also people who take the PATH train could also see a fare
8 jump to 2 dollars from 1,50.
9 And Alex Rodriguez spoke with the Yankees yesterday telling them he
10 wanted to explore whether or not he could work out a deal with them to
11 return to New York. Rodriguez, who opted out of his contract last month
12 and became a free agent, said he wanted to talk with the Steinbrenner
13 family before he started discussions with other franchises.
14 And another news: people with a background in music tend to have a
15 higher education and earn more. A poll by Harris Interactive showed that
16 88% of people with a post-grad education were involved in music while
17 in school. And 83 % of people earning 150 grand or more had a music
18 education.
19 Here' sports: the Rangers beat the Devils 4 to 2, the Nets lost to the
20 Celtics 91 to 69 and the Knicks lost to the Clippers 84 to 81.

TRANSCRIPT #04

Newscast for Miami

1 You are listening to Elvis Duran and the Y Morning Zoo (fem. Station
2 Voice)
3 On Y 100! (male station voice)
4 Good morning! I'm Carolina Bermudez! Here's your Y100 morning news!
5 Millions of Americans planning those car trips for Thanksgiving
6 Weekend need to factor in soaring gas prices into their budgets. The
7 national average is 3 dollars and 11 cents according to triple A in the oil
8 price information service. And Fred Rozell, a retail pricing director at the
9 service said gas may rise to another 10 to 15 cents a gallon in the
10 upcoming weeks.
11 And the man who died last week after trying to evade police by jumping
12 into a lake where an alligator left him with teeth marks on his upper torso
13 had a lengthy criminal record. The man was identified as Justo Padron
14 of West Miami-Dave. Padron had been wanted by police since
15 September when he was charged with violating his probation after
16 pleading guilty in June to cocaine possession.
17 Another news: people with a background in music tend to have a higher
18 education and earn more. A poll by Harris Interactive showed that 88
19 percent of people with a post-graduate education were involved in
20 music while in school.
21 Now your sports: the Panthers take on the Capitals at 7:30, the Heat lost
22 to the Sonics 104 to 95... but Dwayne Wade returned to the line-up last
23 night.

TRANSCRIPT #05

Newscast for New York

1 Good Morning, I'm Carolina Bermudez. Here's your news:
2 Wal-Mart is bringing cheap generic drugs to the New York area months
3 earlier than expected. The company said yesterday it would expand a
4 programme offering Wal Mart supplies of over a hundred separate drugs
5 for 4 dollars to fourteen more states, including New York and New
6 Jersey.
7 And the countdown to Nov 17th is on. Sony showed (xxx) Playstation 3
8 game console yesterday also with 22 games that will be available in
9 stores. While the console is already the most expensive among the new
10 generation of game systems, it's got a price tag of 500 dollars or 600
11 dollars, depending on which model you choose.
12 And good news if you spent your youth in a purple haze! According to
13 research from Ohio State University, pot may protect you from
14 Alzheimer's disease, thanks to anti-inflammatory compounds. But once
15 you have Alzheimer's, the marihuana won't help.
16 Your sports last night: the Mets lost to Cards 3 to 1 ... game 1 one of the
17 world series is Saturday night at 7:30. Also, the Devils lost to the
18 Thrashers 4 to 3 and the Islanders lost to the Penguins 4 to 3.

TRANSCRIPT #06

Newscast for New York

1 E Ah, into the news – a sixty second update! Carolina Bermudez,
2 what's going on?
3 C Former Mayor Rudolph Giuliani said yesterday he will contemplate
4 next year whether to run for president in 2008, but during his visit to
5 Denmark he added that playing with the idea of running for the
6 Republican nomination for president didn't exactly mean that he
7 would actually do it.
8 And a Penn State Study finds that children are disclosing their
9 homosexuality and coming out of the closet earlier than ever. The
10 average person now comes out just before or after graduating high
11 school.
12 And according to Nielsen Media Research the average person over
13 the age of 2 watches television 4 hours and 32 minutes a day.
14 E A Day?
15 C A Day! Over the age of 2, remind you, so all those people who sit
16 their kids in front of the tv, it's an average of 4 hours and 32 minutes.
17 E I watch about that in a week!
18 C It's a – that's a waste!
19 E What do you watch a day Carolina?
20 C I - I'm one of those, because you know...
21 E How many hours?
22 C Around 3 or 4.
23 E A Day?
24 C A day! Yeah.
25 E No- you--- err... What about you err, Danielle?
26 D Oh yeah, my gosh!
27 C At least
28 D At least four hours a day!
29 E John Bell, what about you?
30 J I'd say... 3 or 4 hours...
31 C Yeah! You got (xxx), then TRL, then all of our nightly dramas...
32 D Oprah! Come on now! All my children...
33 E My God, alright, alright
34 C It's crazy, Z-
35 E Sorry, I'm sorry, I guess, I'm the weird one out here...
36 C Z100 Sports: The Yankees err... are gonna take on the Angels on
37 Tuesday night at 8 o'clock on FOX, make sure you check that out.
38 And the Mets finish their season with a loss: 11 to 3. And (xxx)
39 probably played his last game as the Met was given a video tribute
40 and several standing ovations. The Giants beats the Rams 44 to 24.
41 And the Jets lost to Ravens 13 to 3. (...)

TRANSCRIPT #07

Newscast for New York

1 Z100's Elvis Duran and the Z Morning Zoo!
2 Good Morning! I'm Carolina Bermudez! here's your news:
3 About 630 patients of a Nassau county physican who reused syringes
4 have been notified that they are at risk for HIV and Hepatitis B and C.
5 The doctor was identified as anaesthesiologist Harvey Finkelstein and at
6 least two of the doctor's patients have already gotten Hepatitis C. The
7 state health department's spokeswoman said they could not identify the
8 630 at risk patients until the 3 year investigation was concluded.
9 And it's gonna cost more to drive into New York City from New Jersey!
10 The Port Authority is expected to announce a proposed fare hike today.
11 It calls for millions of commuters to (xxx) up an extra 2 dollars and that
12 means the EZ pass users can say goodbye to rush-hour discounts. Also
13 people who take the PATH are gonna look at a fare jump up from 1,50
14 to 2 dollars.
15 And according to MSNBC.com, British researchers found pregnant
16 women who occasionally overindulge in a night of drinking may not be
17 harming their foetuses. But more evidence is needed to determine
18 whether or not that's the case.
19 Here's sports: the Nets lost to the Celtics 91 to 69 and the Knicks lost to
20 the Clippers 84 to 81.

TRANSCRIPT #08

Newscast for Miami

1 You are listening to Elvis Duran and the Y Morning Zoo (fem. Station
2 Voice)
3 On Y 100! (male station voice)
4 Good Morning! I'm Carolina Bermudez! Here's your Y100 morning news!
5 South Florida water managers agreed yesterday to decide in December
6 whether to impose a once a week yard watering limits from Orlando to
7 the Keys. The South Florida Water Management District proposes a
8 blanket restriction to start saving water sooner.
9 And Governor Christ and Seminole Tribal Chairman Cypress signed a
10 gambling compact yesterday. It's an agreement that lets the tribe
11 dramatically extend its casino operations in exchange for giving the state
12 a share of the proceeds.
13 And according to MSNBC.com, British researchers found pregnant
14 women who occasionally over-indulge in a night of drinking may not be
15 harming their foetuses. But more evidence is needed to determine
16 whether or not this is really the case.
17 Now your sports: well, did you hear? Ricky Williams' suspension is over!
18 After more than 18 months he was reinstated yesterday by the NFL and
19 could end up back with the winless Dolphins. Also the Panthers take on
20 the Capitals at 7:30, the Heat lost to the Sonics 104 to 95, but on a
21 positive note, Dwayne Wade return to the line-up last night for the first
22 time since his surgery.

TRANSCRIPT #09 (show) (D.. D. Monaro, E.. E. Duran, C... C. Bermudez)

1 D Sarah Evans from Dancing With The Stars, you know the n- deal,
2 she's supposed to be leaving the show, she'll be on Dancing With
3 The Stars tomorrow night explaining it all to us. She's getting
4 divorced from her husband. and supposedly she caught her
5 husband having sex with the nanny, he kept pictures of her... err...
6 of himself doing things with other people on their home computer
7 and he advertised for kinky sex on craigslist.
8 C Eww!
9 D Disgusting!
10 C Jerk!
11 E What's the problem?
12 C (laughs)
13 D (laughs) he's a... he's very...
14 E Sounds like a... sounds like a great guy.
15 D Yeah! Gr--- what a catch!
16 All (laugh)

TRANSCRIPT #10 (show) (R... caller Rachel, J... John Bell, F... "Froggy")

1 E Le- let me go talk to Rachel, Hi Rachel!
2 R Hi!
3 E Yeah, what's your question? Are you a nanny?
4 R I am a nanny, yes, I watch four altogether.
5 D/C Four? / Wow!
6 R Four!
7 E And your question isn't about err... about the father hitting on you,
8 is it?
9 R No, it's about the mother!
10 C Oh! Damn! It's like that?
11 J Hitting on you?
12 E Wow! Yeah...
13 R Everytime she comes home, she's completely wasted, completely,
14 like, if I'm watching them at night. and she's hit on me numerous
15 times, and I'm just like... ok?
16 (laughs)
17 Have a good night! (...)
18 All (laugh) (xxx)
19 E Ok, now hold on a second now, Danielle – should she tell the
20 father?
21 D Yes!?! She should!?
22 E That the wife is picking up on her?
23 D Yes, of course, she should! His wife's a lesbian and he doesn't
24 even know it!
25 A (laugh) (xxx)
26 E We don't know if she's a Lesbian!?
27 J She may not be a Lesbian, but she may be, you know, bisexual.
28 D Yeah
29 C Yeah
30 D The Dad may take advantage of this.
31 F Yeah, exactly, tell the father, he may egg it on!
32 C Oh stop it you guys!

33 E Oh yeah, you know we're not taking down that road. (...)

TRANSCRIPT #11 (show) (R... caller Ricky)

1 R Let me give a shoutout to Carolina! Hi, it's Ricky! errr... Ricky (xxx)
2 Remember from ... Y100?
3 C Oh yes I do! How are you?
4 E Where're you calling from, Rick? Where're you calling from!
5 R Miami!
6 E Mia--- ok
7 C Miami! Yeah, we did a makeover with him!
8 E Oh really?
9 C Yeah! It was so much fun!
10 E Now, did you – are you --- do you still look the same way you
11 looked when they made you over?
12 R Nah... I got rid of the long hair.
13 C Oh, You wen- you went back?
14 R I went back to the short hair!
15 C Oh!
16 R Looks better on me!
17 C Oh no! ok... alright...
18 E Oh well...
19 R/C (laugh)
20 C Well, we tried...
21 E She w--- I don't know Rick, she was kind of hot for you there for a
22 second... now I---
23 C No, he's a sweetheart (laughs)
24 E Put on a wig and come make love to Carolina!
25 All (laugh)

TRANSCRIPT #12: Interviewee: WAYNE CABOT, WCBS News Anchor

1 Me One of the main topics in my thesis will be formality; whether
2 news are presented in a casual or informal way... and on a scale
3 of 1 to 10 when 1 is being very formal and 10 very casual, where
4 would you place the news broadcast.

5 WC I hate to parsh the question, but it really depends on the subject
6 matter. If a subject is as easy as talking about the weather, or
7 sports, something fun, something lighthearted, we will be
8 extremely casual, we'll be a 1 or a 2, I mean you know short of
9 using language that would be offensive to people. If it's
10 something very serious, you know, anything having to do with
11 loss of life or violence or you know, that sort of thing, then we
12 would be... I wouldn't necessarily use the word formal, but
13 certainly very serious and not colloquial. So, in those instances,
14 I'd say we'd be closer to you probably a, you know, a 8 or a 9.
15 But we don't speak in stilted New York Times... err language,
16 that you would see in a newspaper for example.

17 Me Yes – and why is that?

18 WC Because it does not lend itself well to the ear. The New York
19 Times is something you need to sometimes read, reread and
20 rereread to understand what the hell they're talking about. But
21 when you say it over the air, you really have one chance to impart
22 (?) the information and that should be in an understandable way,
23 which means compound complex sentences often don't work.
24 You need to break it down... and I don't mean break it down in a
25 sense where you dumb it down. I mean, say it conversationally so
26 that people can follow along. Right? You put a long... one para.---
27 you know the New York Times is famous for one sentence that's
28 actually an entire paragraph. You do that on the radio, it's death.
29 No-one is gonna be able to figure out what you're talking about.

30 Me Generally, how would you describe the language style of the
31 news you write and present?

32 WC Conversational, direct, erm... relatable. With a touch of, I won't
33 say, sensational, we're trying to avoid that because that's
34 transparent. People see that for what it is. But we have such
35 limited time to actually present the news that it has to be ear-
36 grabbing, we don't have the luxury, you can't afford the luxury of
37 a long wind up and you know, really easing into a topic, you need
38 to pretty much get there directly. But, I would say conversational
39 and direct would be the too main adjectives I would use.

40 Me In which ways does your news program differ from others, style-
41 wise or content-wise, if you compare it, for example, to Z100 or, I
42 don't know, Lite Fm, that's the other station I'm analyzing... in
43 terms of news...

44 WC I think... well, I haven't done an analysis, and I'd be curious to
45 hear yours when you're done. I suspect that we're very similar.
46 Even though we're more of a serious news station...and
47 considered an all-news station, the same rules apply when it
48 comes to presenting information to the ear and that is my opinion
49 is if they're doing their jobs right, they're doing probably the same

50 thing we are. Probably they have less time, probably they have
51 less content, but the presentation would be the same, I would
52 think.

53 Me Ok. Can you describe your intended listener? How old would he
54 or she be? What background? What's your demographic?

55 WC Well I can tell you what demographic based on the ratings, the
56 numbers we get back. And ... errr... typically ... what
57 differentiates my station... from our... our main competitor is
58 1010 WINS, there's another all-news station in the market and I
59 think what differentiates us is our listeners are more affluent,
60 suburban, professional, educated, often have post-graduate
61 degrees...

62 Me And in terms of age groups?

63 WC Age group? i... er... I don't ... not sure what our medium age is...
64 I know... it's interesting you ask, because we have a new rating
65 system which just kicked in about a week... prior... up until now
66 we relied on a very inaccurate method of paper diaries, people
67 would be asked to fill out a diary for a week at a time and return it
68 and that was subject to so much human error that it was really
69 not reliable. Now they, they just started last month a system,
70 when I say they I mean the rating service Arbitron just started a
71 system, where people are carrying around pager-sized devices
72 that actually record an inaudible tone that comes across each
73 radio dial.. each radio speaker, so it records for them. They don't
74 need to do anything other than wear it. And it records precisely
75 what time at all times. Anyway, that's a long, long way of saying
76 that, our average age is actually, our medium age is younger than
77 we thought and it's still fairly old, it's, I think around 55, 57 –
78 somewhere in there. I think our strongest listening group is
79 probably 35 to 64, that's one of the demographics that matters
80 and (XXX unintelligible). And we're always, I mean it's, we're
81 always striving to punch up those 25-54 numbers, which is the
82 money demographic that that advertisers love, although
83 realistically, 25-54 is very difficult to reach, not only doing news
84 but also being on the radio, and being on AM radio.

85 Me Yeah.

86 WC I'm sure Z100 is much better with 25/54s, there's no doubt.

87 Me Hm-hm... hmhm, I guess so.. and when you write or present
88 news, do you have that kind of listener, that intended listener, do
89 have him or her in mind? Do you adapt the language you're using
90 according to what you think he or she's like?

91 WC Err. I think, the answer, the short answer is yes. Although I think
92 my approach since I started radio was always just try to speak
93 one-to-one to an imagined listener. And I never really put a face.
94 Maybe I should, some people, some radio stations actually have
95 a picture on the wall. "This is your person you're trying to talk to!"
96 Erm... (laughs) may-maybe I should do that... maybe I'd be
97 better off if I did.... Be more successful if I did. My approach is to
98 be ... and I'll say it again.. conversational and direct. Err. I
99 picture... I guess...it's... to answer your question... I picture
100 someone who is intelligent, smarter than I am ...err... and who

101 you can't bullshit... you know someone who... you need to be
 102 honest --- if you make a mistake, you need to own up to it,
 103 correct it, and to me that's a positive, not a negative, because
 104 people then have some trust in you cause everybody's gonna
 105 make a mistake and if they hear you take a mistake and have
 106 some fun with it and not get freaked out by it but acknowledge it,
 107 they'll know that they can trust you with information, which is all...
 108 what's it all about of course.

109 Me Ok, now I'm focusing on the language itself a little more. Are
 110 there any grammatical structures you're trying to avoid? Err... If
 111 so, which ones?

112 WC Yes. We try to avoid erm passive --- (uh-huh) any kind of passive
 113 err structure -- err

114 Me Because...

115 WC "It is being reported!" I just think that it's err... active just
 116 sounds... err has a better pace, more energy... and active, and
 117 active tense.

118 Me More immediate, probably?

119 WC More—exactly, more immediate, err ... it conveys more a sense
 120 of urgency. And also, I I --- a, a passive structure to me... is.. it, it
 121 can be... too vague err and unclear. For example... "It is believed
 122 that ... err... Alex Rodriguez is going to sign with the Yankees".
 123 Of course, my question is: Well, who believes it? Who's doing the
 124 believing? So those kinds of, those kinds of "backward" - in my
 125 opinion - structures, err... we avoid at all cost. In fact, we
 126 sometimes take it to extremes in my opinion, er... where you
 127 almost never hear err... the past tense. For example... instead of
 128 ..err... err "the mayor delivered a report criticizing err. Next year's
 129 budget" we'll say "The mayor delivers a report critical of the
 130 budget". Erm. A lot of -eds become -esses or ings.

131 Me Also, for more... errr... to be... to to make it sound more
 132 immediate or to... to...

133 WC Exactly! That's the, the main purpose. To make it sound like it's
 134 happening now as opposed to it already happened.

135 Me Uh-huh. That's very interesting! Are there any types of words
 136 you're choosing not to use?

137 WC Yeah, words that get lost to the ear. (xxx) I think the most - the
 138 most - err glaring one for us - and that's ju-... it's just - it's
 139 unique to this radio station and that is... we're talking about the
 140 wind err... winds are 45 miles an hour... well, WINS is our
 141 competitor, we don't wanna say 'WINS'... (laughs) which sounds
 142 ridiculous but that's one of the—that's one of the things we do,
 143 but in a broader context... erm, any word that could be confusing
 144 or unclear ... and I'm, I'm trying to think of some examples now...
 145 erm.. oh! Words that are not generally used in conversation - if
 146 it's not a word that I would use speaking to you right now or
 147 speaking to my wife or to my friends, I try to keep it out of the
 148 radio. And again, that's not to dumb it down, but I think
 149 sometimes you just don't sound relatable and real, you come
 150 across as pompous and arrogant, if you try to impress people
 151 with your vast knowledge of (laughs) of err... of words.

152 Me When you think of how you set up the news errr... you're
 153 broadcasting, what are the most important features of language
 154 that you're using in order to attract your listener's interest?

155 WC I think it goes back to..er...the active tense, the sense of
 156 immediacy, errm... and clarity. You know, you know people are
 157 so distracted, they are listening while driving their cars, while
 158 getting out to the school bus, while making dinner, while the
 159 phone's ringing, I think you need to be clear and direct...

160 Me And how- how would..err... I don't know if this- this is actually a
 161 germanism, but I.. cause I work for radio too, and and they
 162 always tell us.. "use earcatchers!" do you use that term too?

163 WC Ab- absolutely! Yes, we do! That's err.. that would be a global
 164 phrase, I suppose!

165 Me Yeah... would you? How... what would the typical... or very
 166 successful earcatcher look like, for example?

167 WC Well you have to be careful with them because if you overuse
 168 them, they become like the boy crying "Wolf!" err. People won't
 169 believe you after a while and they become ineffective, but for
 170 example... err... if there's a story that is not a terribly serious
 171 story... that is not something that's life or death, that people are
 172 relying on... I might begin by saying "Check this out!"... errr...
 173 and that's, that's an ear-grabber... it's a generic eargrabber...
 174 and like I said you can't overuse it, because then people won't
 175 believe you after a while... but erm... maybe I'll say.. err..
 176 something like... err... here's one I used yesterday.. err... "20
 177 cents a gallon, that's how much more we're gonna be paying for
 178 gasoline!" ... as opposed to ... "The US government office of
 179 energy and information has projected based on err... the data
 180 coming in from overseas markets and projections...
 181 bababababaa... that err... the average motorist could see an, a
 182 price increase upward to 20 cents a gallon over the next two
 183 weeks!" and by the time you get to "20 cents a gallon!" you're so
 184 deep in the sentence .. people are already falling asleep... so I
 185 might turn that around and just say: "20 cents a gallon!" and then
 186 explain what I'm talking about. And then give all the particulars
 187 and the (XXX).

188 Me Ok, erm., and as for presenting itself. How would you describe
 189 the tone of your voice – how are you trying to say things and ,
 190 does the tone change with the subject? I mean, I'm pretty sure it
 191 does – and in which ways?

192 WC Erm, I'm not afraid to laugh if there's a, if there's a fun story. I'm
 193 not afraid to lower my tone, if it's a sad story. Again, you need to
 194 be careful that you're not coming across as patronizing or.. err...
 195 or... insincere! Erm, but what... From the context of each story, I
 196 think there needs to be a different read. Because we all... if, if I
 197 were telling you something... I were telling you about the the 20
 198 million dollars I won in the lottery, my tone would be greatly
 199 different than if I told you about how my dog got hit by a car. You
 200 know, my tone would be different telling you over the phone, so
 201 therefore my tone would be different on the radio.

202 Me Um-hm. Err... The next question, errn, refers to the structure of

203 ...erm... I don't know if you say a news message? Like one, one
 204 topic for example, when you present that. What would the
 205 structure be? For example, some sort of a headline, then
 206 information 1,2, and then background information or how would
 207 you set up... a message like that.

208 WC Yeah, well. Erm. For each individual story... I I guess... well, I I'm
 209 not sure exactly, erm if you mean, in the, in the course of a
 210 newscast?

211 Me Yes, exactly.

212 WC Ok. We break our hour into ... essentially into half hours.

213 Me Mhm.

214 WC Erm. So we do headlines at the top of the hour, in our case
 215 actually, we do it at 59 minutes after the hour. ER... we'll do
 216 headlines, we'll do about 5, maybe 6 quicks, quick headline
 217 stories and then sports. And then at the top of the hour, we go to
 218 the CBS network newscast and they come on for a few minutes.
 219 And then the rest of the half hour, the following half hour, is filled
 220 with those stories and others in greater depth. Same thing at the
 221 bottom of the hour. At 30 past, we'll do another 4 or 5 headlines
 222 plus sports, erm, and then, in the half hour that follows we'll do
 223 those stories and more.

224 Me Um-hm. And, and one news story, erm, one- one of the shorter
 225 ones, err... how would that look like structure-wise?

226 WC A short news story?

227 Me Yes...

228 WC Could be as short as 9 or 10 seconds. It could be one line. It
 229 rarely is, it's typically 2 to 4 lines. But sometimes all you need to
 230 say is one line and then if you sit and you're thinking... what else
 231 can I say about it, (xxx) you already don't need to say anything
 232 else. Erm... err... Too many of those, I think, are a little hard on
 233 the ear, you need a little, a little balance. Just like too many long
 234 stories in a row will lull someone to sleep. I think it's all about
 235 variety and mixing it up.

236 Me I know, I, I'm running out of time a little bit, because we've
 237 already spoken for 22 minutes, if you're busy I understand. Err...

238 WC It's ok.. you know what? We have about another 5 minutes, I
 239 think, then I have to go to a reading.

240 Me Ok! That's great. That's great. then are there any topics, that are
 241 not to be included on your station?

242 WC Err... Topics that are not to be included... well... err... if it's ...

243 Me If Britney shaves her head, for example.

244 WC Ah, we would... de— ou- our parameter is, if people are talking
 245 about, we'll talk about it. And if people are talking about Britney
 246 shaving her head, which they were, we would and did and will.
 247 Erm, if it's something that directly reflects this radio station, for
 248 example, erm, let's see, well... if it's a story about our company,
 249 we, we, we'll do it, if it's of general interest, if it's something
 250 that... erm... like for example, Katie Couric is doing the CBS
 251 evening news, and we're the flagship station of CBS radio, err...
 252 and if there's some scandalous story about her, we probably
 253 wouldn't touch it. For two reason, 1, it makes us look bad, it's bad

254 for our image and 2, erm, we don't have the authority to talk
 255 about it, because it's internal, we need to (xxx) ourselves from it.
 256 But aside from that, those kinds of things and those things are so
 257 subjective, that you need to take them on a case-by-case basis,
 258 really, nothing is... is off limits.
 259 Me Ok. Erm... the next question is kinda ---
 260 WC You know what... back... I take that back.
 261 Me Ok?
 262 WC We try to avoid bomb threats, bomb scares---
 263 Me Yes...
 264 WC err... because we're afraid it's going to incite, it's gonna
 265 encourage people to more... it's going to incite...
 266 Me Erm... what about.. What about suicides? Because I heard that
 267 generally, people don't really talk about s- suicides, because it
 268 would encourage other people to do that...
 269 WC Right. We don't do that either... outta... outta, just out of res...
 270 just out of human decency and respect. For example, there are
 271 many times, when the George Washington Bridge, for example,
 272 is delayed for an hour, two hours, and drivers wanna know: "What
 273 the hell's going on? I'm stuck in a delay!"... and we'll just simply
 274 say 'police activity' if there was a jumper.
 275 Me Ok
 276 WC If not, you know, again, everything... has exceptions. If, naturally,
 277 if a prominent person commits suicide. Or if there's some daring
 278 rescue, or there's some story to it that transcends the personal
 279 tragedy, then we would weigh our decisions from there.
 280 Me Um-hum. The next question, is kind of, I would say... err... edgy.
 281 But, so you don't have to answer it if you don't want to...erm, but
 282 --- is-
 283 WC I'll answer anything, go ahead!
 284 Me Ok. Is there, some sort of an agenda behind the news you're
 285 writing... be it political, socio-cultural --- err... are you trying to
 286 convey messages other than the hard facts ?
 287 WC Err... I think it's safe to say that the answer is yes.
 288 Me Uh-huh.
 289 WC Err... And I think most of that is unintentional, it's conditioned in
 290 our own individual circumstances, our own education, the region
 291 in which we live, err, the, the cues we get from our co-workers,
 292 our managers.. I- there's no deliberate ... of the news except
 293 for... we need to be politically correct, we need to use language
 294 that is not going to offend people, as much as that's possible, of
 295 course, it's never possible to make everyone happy. But there are
 296 certain words we would not use, we would restrain ourselves
 297 from.. err.. for example, I – I was (xxx) to use... there was a story
 298 about Hilary Clinton yesterday... and, erm, somebody did a
 299 campaign rally for John McCain, the candidate, went up to John
 300 McCain and said you know... we gotta do whatever we can to
 301 keep that bitch out of the White House... and he responded to it,
 302 and he... chuckled and he said he had respect for Hilary... I
 303 didn't wanna use the word 'bitch'... it's so hard and offensive,
 304 there's families listening... I called it the b-Word.

305 Me Ok, that's good, so everybody knows what was being talked
306 about... but erm..
307 WC Right, people get it, but it's not going to hit the moment ahead
308 with some word they might find offensive.
309 Me So, what you're saying is that, er,, you can't just NOT include
310 yourself... kind of...in in
311 WC Impossible! Impossible! If you were totally neutral and .. devoid of
312 any kind of stance, then you would- would have no life and no life
313 experiences.
314 Me Hmhm. So... and and has it every occurred to you that
315 sometimes, some news story was so...er... I don't know...
316 close... to to to yo- yourself... you know, that you wanted to
317 include your own opinion? And you know, you can do that... by
318 adjusting your words... not, not openly stating... err.. what you
319 think... but you can... (xxx) you mean, I mean, when I, when you
320 assert, the m-, the messages... and the lines, you know...
321 WC Sure! Absolutely! By the tone of voice, by the pauses... there are
322 so many subtle cues, which you can convey... your thoughts on
323 something without actually saying them. So sure, absolutely, I'll
324 do that, whether it'll be something benign as the weather... or the
325 traffic jams that are... err. You know, something that's
326 inoffensive. I – I try to avoid, if it's, if it's a... if it's political, if it's
327 religious, if it's something that people have strong opinions on, I
328 don't feel the need to wave with mine. At least I try not to.
329 Me Ok, last question: err... Does your news program and the way
330 you're writing your news err... draw upon a lot of previous
331 knowledge a listener might have or do you have to do a lot of
332 explaining yourself
333 WC That's a great question. That's a very good question. You know,
334 and w- with such limited time, we don't have the luxury of
335 explaining each story. My theory is that... if so- if it's a
336 complicated story, the people who care about it, already know...
337 it's, it's this a broad generalization, I realize it's not a 100 percent
338 accurate, but generally the people who care about it already
339 know and you don't need to explain it fully. However, to those
340 who are on the sidelines, maybe if you were to give one line or
341 two lines of description, that would be all they need to get them to
342 follow along, and that would be... a a.. errr. a service. So, err...
343 I don't feel the need to say... US-President George Bush...
344 or...err... you know, the, the entertainer and singer Britney
345 Spears...
346 Me Hmhm... what about abbreviations or acronyms? Like WWF
347 could mean a lot of things?
348 WC Sure! Tha- that's true... erm, if it's if it's a... if it's... something
349 that's, that's gonna convey... if it's something that's not clear to
350 people... that could mean different things, you need to specify
351 what you're talking about. But if it's something that's generally
352 known... err... then I don't think there's a ne- a necessity to give
353 it qualifiers or spell it out further.

TRANSCRIPT #13: WCBS NEWS (May 14th, 3:30-3:53) Steve Scott (SS), Wayne Cabot (WC), SV (Station Voice)

1 SS WCBS NEWSTIME: 3:30!
2 SV NEWS, TRAFFIC AND WEATHER. ON AIR! ONLINE! WE ARE
3 NEWS RADIO! WCBS 880!
4 SS GOOD AFTERNOON.. WEDNESDAY THE 14TH OF MAY.. I'M
5 STEVE SCOTT!
6 WC I'M WAYNE CABOT! STORIES MAKING NEWS THIS
7 AFTERNOON: JIM MCGREEVEY TAKES THE STAND TO
8 EXPLAIN WHY HE WANTS TO PAY HIS EX-WIFE NOTHING.
9 SS A FLORIDA MAN IS ARRESTED FOR A STILL-ACTIVE
10 WILDFIRE THAT'S DESTROYED 40 HOMES.
11 WC THE JERSEY SHORE IS RECOVERING FROM A SURPRISE
12 NOR'EASTER THAT WASHED AWAY SAND.
13 SS THE LIBRARY OF CONGRESS EXPANDS ITS SOUND
14 ARCHIVES. WE'LL HEAR FOR OURSELVES WHO'S BEEN
15 ADDED AT 3:40.
16 WC SPORTS... 3:45! YANKEES AT TAMPA BAY -- PRE-GAME AT
17 6:30 AND THE METS HOST WASHINGTON
18 SS WCBS NEWSTIME: 3:31
19 JIM MCGREEVEY IS BEING FORCED TO EXPOSE HIS
20 FINANCES.. FOR ALL TO SEE.. AS HE FIGHTS TO AVOID
21 PAYING HIS EX-WIFE ALIMONY. MCGREEVEY ON THE
22 STAND TODAY IN ELIZABETH .. WCBS REPORTER MARLA
23 DIAMOND WAS WATCHING..
24 [CLIP ... ENDS WITH "AT UNION COUNTY FAMILY COURT:
25 MARLA DIAMOND, WCBS 880 NEWS]
26 WC THERE'S BEEN AN ARREST IN A MASSIVE FLORIDA
27 WILDFIRE THAT'S STILL BURNING AFTER DESTROYING 40
28 HOMES. PALM BAY POLICE CHIEF BILL BERGER SAYS
29 BRIAN CROWDER MAY BE THE ARSONIST.
30 [CLIP ... ENDS WITH "PUT IT TOGETHER"]
31 WC CROWDER WAS CAUGHT WHILE RUNNING FROM A FRESH
32 ARSON FIRE THIS MORNING.
33 [CLIP... ENDS WITH "PETER KING, CBS NEWS PALM BAY
34 FLORIDAY]
35 SS WCBS NEWSTIME 3:32
36 THE DEVASTATION FROM CHINA'S EARTHQUAKE IS
37 COMPOUNDED BY CHINA'S () OFFICIAL POPULATION
38 POLICY. REPORTER CELIA HATTON SAYS MANY PARENTS
39 HAVE BEEN LEFT WITH NO SURVIVING CHILDREN.
40 [CLIP... ENDS WITH "CHILDLRESS"]
41 AT LEAST 15-THOUSAND PEOPLE DIED.. INCLUDING
42 THOUSANDS OF CHILDREN CRUSHED IN THEIR SCHOOLS.
43 TODAY CHINA SENT TWO THOUSAND TROOPS TO FIX A
44 DAM THAT WAS BADLY CRACKED IN MONDAY'S
45 EARTHQUAKE.
46 WC ANOTHER POWERFUL STORM IS HEADING TOWARD
47 MYANMAR. AND THE U.N. IS WARNING OF A SECOND WAVE
48 OF DEATHS. FIVE MORE AMERICAN CARGO PLANES HAVE
49 LEFT THAILAND TODAY WITH WATER, BLANKETS AND

50 MOSQUITO NETS.

51 SS WCBS NEWSTIME: 3:33! BULLDOZERS AND SHOVELS ARE

52 THE ORDER OF THE DAY FROM SANDY HOOK TO CAPE

53 MAY.

54 [CLIP...PUTNEY, WCBS 880 NEWS]

55 WC COMING UP NEXT: THE TERM "F-D-A APPROVED" – IT'S AT

56 THE HEART OF AN ACTOR'S LAWSUIT.....

57 SS WCBS NEWSTIME: 3:34

58 XX 3:34 SPOT BREAK (60 SECONDS)

59 WC WHEN YOU HEAR THE WORDS "FDA APPROVED" --- YOU

60 MAY THINK THAT A PRODUCT IS SAFE. ACTOR DENNIS

61 QUAID () IS BEFORE CONGRESS TODAY HOPING TO

62 DISPROVE THAT NOTION.

63 IT WAS AN F-D-A APPROVED DRUG THAT NEARLY KILLED

64 HIS TWIN BABIES WHEN THEY WERE GIVEN ADULT DOSES

65 OF IT. QUAID BLAMES () SIMILAR-LOOKING LABELS OF

66 HEPARIN AND IS SUING BAXTER HEALTHCARE. BUT

67 BAXTER SAYS THE LABELS WERE () F-D-A APPROVED.

68 QUAID SAYS THAT EXCUSE IS IRRESPONSIBLE AND

69 DEADLY.

70 [CLIP... ENDS WITH "AND DRUG ADMINISTRATION"]

71 QUAID'S 12-DAY OLD TWINS, THOMAS AND ZOE, WERE

72 ADMINISTERED 1,000 TIMES THE NORMAL DOSE. THEY

73 SEEM () FINE NOW. BUT QUAID IS WORRIED () ABOUT

74 POSSIBLE LONG TERM EFFECTS.

75 SS THE PAINKILLER VIOXX HAS BEEN NOTHING BUT A PAIN

76 FOR MERCK AND COMPANY.. BUT TODAY THERE ARE

77 SMILES AT ITS HUNTERDON COUNTY HEADQUARTERS. A

78 COURT HAS JUST THROWN OUT A GUILTY VERDICT ()

79 AGAINST MERCK IN THE DEATH OF A 71 YEAR OLD MAN

80 WITH A LONG HISTORY OF HEART DISEASE. THE

81 ORIGINAL VERDICT HAD MERCK PAYING THE WIDOW 32

82 MILLION DOLLARS. BUT WHEN THE TRIAL ENDED.. A

83 JUROR ADMITTED () BORROWING THOUSANDS OF

84 DOLLARS () FROM THAT WIDOW. (TAPPING NOISE) CASE

85 DISMISSED.

86 WS MORE OF US ARE TAKING PILLS.. THAN ARE NOT.

87 [CLIP ... ENDS WITH "STEVE KATHAN, CBS NEWS"]

88 SS WCBS NEWSTIME: 3:37 – TRAFFIC AND WEATHER NEXT!

89 [COMMERCIAL BREAK... FOLLOWED BY TRAFFIC AND

90 WEATHER]

91 (SOUNDBITE SONG: "SO TAKE A GOOD LOOK AT MY FACE)

92 SS TAKE A "GOOD LISTEN" TO THE RECORDINGS ADDED TO

93 THE NATIONAL REGISTRY – THAT'S COMING UP NEXT....

94 WC WCBS NEWSTIME: 3:40

95 [SPOT BREAK (2 MINUTES)]

96 WC WCBS NEWSTIME: 3:42! WE'RE SPONSORED BY NICOLLOCK.

97 SS THE STAID HALLS OF AMERICA'S LIBRARY OF CONGRESS

98 ARE ROCKING TODAY..

99 [CLIP MICHAEL JACKSON: THRILLER]

100 SS MICHAEL JACKSON'S 1982 MASTERPIECE IS AMONG THE

101 RECORDINGS JUST ADDED TO THE NATIONAL RECORDING
 102 REGISTRY. EVERY YEAR THE LIBRARY PICKS 25
 103 RECORDINGS THAT CARRY ENOUGH CULTURAL
 104 SIGNIFICANCE TO MERIT PRESERVATION. ALSO ON THIS
 105 YEAR'S LIST: WORKS BY ROY ORBISON, CHARLIE PARKER,
 106 HERBIE HANCOCK, DUKE ELLINGTON, KITTY WELLS,
 107 SMOKEY ROBINSON AND THE MIRACLES () AND:
 108 [CLIP FROM MY FAIR LADY)
 109 THE ORIGINAL CAST RECORDING OF "MY FAIR LADY"! IT
 110 MADE THE CUT, AS DID BROADCASTS OF NEW YORK
 111 MAYOR FIORELLO LAGUARDIA READING COMICS TO
 112 CHILDREN DURING A 1945 NEWSPAPER DELIVERY STRIKE.
 113 WC WCBS NEWSTIME: 3:43 (SOUNDER) POLITICS: HILLARY
 114 CLINTON MEETING WITH DEMOCRATIC
 115 SUPERDELEGATES.. HOPING THEY WILL GIVE HER A
 116 FRESH LOOK AFTER HER SOLID WIN IN WEST VIRGINIA.
 117 SHE SAYS HER STRONG SHOWING AMONG BLUE-COLLAR,
 118 LESS-WELL-EDUCATED VOTERS WOULD GIVE HER A
 119 SWING-STATE EDGE OVER JOHN MCCAIN.
 120 SS MIXTURE OF CLOUDS AND SUN, 71 DEGREES IN MID-
 121 TOWN, MORE CLOUDS ROLLING IN TONIGHT AND THEN
 122 TOMORROW BACK UP OVER 70! THE FIVE DAY FORECAST
 123 IN THREE MINUTES.
 124 [PROMO: ADD 880 ON YOUR AM DIAL AND LIVE ON YOUR
 125 COMPUTER AT WCBS880.COM! WHEN YOU NEED TO
 126 KNOW, WE GOT YOU COVERED!]
 127 SS GOOD AFTERNOON, I'M STEVE SCOTT!
 128 WC I'M WAYNE CABOT! A KEY PLAYER IN ELIOT SPITZER'S
 129 PROSTITUTION CASE CUTS A DEAL -- LEADING TO
 130 SPECULATION THE EX-GOVERNOR COULD BE NEXT TO
 131 FACE CHARGES. IRENE CORNELL IN THE COURTROOM..
 132 NEXT.
 133 WC ON WALL S- (XXX)
 134 SS WCBS NEWSTIME: 3:51!
 135 NEW YORK'S SEATBELT LAW DOES NOT APPLY TO
 136 CABBIES. BUT 44 PERCENT OF MALE CABBIES BUCKLE UP
 137 ANYWAY. THIS IS FROM A HUNTER COLLEGE STUDY IN
 138 WHICH STUDENTS () STOOD AT 56 INTERSECTIONS AND ()
 139 JUST OBSERVED. THEY FOUND THAT AMONG ALL CITY
 140 DRIVERS, () 15 PERCENT IGNORE THE SEAT BELT LAW.
 141 WC PROSECUTORS MAY BE LAYING THE GROUNDWORK FOR
 142 CHARGES AGAINST ELIOT SPITZER. WCBS REPORTER
 143 IRENE CORNELL SAYS KEY PLAYERS IN THE
 144 PROSTITUTION CASE ARE
 145 COPPING DEALS.. INCLUDING ONE TODAY.
 146 [CLIP... ENDS WITH WCBS880 NEWS]
 147 [SOUND BITE: RUSH]
 148 SS THE ORIGINAL DRUMMER FOR RUSH HAS DIED.
 149 THAT'S JOHN RUTSEY ON DRUMS ON THE 1974 SONG
 150 "WORKING MAN". HE LEFT THE GROUP DUE TO DIABETES
 151 AND WAS REPLACED BY DRUMMER NEIL PEART, WHO ()

152 TURNED THE GROUP TOWARD A MORE PROGRESSIVE
153 SOUND. RUTSEY DIED THIS WEEK OF A HEART ATTACK.
154 HE WAS 55.

TRANSCRIPT #14: WCBS NEWS (May 14th, 3:30-3:53) Steve Scott (SS),
Wayne Cabot (WC), SV (Station Voice)

1 SV LIVE FROM STUDIO 8A AT THE CBS BROADCAST CENTER
2 IN NEW YORK CITY – WE ARE NEWS RADIO!
3 SS CLOUDY SKIES, LIGHT RAIN, 52 DEGREES IN MIDTOWN!
4 CRAIG ALLEN () SAYS ERR A MIX OF CLOUDS AND ER
5 SUNSHINE TOMORROW UP AROUND 70 AND THEN A
6 CHANCE OF AN AFTERNOON SHOWER ON SUNDAY WITH A
7 HIGH IN THE MID-SIXTIES!
8 WCBS NEWSTIME: 4:04 – WE’RE SPONSORED BY (XXX)
9 WC CRIMINAL CHARGES FACE A LONG ISLAND DAD ACCUSED
10 OF DRAG RACING () WITH HIS 2-YEAR-OLD IN THE BACK.
11 THIS HAPPENED IN ELMONT TWO WEEKS AGO. NASSAU
12 COUNTY POLICE SERGEANT RICHARD LARSON SAYS
13 BOTH THE CARS WERE DOING OVER 70 IN A 30 ZONE...
14 ONE OF THE CARS CRASHED INTO A TREE. () THE
15 DRIVER DIED.
16 [CLIP]
17 SO WHEN THE ONE CAR WRECKED... THE POLICE SAY
18 JOSE DESILVA STOPPED....HE GOT OUT, HE CHECKED THE
19 WRECK.... JUMPED BACK IN HIS CAR AND TOOK OFF. HE’S
20 FACING RECKLESS ENDANGERMENT AND LEAVING THE
21 SCENE OF AN ACCIDENT CHARGE.
22 SS WBCS NEWSTIME: 4:05! A NEW TWIST ON CAR THEFT! ()
23 THIEVES ON LONG ISLAND AREN’T () TAKING THE WHOLE
24 CAR -- JUST () ONE PARTICULAR PART!
25 [CLIP... ENDS WITH “IN NASSAU COUNTY, LONG ISLAND,
26 SOPHIA (XXX) WCBS 880 NEWS]
27 WC WCBS NEWSTIME: 4:06! AN ARREST....IN THE STABBING
28 DEATH OF A WOMAN WHOSE BODY WAS FOUND IN AN S-U-
29 V IN LOWER EAST SIDE IN A PARKING GARAGE –
30 HAPPENED THIS WEEK -- 42-YEAR-OLD WILLIAM DAVILA
31 SURRENDERED TO POLICE....IN THE MURDER OF HIS
32 WIFE...LEONIDA... SHE HAD BEEN STABBED SEVERAL
33 TIMES...OFFICIALS SAY THE COUPLE HAS A LONG
34 HISTORY OF DOMESTIC () VIOLENCE PROBLEMS.
35 CONNECTICUT’S ATTORNEY GENERAL IS () NOW
36 LAUNCHING A NEW LOOK INTO THE SAFETY OF ARTIFICIAL
37 PLAYING FIELDS AROUND THE STATE...
38 [CLIP... ENDS WITH “FRAN SCHNEIDER, WCBS 880 NEWS)
39 WC WCBS NEWSTIME: 4:07!
40 [SPOTS, TRAFFIC WEATHER]
41 SS WBCS NEWSTIME: 4:11! WE’RE SPONSORED BY
42 DANFORDS!
43 [SOUNDBITE: WCBS 411! WHAT STORY, PLEASE?]
44 WC MANY DEVELOPMENTS HAVING TO DO WITH CRUDE OIL

45 TODAY....
 46 PRESIDENT BUSH IS BEING DENIED HIS REQUEST TO THE
 47 SAUDIS TO START PUMPING MORE SAUDI OIL () IN AN
 48 EFFORT TO BRING DOWN PRICES...
 49 SS OIL ANALYST PHIL FLYNN...WITH ALARON TRADING...SAYS
 50 SAUDI ARABIAN OIL IS *NOT* THE OIL THAT'S RACING THE
 51 RECORD HIGH!
 52 [CLIP ... ENDS WITH "WHY SHOULD THEY PUMP MORE?"]
 53 SS INSTEAD HE SAYS IT'S A HEAVIER TYPE OF CRUDE OIL
 54 THAT'S TOUGHER TO REFINE....
 55 WC THE OIL MARKET IS ALSO GOING TO SEE AN EXTRA 70-
 56 THOUSAND BARRELS ON THE MARKET EVERY DAY!
 57 STARTING IN JULY! THAT'S WHEN THE ENERGY
 58 DEPARTMENT IS GOING TO START SHUTTING DOWN
 59 SHIPMENTS TO THE TRUSTEG- STRATEGIC () PETROLEUM
 60 () RESERVE. THE IDEA HERE IS TO (UNINTELL) MORE OF
 61 SS OUR OIL.
 62 AND THAT'S THE 4-1-1! IT'S THE STORY YOU ASKED TO
 63 HEAR MORE ABOUT AT WCBS-880-DOT-
 64 WC COM....SPONSORED BY LONDON JEWELERS.
 65 WCBS NEWSTIME: 4:12! WORLD CLASS SPRINTER TIM
 66 MONTGOMERY....IS HEADING TO PRISON! THE OLYMPIC
 67 GOLD MEDALIST HAS BEEN SENTENCED IN WHITE PLAINS
 68 TO ALMOST FOUR YEARS BEHIND BARS FOR () A FAKE ()
 69 CHECK SCHEME... HE PLEADED GUILTY LAST YEAR IN
 70 CONNECTION WITH DEPOSITING ABOUT 2 MILLION
 71 DOLLARS IN BOGUS CHECKS. HE'S ALSO FACING DRUG-
 72 SS DEALING CHARGES IN VIRGINIA!
 73 APPLAUSE TODAY....FOR SOME OF NEW YORK'S FINEST IN
 74 A DRUG BUST IN A QUEENS HOUSING PROJECT.... THAT
 75 STORY...FROM WCBS REPORTER RICH LAMB...
 76 [CLIP: ENDS WITH "AT POLICE HEADQUARTERS, RICH
 77 WC LAMB, WCBS 880 NEWS"]
 78 WCBS NEWSTIME: 4:14!
 79 WC [COMMERCIAL BREAK]
 80 RIGHT NOW, IT'S 52 DEGREES, IT'S DRIZZLING, AND THAT'S
 81 GONNA BE THE WAY THE WEEKEND'S GONNA BE: ON AND
 82 OFF () SHOWERS, BUT ERR MOSTLY OFF! THAT'S THE
 83 GOOD NEWS! 5 DAY FORECAST IN 3 MINUTES!
 84 [PROMO: ADD 880 ON YOUR AM DIAL AND LIVE ON YOUR
 85 COMPUTER AT WCBS880.COM! WHEN YOU NEED TO
 86 WC KNOW, WE'VE GOT YOU COVERED!]
 87 SS I'M WAYNE CABOT!
 88 AND I'M STEVE SCOTT! COMING UP ON WCBS: WE'LL TELL
 89 YOU WHICH TV TALK SHOW HOST IS GETTING READY TO
 90 GET MARRIED IN CALIFORNIA...NOW THAT THE SAME-SEX
 91 MARRIAGE BAN THERE HAS BEEN TOSSED OUT...
 92 HERE'S HOW WALL STREET ERR FINISHED THE WEEK: THE
 93 DOW IS UP, BEG YOUR PARDON, DOW IS DOWN () FIVE
 94 POINTS! SAP WAS UP 1, NASDAQ WAS DOWN FOUR...
 95 WC [UNINTELL]

96 SS [COMMERCIAL BREAK]
 97 WCBS NEWSTIME: 4:23!
 98 NOW THAT CALIFORNIA'S HIGH COURT HAS OVERTURNED
 99 THAT STATE'S SAME SEX MARRIAGE BAN A TV TALK SHOW
 100 HOST WANTS TO GET MARRIED. ELLEN DEGENERES AND
 101 LONG-TIME GIRLFRIEND PORTIA DE ROSSI () TOOK A
 102 MINUTE DURING
 103 THE TAPING OF THE ELLEN DEGENERES SHOW ON ()
 104 WC THURSDAY TO ANNOUNCE THAT THEY WILL BE GETTING ()
 105 MARRIED.
 106 A MOTION TO DISMISS THE INDICTMENT AGAINST A
 107 WOMAN () ACCUSED OF RUNNING SEVERAL MANHATTAN
 108 BROTHELS HAS BEEN DENIED! WCBS REPORTER IRENE
 109 SS CORNELL HAS THE UPDATE!
 110 [CLIP]
 111 BEEF THAT MAY BE CONTAMINATED WITH E. COLI IS NOW
 112 BEING PULLED OFF () THEEE () SHELVES OF MILITARY
 113 BASES AROUND THE COUNTRY -- INCLUDING TWO IN NEW
 114 JERSEY! THE DEFENSE DEPARTMENT HAS SENT OUT A
 115 RECALL () ON LEAN GROUND BEEF () SOLD AT FORT
 116 MONMOUTH AND AT LAKEHURST NAVY BASE. ANYONE
 117 WC WHO () BOUGHT THE BEFF IS BEING TOLD TO RETURN IT
 118 FOR A REFUND...OR SIMPLY THROW IT AWAY.
 119 A BROOKLYN BODEGA OWNER HAS NOW BEEN INDICTED
 120 ON CHARGES THAT HE ATTACKED A TEENAGER WITH A
 121 HAMMER LAST MONTH... SALAH AHMAD'S LAWYER SAYS
 122 THE SURVEILLANCE VIDEO SHOWS THE TEENAGER
 123 SS HITTING AHMAD () BEFORE HE HIT BACK WITH A
 124 HAMMER...AND IS CALLING IT CASE OF SELF-DEFENSE.
 125 AUCTIONS FOR AIRLINE SLOTS AT J-F-K AND NEWARK
 126 AIRPORTS HAVE BEEN ANNOUNCED BY THE DEPARTMENT
 127 OF TRANSPORTATION...LAST MONTH THE D-O-T IMPOSED ()
 128) SIMILAR AUCTIONS AT LAGUARDIA THAT WILL REQUIRE
 129 WC CARRIERS TO AUCTION OFF SOME OF THEIR EXISTING
 130 SLOTS....AND MAYBE RETIRE OTHERS.
 131 ERM... HOPE THE TWO ERR () EASE UP ON AIRP-PORT
 132 DELAYS. NO SUCH LUCK TODAY, HERE'S (XXX)

TRANSCRIPT #15: Interviewee: JESSE CHANIN, WCKR News Director

- 1 Me First of all, for your news broadcasts, where do you take your
2 information from? Is there an agency or...?
- 3 JC We use a bunch of different news sources in the city. Especially
4 papers, like New York Times, Gotham Gazette is a big one.
5 There's just a bunch of daily papers in New York that we use as
6 well as press releases that we get sent especially from activist
7 groups or things like that that wouldn't be covered in the daily
8 papers.
- 9 Me And do you also have access to ... like Associated Press ---
10 agency messages?
- 11 JC We don't get them, I mean, in so far as you can look up what the
12 AP writes on the internet... we do that...
- 13 Me And ... when you get , like, newspaper articles or stuff like that, in
14 which way do you have to adapt the texts you read in order to suit
15 the news program?
- 16 JC Erm, I mean, we- we practice a lot of interview based news, so we
17 always try, we don't try just use the information and restate but we
18 really focus on an angle that's not been covered, erm, because
19 we do have... you know, we have an hour and a half of
20 programming a week that's news, so. Erm. So in that way we kind
21 of change the whole format in that it is interview based and not
22 just straight reading of the news. But as far as changing the
23 information, we erm, tend to reorganize it in a way that fits for
24 radio, more than, I don't know, picking out specific information.
- 25 Me What do you mean by erm, making it suitable for radio? What
26 exactly?
- 27 JC Well, I think there are certain ways you have to write for radio that
28 y- don't work when you're writing for print, like just using short
29 sentences, you know, not stating really long numbers. Things like
30 that that would make it hard for someone to listen to and hear...
31 so just changing in that sense, to make it coherent.
- 32 Me In which ways does your news program differ from others, erm,
33 we have, we have already covered that partly, you said that you're
34 doing interview-based news, but, like, style-wise, or even content-
35 wise.
- 36 JC Yeah, I mean, because, we, we have so little programming every
37 week comparatively, we feel like, well we're not the primary
38 source that people are going to for news... so to provide an
39 alternative view and provide stories that are not being covered
40 whether that means like covering things like I said, activist events
41 that just don't get covered or covering things that are being
42 covered in the mainstream media from a different perspective.
43 And because we are the university we have a lot of access to
44 professors and a more academic take on things as well. So
45 there's that going on, and we also have a youth program that's run
46 entirely by highschool kids erm from Harlem and Washington
47 Heights, and so that's something a lot of other stations --- and that
48 take on the news and what's going on in society is something kind
49 of unique that we have.

50 Me Speaking of of content, are there any topics that are not to be
51 included in your news?

52 JC Erm... (XX) I don't think I've ever told a reporter they couldn't
53 cover something. I think there's definitely certain things that we
54 tend to cover more. Just because they are issues that we happen
55 to be more interested in or that relate to the university in some
56 way. But I mean there's there's really very little censorship or...
57 (xxx)

58 Me But there's nothing... I mean wouldn't talk about, let's say..
59 Madonna's adoption or stuff like that... it's ju- it's more, as you
60 said, an academic (right) point of view

61 JC I mean, it's much more like that but it's also like we have, people
62 have come in who are really interested in doing not so much like
63 about stuff like Madonna's adoption, I mean, we have an arts
64 department here, too, so we- there's kind of a divide there, but
65 erm, stuff like, err.. we had a girl do a st- show on children and
66 why people choose to (xxx.) ... not really newsy, but it's also not
67 like entertainment or... you know, so we cover that sort of stuff.

68 Me When you present like a given topic, err... do you have to draw
69 upon a lot of previous knowledge that you think the listener might
70 have or do you do a lot of explaining yourself?

71 JC I think on the whole we do a lot of explaining... (xx) which partly I
72 think is because a lot of our reporters are not from New York, so
73 when covering New York news, it's like, it's totally new to them,
74 too. So there's a lot of ... 'how does the New York system work?'
75 you know. So there's a lot of that, I think. Erm. Yeah and just
76 because our listening audience is very (...) wide and diverse, we
77 kind of wanna establish like the common facts or assumptions that
78 we are operating under.

79 Me This is... mm... a tough, not tough, but a tricky question, and if
80 you don't wanna answer it, it's ok... but is there... some kind of...
81 an agenda, like, a political agenda or a socio-cultural agenda
82 behind the news you're writing and presenting...

83 JC I think whenever you do reporting, there's... it's political, you
84 know, it's inherently political. Erm, and I think it depends on our
85 individual reporters. I'm news director, but it's not like I would
86 never tell a reporter, you have to cover the story in this way, or
87 even you have to cover this specific story. I think that when I do..
88 when I report myself, I tend to choose things that are... I consider
89 like issues of advocacy or activism cause I think that's what's
90 important and what's not getting reported on and that the media
91 kind of, don't know, has the responsibility to report on that and get
92 that information out there. So I think to that extent you could be
93 said to have agenda, but I don't know, I think that by having, like,
94 a diverse group of reporters in the department, we avoid having
95 like, one hegemonic voice that dominates.

96 Me Even though news presenters or anchors are requested or
97 required to be neutral most of the time.. have you found ways to
98 include yourself... you're opinion when you're presenting, if so,
99 how do you do that? Is it, like, reflected by the language you're
100 using, by err emphasis, or... pff, you know, err or certain adjectives

101 attributed to persons, situations, assembling of different news
102 messages, stuff like that?

103 JC I think that the... I mean the reporter or the anchor is always
104 involved in whatever that he or she is reporting on. Erm, so I
105 mean even trying to take yourself out of that is, kind of, I think
106 impossible. But... I mean, (XXX) some reporters that even if
107 they're interviewing, like, I think that I do that in the sense of who I
108 choose to interview, because I generally choose to interview
109 people who I agree with or think that their voice needs to be
110 heard or something of that sort. Erm. But we always tell our
111 reporters that even if you interview someone you agree with or
112 that you think is saying something really important, like, you need
113 to ask them challenging questions and you need to you know
114 even play devil's advocate and sort of really challenge them to
115 defend their position, because otherwise, first of all, it's gonna be
116 a terrible interview if they say.. yeah, yeah, you know, that's so
117 true! Erm, and second of all, it's not gonna even accomplish
118 whatever your goal is in airing it, because people are gonna hear
119 it and be like, you know, this is crap... err... (xxx) this person's not
120 even being challenged, whereas, if they're forced to back up their
121 points and really think about --- think through their arguments,
122 then they'll, they'll come across as much more believable, so I
123 don't know. It's kind of a, kind of a fine line, but ...

124 Me Erm, how would you describe the language style of the news you
125 write and present...

126 JC The language style? Erm.. I mean I guess it's pretty basic.. for
127 radio, we kind of do NPR style... like morning edition features, in
128 the sense that you say the facts... I mean, I don't, I guess I don't
129 totally know what you mean? What do you mean by language
130 style?

131 Me Like, is it, very formal? Is it... do you... erm... err... how do I say
132 that? Do you erm... try to talk as if you were telling a friend about
133 something... or is it very, you know,, formal as I said?

134 JC Right. Erm. I guess I think it's a mix. I think that we try to have a
135 certain degree of formality and respect for whoever we are
136 interviewing, but at the same time, we try to make it interesting
137 and, sort of, I think that the most interesting radio comes when
138 you hear people telling stories, and so in order to do that they
139 have to be very comfortable, with what they're saying and with
140 you being there and so it depends also on the kind of stories
141 you're doing obviously. You know, if you're interviewing a
142 congressperson it's very different than if you're interviewing
143 people on the street about whether they wanna have children...
144 so, depends.

145 Me Erm, you were just telling me a little bit about your listeners. Could
146 you describe the listeners you have in mind, when preparing stuff
147 for the radio shows, like, how old are they? I mean, they're... they
148 are students, I guess, or a lot of them are.

149 JC I mean, actually, our listening population is majority non-students.
150 Yeah, We, I mean, a lot of students don't even know we exist, it's
151 kind of a strange relationship with the university here. Erm. We,

152 we're basically a New York radio station, we broadcast from 4
 153 Times Square to the whole Tristate area, erm, and we do primarily
 154 jazz and classical music which is partly why we're kind of isolated
 155 from er.. the... student party. Er.. so I don't know, we don't
 156 subscribe to the ratings, so we don't totally know the
 157 demographics of our listener base, erm, people have suggested
 158 that it's probably very similar to NPR, which I guess is, middle
 159 class pe- in general. Erm, but ... I don't really imagine too much of
 160 the listeners, and I think it's very different for each show, like I
 161 think that it's very different when we have, you know, 2 kids on
 162 talking about hip hop on Monday night, whereas someone
 163 interviewing a politician on Thursday, you know, so I think it really
 164 depends.

165 Me Ok, erm, so you don't, like, because, very often, I mean that's
 166 what I, because I did news presenting as well and I was told..
 167 when you write or set up the news you're you're gonna broadcast,
 168 erm, adapt the language you're using to what you think your ..
 169 your listener is like... or talks like... you know

170 JC Hmhm... err. Right, I mean in that sense, i think that we ... our
 171 target audience would be, like, college-educated middle class
 172 folks, I mean that's generally the language we use, but then again
 173 a third of our programming is by high school kids, and that's totally
 174 different, I think that that language is... entirely... the demographic
 175 that uses the language that they use is totally different, so...

176 Me Ok. Erm, next question... just a question before we move on. You
 177 said you have, you have interview-based news, but do you also
 178 have, like, real news messages... where you just (like...) put
 179 together some... like an anchor would present erm...

180 JC Like without any interview, like just summarizing news

181 Me Just, yeah.

182 JC We have a training segment called news focus xxx? every day.
 183 Erm, and because of the time constraints, the reporters often can't
 184 get interviews and they try to and in that case we, they do
 185 occasionally, it's a 3 minute segment, and they do occasionally do
 186 it without an interview. But aside from that, not really. We have,
 187 some of our reporters or anchors, before they start their show will
 188 summarize important news stories of the day, erm, but again,
 189 we're figuring that people aren't coming to us for primary news, so
 190 we try to avoid doing that.

191 Me So, I don't know if you can actually answer that question, but is
 192 there, like, a structure of a typical news message, like, when
 193 somebody's summarizing the main news of the day. Is there
 194 anything that you tell people to do like, you have headline
 195 information 1, 2, and then background information or something
 196 like that, summary at the end...

197 JC Erm, I mean, honestly we don't do it that much, so it's not that big,
 198 but we do, have a writing for radio training which I have mentioned
 199 earlier and it's the same kind of thing like ok to make sure there's
 200 concise sentences, you need to start with the most relevant
 201 information and then ... you need to like always mention the ...
 202 person's n- you know whoever's name... and you know, set up

203 the quotes in a certain way and that sort of stuff, erm, so I mean
 204 just in basic wri- and even when do do interview-based stories,
 205 there's always like an introduction and err, you know w, again, like
 206 you mentioned, background of the topic that kind of makes sure
 207 everyone's on the same page.

208 Me Are there any grammatical structures you're trying to avoid, err...
 209 like, very complex structures and stuff, if so, which ones?

210 JC Right. I mean, we always tell people that if you can make
 211 whatever you're saying into two sentences and it's one, make into
 212 two sentences, erm, don't separate the subject and the verb,
 213 because it's hard to listen to, don't use the passive voice, erm, so
 214 I guess, things like that. I mean, basically, we're not so strict about
 215 what grammar things you need to avoid, but it's like, ok, read it to
 216 me. Ok, wha- what's confusing about this? You need to change
 217 this so that someone who's just listening and can't go back and
 218 like reread what you wrote can get it on the first try. So, that's
 219 basically our guideline.

220 Me You've just mentioned the passive...like, why, what's so bad
 221 about passive voice? (laughs) Cause, I mean, I hear people using
 222 it, when they, like just talk to their friends...

223 JC Yeah, I think, I mean, honestly, I'm not huge anti-passive voice.
 224 But I think often people use the passive voice when they are being
 225 too lazy to look up the actual information. You know, like, so they
 226 don't actually know who's doing the action.
 227 And so I think it's often like a lazy way to get around that and it
 228 can be confusing, because people are like, wait, who did that?
 229 You know and then they, they kind of lose their train of thought
 230 and and following the story, so I think that's the danger with it.
 231 Erm. And also, it's j- it's kind of a laziness in writing, I think.
 232 (phone rings)

233 Me You want to get this?

234 JC Err. The Dj should. Yeah, Dj got it.

235 Me Ok. Erm. Any types of words you're choosing not to use.

236 JC No, we tell people, if you can ever substitute a simpler word for a
 237 giant one that you're using, do that. Erm. And we also tell people,
 238 write the way you talk, like we always – we get these kids in here,
 239 who are, you know, going to Columbia, right, so they know how to
 240 write really verbose essays --- you don't write radio like that, and
 241 as much as you tell them 'write the way you talk', it's still like,
 242 'however', they still – and you're like: 'when have you said
 243 'however' in normal conversation?' right? Well never! So, it's it's,
 244 we really like try to emphasize people need to, you know, no-one,
 245 look, you just get lost in it, you get lost in the words, if you use
 246 huge things like that, so...

247 Me Giant words?

248 JC Yeah, well, you kn-, it's like.. oops, (xxxx) there you go! Erm, I
 249 don't know, I mean, people write these essays, that are like
 250 "consequentially, the City Government, you know, won't ..." and
 251 you're just like... "Consequentially?", like, you know, any- y-
 252 anything is better than that, you know, so, I think that when people
 253 use giants words like that, it's very difficult to follow what they're

254 saying, erm, especially if you're not, I mean the thing with radio is
 255 you can't go back and check!
 256 Like you know, it's not like reading an essay. Erm. So we really
 257 stress that people need to you know make it simple. So that
 258 people can understand it.

259 Me Why do you think they use 'giant words' ? just because they're
 260 used to it?

261 JC I mean I think it's how that's how people are trained. I mean a lot
 262 of kids we- come in here and they've never, I mean, they've never
 263 done radio before... erm, pretty much none of them have. A lot
 264 have written for their student newspapers, all of them have written
 265 endless essays, right? And they're going to Columbia, which is
 266 like, y- you know, so... I don't know, I guess tha- they're used to it
 267 and always rewarded for doing that, you know, like you're
 268 intelligent, like, that's such a, you know, what an SAT word! Erm,
 269 whereas, in radio it's just not useful. But I mean kids get that
 270 pretty quickly, I think.

271 Me Erm, what are the most important important features of language
 272 you're using in order to attract-, to attract your listeners' interest?

273 JC Features of language, erm, I mean I guess a lot – I don't know if
 274 this is a feature of language, but I think a lot has to do with
 275 intonation, and how you're saying what you're saying, and making
 276 sure that you're varying your voice structure and sounding excited
 277 about what you're saying and not sounding like you're just reading
 278 the news. Erm, so a lot has to do with that. I think that also having
 279 short sentences makes it more immediate and kind of more
 280 exciting, erm, not using the passive voice, I mean all these things
 281 kind of make it more immediate and like it's going, it's like, how,
 282 in, when you do attribution, to say, you do it on the present tense,
 283 you know, cause it just makes it more, I don't know, interesting, I
 284 guess and applicable, for listeners.

285 Me Uhm-hm. Erm. Err... is there, like, you have, you have, you also
 286 have DJs presenting music and stuff.

287 JC Hmhm

288 Me Could you.. mak-, like erm, identify hmmm... a difference in in in
 289 the way the DJ talks and the news people talk...

290 JC Yeah, erm, I think that we're really a strange case in this, in this
 291 way, because, erm, the music department, because it's
 292 associated with Columbia, for whatever reason, are just hugely
 293 academic. Like, if you listen to the guy who's on air now, Phil
 294 Shap, I mean, he's, he's like on of our oldest DJs, he's won all
 295 these Grammys, erm, he's crazy, he ru- like runs jazz at Lincoln
 296 Center and erm, and so that's basically, there's... they're doing
 297 lectures on the air,
 298 You know like they, it's really interesting, erm, so tha- I think they
 299 actually tend to use language that's more complex and err, more
 300 academic than than what we use, which I think it's totally different
 301 at most other radio stations, so (laughs)

302 Me Very interesting! Cause normally it's, like, the radio djs who get all
 303 crazy and it's the news presenters who try to be err, more serious!

304 JC Yeah and I think, I mean I think it's changed over time. I'm doing

305 this big project, where I'm going through a bunch of tapes that we
 306 have from 68, and you'll have the news broadcasters, you know,
 307 being really official, and then you'll get to the radio djs, and they're
 308 just kind of, like, definitely like more laid-back, more, erm, I don't
 309 know, less into sounding like professionals, but erm, you know,
 310 the the h- the way the music departments are structured now... is
 311 very academic, and about bringing something to the listeners that
 312 they would'nt get just by listening to the music. Erm, as opposed
 313 to like, if you listen to, hot 97 or whatever, and the radio DJ's
 314 goal's to entertain and be funny, and (uhmhm) you know, so very
 315 different.
 316 Me Ok, erm, you just told be about you know intonation, and, erm, so
 317 you ...mm, which ways – do you do presenting err.. as well? You
 318 do interviews as well, (hmhm) right, yourself?
 319 Erm, How exactly would you describe like vocal features, like, how
 320 are you trying to say things? Does the tone change with the
 321 subject? In which ways?
 322 Or things like, (yeah!) emphasis or, ...
 323 JC Yeah! Erm, it's kind of interesting, cause we don't really have like
 324 a formal training thing on that, we just work with individual
 325 reporters and try to like encourage them to find a voice that works
 326 for them, erm, I mean the way that I do it, and the way that I tell
 327 everyone else to do it, who I train, is just kind of, be really really
 328 enthusiastic about whatever you're talking about and have your
 329 intonation reflect that, erm, and also you know, talk slowly, so that
 330 people can understand you, people always talk too fast when they
 331 come in, too, I talk really fast, naturally, so this is not at all my
 332 radio voice, (laughs) I talk much slower, erm, but, you know, just
 333 slow down, like, yeah, try to have a sort of rhythm to what you're
 334 saying, you know, I think that makes it interesting, too. So...

TRANSCRIPT #16: WKCR Newscast 1

(Note: WKCR presents interview-based news. Since this paper focuses on the language of news hosts/anchors, the transcripts do not feature the interviewees' statements.)

1 Last week US helicopter gunships attacked targets in Somalia. The
2 attacks were aimed at Al Qaeda's cells outside of the capital
3 Mogadishu, according to US officials. This was the first offensive in
4 Somalia since 18 American soldiers were killed there in 1993.
5 Mustafa Medani is an assistant professor of political science and
6 Islamic studies at McGill University as well as a contributing editor
7 with the Middle East report. I interviewed him last Thursday and
8 asked first about the suddenness of the strikes and their rationale.
9 And so is this a legitimate concern on the part of the US that there
10 are Al Qaeda terrorists... err... in Somalia?
11 And so were there efforts to negotiate with the government of
12 Somalia before these strikes occurred?
13 And... and... is the sentiment that that was a genuine offer?
14 And so were they not supported just because of perceived
15 connections to other Islamic fundamentalists that we're opposing?
16 Right.. and so have these err... recent strikes been backed by the
17 international community on the whole or is it mostly just the US and
18 Ethiopia?
19 And are the strikes expected to continue? Is this a long-term thing?
20 So then this could very well be a long-term err... operation going on
21 in Somalia.
22 That was Mustafa Medani, an assistant professor of political science
23 and Islamic studies at McGill University.
24 We turn now to another big topic in US international affairs:
25 President Bush's announcement that the US will send an additional
26 20,000 troops to Iraq. This announcement comes as calls to
27 withdraw all US troops seem to have increased nationwide.
28 Linda Schade is the executive director of Voters For Peace. In an
29 interview last Thursday I asked her to explain her organization's
30 response to President Bush's latest Iraq plan.
31 Yeah, and as the political strategy I mean ... some people have
32 claimed that this is some sort of ploy to get the new Democratic
33 congress to blame for the war in Iraq somehow? I mean what do you
34 see as the political motives of this move?
35 And so does Voters For Peace advocate withdrawing all the troops
36 from Iraq?
37 So how do you respond to claims that the only thing that's really
38 stopping a widespread civil war in Iraq is these troops erm... acting
39 somewhat as peace keepers or attempting to do that.
40 Ok, and another common objection made sort of on the.. the liberal
41 side of the argument, even among people who think that going into
42 Iraq was a bad idea in the first place an- and all of that is that it's
43 just... irresponsible to go in... you know... err... destroy err... a
44 significant amount of the infrastructure, destroy the government and
45 then leave. I mea- do you erm... see that as a problem or do you
46 think that err.. Iraq is in a place now where it can go ahead without
47 any US support?

48 Right and so lastly, what is erm Voters For Peace doing to help, err,
49 advocate the removal of the troops and what can listeners do if they
50 want to erm work for that campaign or or help that cause?
51 That was Linda Schade of Voters For Peace. Again, their website is
52 www.votersforpeace.us.
53 Turning to a more local issue, the New York Blood Center has
54 announced that there is a critical shortage of blood, especially RH
55 negative blood in the New York Metropolitan area. This could be
56 catastrophic for local hospitals.
57 Last Thursday I interviewed Robert Jones, the president and CEO of
58 the New York Blood Center. I asked him first how seriously we
59 should take the current blood shortage.
60 So are typically the holidays erm a time when shortages occur?
61 Right and so what concretely will this shortage mean for hospitals
62 err in the Metropolitan area?
63 So does this mean that that surgeries aren't able to take place or
64 anything like that?
65 And so what blood types are in the highest demand? It's RH
66 negative like you said?
67 And one one – q- question I had ... people have criticized... I don't
68 think it's a New York Blood Center policy, I think it's a federal
69 policy... but the ban on on allowing gay men to donate? and is that
70 affecting erm the donations that you get an- and what's going on
71 with that?
72 Ok and lastly, where can people go to get more information or find a
73 donation site close to them?
74 That was Robert Jones, president and CEO of the New York Blood
75 Center.
76 Again, their website is www.nybloodcenter.org.
77 And that's all the time we have for tonight's show. Thanks to all our
78 guests and all our listeners. For more from the WKCR news
79 department, tune in every Monday, Tuesday and Thursday from 9 to
80 9:30 pm. To send us any comments or questions about this
81 broadcast or any of our broadcasts, email us at news@wkcr.org. I've
82 been your host, Jesse Chanin. Stay tuned for Arts and Answers up
83 next.

TRANSCRIPT #17: WKCR newscast 2

1 Good evening and welcome to Late City Edition here on WKCR 89.9
2 FM New York. I'm your host Jesse Chanin and it's a little after 9 pm.
3 Ahead on tonight's show we'll hear an update on Columbia
4 University's Manhattanville expansion from the Coalition to Preserve
5 Community, information on felon disenfranchisement from the
6 Brennan Center and an interview with an attorney from the Natural...
7 National Resources Defense Council about global warming and
8 what can be done to stop it. Stay tuned.
9 This Saturday, New York City experienced a 72 degree day in the
10 middle of January. This, combined with our mild as of yet snowless
11 winter has led many to recently think yet again about global
12 warming. Luis Martinez is a staff attorney with the Natural
13 Ressource... Na—sorry, he's a staff attorney with the Natural
14 Ressources Defense Council and the Energy Program. I asked him
15 to what extent this strange weather can be attributed to global
16 warming and what other signs we may be seeing of that
17 phenomenon.
18 Ok – and so what are some common misconceptions that you think
19 people have about global warming?
20 Mhm – and so why should global warming concern us?
21 And so to what extent is all --- are all these things already going on?
22 (xxx) On a global scale, what – what role does the US play?
23 because we we contribute disproportionate amount of the pollution
24 and gasses right?... that are --- are creating this?
25 So what is the US government doing or what could they be doing to
26 help cut down on that?
27 And so if the US as a whole were to adhere erm to the K- Kyoto
28 treaty erm... would that significantly cut down on the emissions that
29 that we're currently releasing?
30 Ok and so lastly, what can individuals do erm to help err... stop you
31 know the pollution that they themselves are creating?
32 That was Luis Martinez of the Natural Resources Defence Council.
33 We turn now to Columbia's planned expansion into Manhattanville.
34 Columbia University is currently planning to build an auxiliary
35 campus in 18 acres of West Harlem from 125th street to 134th street.
36 They say this area is mostly abandoned warehouses, but local
37 residents object and have formed the Coalition to Preserve
38 Community. They've produced their own alternative plan for
39 Columbia's expansion that would take the community into account.
40 It's called the 197A-Plan. Tom Demott is a member of the steering
41 committee of the Coalition to Preserve Community. I asked him first
42 to describe the main community concerns with how Columbia is
43 currently carrying out their plan.
44 Right and going back to the first point about eminent domain, will
45 Columbia be able to expand at all without evicting those primary
46 residents and small businesses that you mentioned or is there a way
47 within the 197A-Plan that those people could stay where they
48 currently live?
49 Right and so – aside from eminent domain, what are the main

50 differences between 197 A-Plan and the university's current plan?
 51 Uh-huh. And Columbia has – has recently said that in response to
 52 community concerns they're going to err have more varied building
 53 heights in the – in the neighbourhood and I'm wondering err... how
 54 much do you think Columbia has responded to the community
 55 concerns and has taken those into account?
 56 So how have you been advocating the 197A-Plan? Have you
 57 brought it to the erm city government or anything like that?
 58 Ok, so err... at what point will you know ... whether I mean, can the
 59 city government force Columbia to abide by the 197 A-Plan?
 60 Right and so Columbia recently has been erm doing a huge ad
 61 campaign for the Manhattanville expansion and I'm wondering at
 62 what point are we at now? Are they starting? At what point is the
 63 erm Coalition to Preserve Community? What should we be looking
 64 for in the new year as far as developments?
 65 That was Tom Demott of the Coalition to Preserve Community. For
 66 more information on their work you can visit stopcolumbia.org.
 67 Another issue facing some New Yorkers is felon
 68 disenfranchisement. Erica Wood is counsel at the Brennan Center
 69 for Justice at the New York University School of Law. I asked her
 70 how laws regarding felon disenfranchisement in New York State
 71 differ from, err..., other states in the Nation.
 72 Ok and so what's the history of felon disenfranchisement? Has these
 73 always been going in the US? Or is it a sort of recent development?
 74 Ok and what repercussions does felon disenfranchisement seem to
 75 have?
 76 In the sense of who who does it most affect an- and why is this a
 77 problem?
 78 And so is this an issue of... of felon disenfranchisement or of like a
 79 gr—great need for prison reform?
 80 And are there currently movements either in New York State or or in
 81 the nation err to restore the vote to convicted felons?
 82 That was Erica Wood from the Brennan Center for Justice. For more
 83 information on felon disenfranchisement visit their website at
 84 Brennan – B R E N N A N Center.org.
 85 And that's all the time we have for tonight's show. I wanna thank
 86 everyone who was interviewed as well as all our listeners and you
 87 can tune in every Monday, Tuesday and Thursday at 9 pm to hear
 88 more from the news department. Right now, stay tuned for Arts and
 89 Answers up next.

TRANSCRIPT #18: WKCR newscast 3

1 Good evening and welcome to Late City Edition here on WKCR 89.9
2 FM New York. I'm your host Jesse Chanin and it is approximately
3 9:02 pm.
4 Tonight's show presents various points of view on open source
5 software or what's being called the open source movement. The
6 prevalence of such software has been increasing lately or at least
7 increasing in visibility. The release of Open Office Version 2 last
8 week, a free open source alternative to Microsoft Office, which
9 retails for 400 to 500 dollars and the recent craze about Google
10 Mapping are only two examples of this growing phenomenon. Ahead
11 on the show, we'll hear from the founder of *Wikipedia*, a
12 representative from Mozilla, and the co-founder of Slashdot. But
13 first, what is open source software? Chris Preimesberger is an editor
14 and reporter for eweek.com and a former editor for Newswatch.
15 Right. And it seems like that the obvious conclusion would be ok,
16 well this is kind of anti-microsoft, anti-disclosed software, err anti-
17 even maybe capitalism in the sense that it's more communal, it's
18 more like everyone collaborating to create this err... resource.
19 Hm.. and people have talked about kind of the open source
20 movement which is err... becoming more popular at least in the
21 sense that more people are using erm... things like Google Mapping
22 or things like err... Mozilla... erm... and do you see it as a
23 movement?
24 As far as things... like...you mentioned Linux, that's something
25 that's really organized, erm, but I s- I still feel like, I mean, the
26 majority of people are using Windows or using OS 10 or are not
27 using an open source operating system... erm, and so, wha- what
28 do you see as the main hindrances to people erm just embracing
29 open source technology altogether?
30 Do you foresee in the near future more people switching to open
31 source software?
32 And do you see any drawbacks to open source software?
33 One of the most popular open source producers, as Preimeberger
34 [sic!] mentioned, is Mozilla. Their Firefox browser recently passed
35 the plateau of a hundred million downloads and their mail client
36 Thunderbird, also enjoys relative popularity. Mike Shaver is a
37 technology strategist for the Mozilla Corporation. He says part of the
38 reason they've been able to embrace open source technology so
39 thoroughly is due to the fact that though they are a corporation, they
40 only have one shareholder: a non-profit foundation devoted to the
41 public good. Of course, it wasn't always that way.
42 Yeah and what do you think about that how you went around
43 promoting it ... made it into something that could kind of cross over
44 into the popular realm?
45 So what appealed to you about the open source format? Why did
46 you decide to break off and .. and kind of... go away from closed
47 source software?
48 Shaver sees Mozilla, an open source technology, as inherently
49 connected to Wiki Software, popularized by the online encyclopedia

50 *Wikipedia*. In fact, Mozilla's own development site is mostly Wiki-
51 based.
52 Jimmy Wales, the founder of *Wikipedia* and president of the
53 Wikimedia Foundation sees similar parallels.
54 Yeah and do you see erm... more software moving in that direction?
55 Yeah and do you see the move toward open source software and
56 wiki software erm as politicized, as kind of (...) this collaborative,
57 almost anti-establishment venture?
58 And one of the main criticisms erm directed toward people who are
59 working with open source software as well as toward erm *Wikipedia*
60 has been the issue of like credibility and security and like if all these
61 people are contributing to this err can any of it really be trusted? and
62 how would you respond that that?
63 Right. I mean but as for as credibility goes with like the articles in
64 *Wikipedia*, I mean what would be your response to that? I mean, it
65 seems like a suddenly different situation, because (...) you can just
66 have random people editing it, right? an- and n- with (xxx)
67 Yeah and how do you see erm Wiki Software expanding in in future
68 years.
69 Yeah and do you think that more people who just now casually kind
70 of browse the Internet will start contributing an-an- and being part of
71 this collaboration?
72 Indeed, many people I spoke to stressed that this revolution in
73 thought, that is, the move to greater involvement and collaboration
74 transcends merely the Internet technology or IT community. Jeff
75 Bates is the vice-president of Editorial Operations for the Open
76 Source Technology Group or OSTG, as well as the co-founder of
77 Slashdot.org.
78 It's been written that the world of IT is moving from erm what was
79 the information age to maybe what is the participation age erm and
80 I'm wondering if you see that happening with open source
81 technology?
82 And how do you think erm the open source movement or open
83 source technology will change how people view the Internet or how
84 people use erm existing technology?
85 Yeah, and in in that same vein, erm do you think that there's an
86 ideology erm associated with or behind open source technology?
87 erm I guess just in the sense that it is free and it is open to everyone
88 whereas err things like Microsoft are not.
89 Right and do you think this sort of collaboration that's come out in
90 the production and development of open source software is also
91 translating into other realms of society maybe... obviously within the
92 business world who are using this technology. but even outside of
93 that?
94 Yeah and it seems like open source technology is becoming err
95 increasingly more popular, especially things like err the Mozilla
96 browser... erm and to a lesser extent maybe Linux erm what do you
97 see as the major hindrances to people just embracing open source
98 technology full out right now?
99 And whatever the case may be, there is clearly great innovation and
100 creativity occurring in the field of IT and according to Preimesberger

101 this atmosphere has influenced even typically closed source
102 developers.
103 And how does one obtain this open source software? It's available
104 for free to download off the Internet. A quick search for the program
105 you're interested in, for example, Firefox, Open Office or Linux
106 should lead to an appropriate downloading site.
107 That's all for Late City Edition tonight. I've been your host, Jesse
108 Chanin. Listen in on Tuesday and Thursday from 9 to 9:30 pm to
109 hear more news programming from WKCR. Thanks to all our guest
110 and to all our listeners and stay tuned for Film Focus up next.

TRANSCRIPT #19: WKCR newcast 4

1 Good evening and welcome to Late City Edition here on WKCR 89.9
2 FM New York. I'm your host Jesse Chanin and it is a little after 9 pm.
3 On tonight's show we have several interviews from peace activists
4 across New York State who will celebrate Memorial Day in unique
5 ways. But first we turn to a report recently released that discusses
6 the performance of native-born versus immigrant students in the
7 New York City public schools. Stay tuned.
8 Amy Ellen Schwartz is the director of the Institute for Education and
9 Social Policy at New York University. She recently authored a report
10 that compared immigrants in the 5th and 8th grades with native-born
11 students at the same schools. The results showed that native and
12 immigrant-born students in the 8th grade performed roughly at the
13 same level, while in the 5th grade immigrants actually outperformed
14 native-born students. I asked Schwartz if this was the result that she
15 had expected to get?
16 Well... what did you expect the results to be?
17 You d- did mention in the report though that certain... err immigrants
18 from certain countries did worse, like you mention Mexico,
19 Dominican Republic, China and Latin America versus countries like
20 Korea, Japan and the Philippines.
21 Yeah, so do you think the results of this study speak to erm flaws in
22 the New York City public school system? in the sense that kids
23 who've been in it longer seem to err not do as well, at least in the 5th
24 grade? In the sense that native-born New Yorkers who have been in
25 the public school system their whole lives are actually scoring lower
26 than people who have just entered it.
27 Erm... so, I don't know if you've err focused on this at all, but I'm
28 wondering if you imagine that this trend that immigrants are actually
29 doing erm about the same as native-born students is erm true
30 across the nation or something unique to New York City?
31 Ok an- and what do you hope will be the outcome of having done
32 this study an- and your results?
33 Yeah you did.. It was suggested at the end the report that it might be
34 best for the government to actually channel more resources toward
35 erm problems of of racial disparity rather than immigration.
36 That was Amy Ellen Schwartz, director of the Institute for Education
37 and Social Policy at NYU.

38 Today, of course, is Memorial Day and though many public
 39 memorials to veterans and deceased soldiers were held, others
 40 were less visible. Peace groups around the state held vigils and
 41 protests, both to honor veterans and to voice discontent with the
 42 current wars. Samuel Delgado is an organizer from the Young
 43 Communist League. His group participated in a demonstration at a
 44 Military Recruitment Center in downtown Brooklyn. I asked him the
 45 reason behind his group's involvement.
 46 Did you find it difficult to navigate the line between erm honoring
 47 veterans and erm protesting military recruitment and the
 48 continuation of these wars?
 49 And what was the reaction that you got to the protest?
 50 And lastly, do you have any plans erm for future protests or
 51 marches?
 52 That was Samuel Delgado of the Young Communist League.
 53 Another Memorial Day action in the city focused on a vigil to mourn
 54 the war dead. Activists held vigils at the intrepid War Museum every
 55 day from May 25th to tomorrow, May 30th. These included a large
 56 march on Saturday, the 27th.
 57 Thomas Good is an organizer with Students for Democratic Society,
 58 one of the main organizers of the event. I asked him why his group
 59 decided to participate in the vigils:
 60 So you really intended the vigil to be for active soldiers, not for err to
 61 like influence the government.
 62 Did you have soldiers erm t- talking to you or discussing the -their
 63 worries?
 64 Yeah an- and was the vigil well attended?
 65 Ok... and are you planning other actions in the future?
 66 Alright and lastly, did you find it, erm, difficult to convey to onlookers
 67 ermm that you weren't protesting actual soldiers, but were protesting
 68 the unjust war or do you think that was made very clear?
 69 That was Thomas Good of Students for Democratic Society. But not
 70 all of the anti-war action took place in New York City. On Saturday
 71 the 27th, activists in Highland Falls, New York, protested President
 72 Bush's appearance and commencement speech at West Point.
 73 Michael Sussman is director of the Orange County Democratic
 74 Alliance and was the lead organizer of the protest. He's also a civil
 75 rights lawyer. I asked him why his organization decided to protest
 76 Bush's speech.
 77 And did you work at all with erm the students in West Point?
 78 Ok and was the protest well-attended?
 79 And were there issues aside from the war in Iraq and Afghanistan
 80 that you were meaning to protest erm through your actions?
 81 Yeah. an- and did you find it was difficult to erm make clear that your
 82 protesting the President's presence there and not the actual
 83 graduates themselves?
 84 Ok and lastly, wha- what do you think would be the ideal outcome of
 85 having done this protest an- and got your opinions out there?
 86 That was Michael Sussmann of the Orange County Democratic
 87 Alliance.
 88 And that's all for tonight's show. I've been your host Jesse Chanin

89 and it's about 9:30 pm. Tune in every Monday, Tuesday and
90 Thursday from 9 to 9:30 to hear more from the WKCR News
91 department and feel free to email us any questions or comments at
92 news@wkcr.org. Now stay tuned for Art Attack up next.

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