



(Or ... finding your way in the sometimes baffling world of NPR!)

NPR® depends on freelancers and member station reporters to help meet the huge demand for news each day. We welcome your contributions. We set our standards high and are here to help reporters reach and exceed those standards. Like everyone in public radio, the editors are often stretched thin – and have to budget time carefully. So we have put together the following guidelines to help make the process as smooth and efficient as possible for everyone.

THE PITCH AND THE EDIT

The Bureau Chiefs

The National Desk has Bureau Chiefs in various parts of the country whose job is to work with station-based and freelance reporters. They should be your first stop when you have a story to pitch. The bureau chiefs assign, edit and occasionally produce pieces from station reporters. They also coordinate the placement of the stories with the various shows. Sometimes, they will refer you to another editor or desk with a particular specialty. But, the Bureau Chief is the best person to guide you to them.

The one exception to this process is for news spots. Guidelines for filing with the Newscast Unit are outlined in a separate section.

Some Helpful Hints

- Don't call shows directly unless you are proposing a commentary.
- Establish a relationship with your regional bureau chief. If you can't meet face to face, schedule a time for a telephone meeting.
- Don't wait for us to call you. If something is happening in your region we should know about, tell us — even if you can't cover the story.

The Pitch

Don't underestimate the importance of the pitch. It needs to get our attention and make us want the story. Keep it brief, but not vague. The key is knowing WHAT the story is and WHY it would interest a national NPR audience. Don't simply contact us with an idea

that you want to investigate. Make some phone calls first. Have a clear sense of the issue, what's at stake and how you will go about telling the story. Know the context of the story and its broader implications. Be prepared to answer basic questions.

Once a pitch is accepted, you'll be given an intake number and a story slug (title). This will be important information when the time comes to file the piece and will be used to track the elements you file and where your story is eventually aired. You'll also agree on a length and the fee you'll receive for the piece. Make sure you don't hang up unless you know the length of the piece commissioned.

Some Helpful Hints

- Unless it's breaking news, most bureau chiefs and editors prefer a written pitch via e-mail or fax. Then they can read them when there's time to really focus.
- Check on npr.org to see if we've already done the story or one similar to it.
- Don't leave a long pitch on voice mail.
- If you don't get a response within a day or two, call to make sure the pitch was received and set a good time to talk about it. Have a good sense of scene and sound possibilities, but don't make that the main focus of the pitch – think substance first.
- Don't send a script of a story you did for your station in lieu of a pitch unless specifically requested.
- If an idea is rejected, don't take it personally! We reject pitches for a lot of reasons. It could be that someone else is doing or done the story, or something similar. Don't let a rejected pitch stop you from sending another.
- If your pitches are continually rejected, schedule a time to talk to the Bureau Chief about why they don't work and how you might improve them.
- If you haven't worked with us before, we'll probably ask that your first piece be filed on spec. That is, if we like the piece, we buy it; if not, no hard feelings.

The Edit

The edit of a story actually begins with the pitch. It's important that before you head for the first interview, you and the editor have the same idea of the focus, angle and general length of the story.

Don't hesitate to ask questions or call for clarification during your reporting. You may discover that there's a more interesting angle or that a situation has changed. Just make sure the editor knows about the change before you write the script. It's often a good idea to touch bases with the editor before you begin writing to make sure you're both on the same page. If you have not worked much with the editor, or if it's an especially long piece, you may be asked for a short outline before you start writing.

In most cases, you'll read your script and play your actualities over the phone. Before you call for an edit, have your edited actualities lined up in order, ready to play in the appropriate spots in the script. We don't want a piece to be mixed, and there may be a

little clean up work needed on actualities. You may have to play your actualities through a headset placed on the telephone. But try to have the piece as close as possible to how it would sound on the air.

Once you play it through, the editor will probably suggest some adjustments. These may be minor or could involve reorganizing the piece entirely. The goal is to make the best piece of radio journalism possible.

If you disagree with a suggested change, speak up. This is your piece. You did the reporting, and you should know the subject the best. Just don't be unreasonably defensive.

Some Helpful Hints

- Unless you're on a deadline, set up an edit time. Don't just call and expect an edit. It's difficult for us to do an edit on demand.
- Make sure you've written a great intro and include it in the total length of the piece.
- Avoid coming to the edit with a piece that's significantly longer than the length previously set. A little long is okay. 6:00 instead of 4:00 is not!
- If you need more time to whittle it down, reschedule the edit.
- Read your script ALOUD while you write. Better yet, say it aloud before you write it. Tell us a story; don't read us a report.
- Transcribe your actualities fully on the script and note the length.
- DON'T TAKE IT PERSONALLY!!
- There is a HUGE demand for stories that are 3:00-3:30 minutes long.
- Make sure your editor has a final version of your script at the end of the edit.

FILING AND FINAL PRODUCTION

Record Central

Record Central is more commonly known as "the RC". As the name suggests, this is the clearinghouse for recordings coming into the network. Most often you will be feeding your story directly to NPR over an ISDN, FTP or telephone line.

It is here that you'll feed your story and an engineer will record it. Be sure to tell the engineer who the material is for and give him/her both the story slug and the intake number that is provided to you by the editor. It's also a good idea to spell your last name for him/her. If you don't know the show it's scheduled for, tell them the name of the desk for which it was commissioned (National, Arts, Foreign).

The RC is staffed 24-hours a day, seven days a week. If you aren't on deadline for that program, avoid filing in the two hours before any show airs.

The phone number is: 202-513-2525.

Filing Elements

No matter how you file, Plan to feed your piece as unmixed elements, in the following order:

Host Intro (If you are filing without a script)

TRAX (narration)

AX (actualities)

SFX (sound/music/ambience)

TRAX

- If you make a mistake recording your trax, please use a 3-2-1 countdown before each pick up. If the producer is crashing and listening at high speed, pickups without a space and a three-two-one countdown are hard to catch and may make air.
- Avoid excessive pick-ups in your trax — more chances for error. If you aren't on deadline, take a break, relax and try again later.

AX

- Don't clip or upcut them. Leave some ambience at the head and tail of each one. If the person continues to talk after your planned outcue, find an ambient tail after s/he stops talking and attach, but be sure the ambience you attach matches what's in the actuality.
- Another option is to feed the act longer than intended to allow the producer to fade it at the outcue rather than clip it — or to cut him/herself.

SFX

- MORE IS BETTER! If you want to cover a :45 trak, don't send :45. Send much more to give the producer leeway for fades and dropouts and level problems. The same goes for music.
- Make sure the ambience you gather is audible. If you can't hear the traffic, singing, or chirping on the tape at full volume, then the audience won't hear it behind the trak.
- If there are specific points in ambience (a bell rings, a baby cries, etc.) include a log that indicates when those points occur.
- If you want sound beds cut together, make sure they're the same sound; that they can cut together seamlessly.
- Train yourself to collect ambience on the spot every time!

Mixing Instructions

- Think of these as a recipe for a person who doesn't know how to cook. Be **SPECIFIC** and **DETAILED**. Make instructions idiot proof — assume nothing. Know and use the jargon. (We've included a glossary below.)
- Normally when you file your elements, the instructions are needed only on the script. (Sample scripts with mixing instructions follow below.)
- Leave 2 seconds of silence between each element and 10-15 seconds between each set of elements.
- If filing on deadline or at an odd hour when you can't verify that your script is in the hands of the person cutting and mixing, it's best to record mixing instructions on the tape. Make them idiot proof — assume nothing! Be as specific as possible. Say precisely where SFX should begin and end, whether they cross fade and how long to post (leave up full). If you're calling for something within a trak— for instance, a piece of ambience rolled dead under your voice — don't interrupt the trak to say, "Here's where the ambience should be rolled in." Instead, say it before or after the trak.
- If you want something to come up at a certain place, say "back time ambience so it posts at the sounds of cars honking after the trak."
- If you have different sound beds, some of which sound alike, be sure you let us know which one's which. If there are problems of any sort, warn us!
- **Make sure your editor has the final version of your script at the end of the edit. Put telephone numbers where you can be reached (home, too) on the script in case there are questions during the mix.**

Filing over the Internet

NPR gives you three options for filing over the internet.

1. We have two **FTP** servers, Armstrong .npr.org and Fessenden .npr.org. Both are audio only. Enter the username and password in lower case, please.

Armstrong:

Host Name/Address:	205.153.39.90
Host Type	UNIX (standard)
User ID	ftpaed

The server will send you a return message acknowledging receipt.

3. Web uploads.

<http://armstrong.npr.org>

<http://fessenden.npr.org>

At prompt, left click on "Log in to file News Material" to open the web upload page.

User ID ftpaed

User Password 1ftpserver

Follow the instructions

Naming conventions

To help us find your stuff, please adopt the following naming conventions:

It includes your name and an NPR tracking number. NO SPACES PLEASE.
Here are some examples with a six-digit tracking number:

barcus101621a.mp2 (last name, tracking number, a for actuality, add a number behind the a for multiple actualities)

barcus101621t.mp2 (last name, tracking number, t for track with numbers for additional tracks)

barcus101621w.mp2 (last name, tracking number, w for wild sound/ambience with numbers for additional ambience)

And, if it's all combined:

barcus101621.mp2 (that'll give us all a hint you've got it all in one file)

Spots are a little different, use the date you file:

barcus1211s.mp2 (last name, MMDD, s for spot, add a number behind the s for multiple spots)

NPR prefers MPEG Layer II, Sample rate 48000, Compression rate 192 K. That standard will allow the NPR Dalet editing system to automatically pluck the audio from the NPR FTP site and automatically drop it into a folder--thus eliminating one of the D-A conversions we have now.

NPR can't use MP3. If you understand why, stop reading. If not, here's a rather long-winded explanation.

It's a combination of how NPR processes audio in-house and how it distributes its programming. MP3 is fine for point-to-point one-time-only transmission, but it falls apart very quickly when it goes through more than one digital-analog-digital conversion.

The distribution dilemma: NPR doesn't control its entire distribution system. It is a programming service that distributes product via satellite to member stations. Those member stations often send it along to repeaters and relays through any number of means--some through analog-compression through microwave, some send it back up on a satellite for down-linking elsewhere.

The NPR in-house system: NPR currently uses a combination of analog and digital editing, plus it distributes its programs on a satellite using MPEG Layer II. At this time a piece of audio coming into NPR via FTP or web will have gone through about 3 A-D conversions by the time it reaches any one of more than 700 member stations. After receiving the signal, some of the member stations send it through other electronic wringers, so that what reaches the listener sounds terrible.

NPR has found that MPEG Layer II is more robust and will withstand more A-D conversions.

WAV and AIFF files are great, as are MP2 files.

Suggested MP2 file formats: Bitrate: 192kbits for mono, 384kbits for stereo. Sampling Frequency: 48KHz

Suggested WAV and AIFF formats: Sampling Frequency 48KHz or 44.1KHz.

TAKING CARE OF BUSINESS

No one will get rich freelancing news stories for public radio. Station reporters may be able to augment their income by filing for the network, but each station sets its own policy on whether a staff reporter will keep all, part, or none of that payment. There are some reporters who manage to recycle a story in another medium, e.g., repackaging for a newspaper, magazine or foreign broadcast outlet, such as CBC or BBC. That is okay as your story does not air on another U.S. broadcast network before we air it.

Some Helpful Hints

- Get approval **BEFORE** incurring the expense. This is **ESSENTIAL!**
- If unexpected expenses arise or getting a story takes more time than expected, raise the issue of additional payment **BEFORE** the edit begins.
- Don't be shy about talking money. This is business, and that's expected.
- Be sure to ask for and save any receipts for out-of-pocket expenses that you will want to have reimbursed.

Payments

Fees are paid at a per-minute per piece rate. At the time we commission your first story with us, you will be given a contract which establishes the rate of compensation you'll receive for pieces and NPR's rights with regard to using the material. Pieces are paid according to a schedule of four levels as defined below

Level 1 Report -- These reports would typically:

- Involve research and original reporting
- Require the reporter to have substantial expertise in subject matter
- Involve time-consuming reporting
- Be written in a form in which the narrative flows in a highly sophisticated manner
- Require travel by the reporter
- Have sound that does not involve phone tape
- Are rich in a variety of sounds demonstrative or supportive of the story

Level 2 Report -- These reports would typically:

- Involve multiple interviews
- The interviews would be conducted where the interviewee is carrying on activities relevant to the story
- Use sound well
- Involve reporter having good prior knowledge of subject matter

Level 3 Report --These reports would typically:

- Interviewees found through other reports/news conferences
- Most or all interviews would be conducted on phone
- Interviews conducted mostly in one place
- Would involve minimal use of sound other than interviews

Level 4 Report

All reports that do not fall within the above categories will be deemed Level 4 Reports. These reports would typically include:

- Same day stories
- Text drawn from wire services or other secondary reporting sources (“write-thrus”)

We will, within 30 days after we receive your final approved work in recorded form, pay you the compensation set out in that contract. This payment will cover all of the rights to use the work permitted in the next paragraph, and no other payments will be due for any uses of the work as so allowed. We may decide not to distribute any work you provide us, but if the work is accepted we will pay you for it. No payment will be made unless you have signed this agreement by the time the work is distributed.

Expenses

Reimbursement is made for story-related expenses for telephone calls, travel, etc., but only when approved BEFORE they're incurred. Talk to your editor. You may be asked to put together a simple budget if the expenses are more than a few hundred dollars. Shipping charges can usually be charged to an NPR account.

Invoices

You will need to submit an invoice for payment. Once you've signed a contract, we will have most of the necessary information on file. What you should always include on the invoice is your name, address, story slug and the level of the piece that your editor has approved. Send the invoice to freelancepayments@npr.org with a copy to your editor.

Invoices are also required for expenses and services we request. These may include field recordings or other recordings we agree to purchase.

If you must send receipts for expenses, mail them to:

National Public Radio
News Administration Desk
635 Massachusetts Avenue, NW
Washington, D.C. 20001-3753

Kill Fees

If we commission and accept a story which does not air for some reason, you will be paid the full fee. If a piece is killed before the piece is accepted, you must negotiate the amount of the kill fee with your editor.

The News Administration Desk (202-513-2420) handles all payments.



800.433.1277

NPR's News Desk operates 24/7, broadcasting 37 daily newscasts on weekdays and 24 on the weekends. Newscasts air at the top of the hour seven days a week. Newscasts also air on the half-hour from 5am-noon ET during Morning Edition and again from 4pm-10pm during All Things Considered.

FILING SPOTS FOR NEWSCAST

What Is a Spot? Spots are the individual sound stories that comprise a newscast. Most are 45 seconds long whether they are voicers or wraps; the maximum length is 50 seconds. A voicer contains only the reporter's script. A wrap is the reporter's script with actualities from a newsmaker inserted. Introductions to be read by the newscaster should be no more than 3-4 lines and shouldn't contain any information that will date quickly, such as injury and death tolls. Intros are not included in the 45-second length.

How to Pitch a Spot: Ask to speak to the producer on duty and be positive about your story. Don't start with "You probably don't want this spot, but" That signals to the producer that your idea is not really that interesting and, more importantly, that you're not sold on the story yourself. NPR wants items of interest to a national audience. Business spots that can run during the morning are especially needed.

When to Pitch a Spot: If you call overnight or during the weekend, please do NOT call between five minutes before the hour and six minutes after. The producer and newscaster are in the studio at those times. If your spot is for a later shift or another day, ask the producer to make sure your pitch is added to the pass off for the next producer up.

After a Pitch Is Accepted: Do your reporting, write the spot and then call back for the producer or editor on duty to edit the spot. If there has been a shift change, let the new producer know right away that the spot idea already has been accepted, and you're ready for an edit. Don't waste time pitching the same spot all over again; the new producer has read about your item on the pass off.

After an Edit is Completed: BEFORE the editor or producer passes you off to Record Central to record your spot, ask if more spots will be needed on your story. Also, if you're passing off the story to a new shift at your own news organization, tell the producer or editor who that person will be.

For Breaking Stories: If your pitch for a spot on a breaking story is accepted, check in every couple of hours, more if events dictate. Doing so lets the news desk know that you're still on the story and gives NPR the latest information from the reporter on the scene. Also, on big stories, NPR needs to know if you can file during each news cycle, i.e., morning and afternoon drive times.

RATES:	PRODUCER SHIFTS:	
Domestic Voicer, \$35	Weekdays	Weekends/Holidays
Domestic Wrap, \$40	4 a.m.-Noon	4 a.m.-1 p.m.
Foreign Voicer, \$40	Noon-3 p.m.	Noon-9 p.m.
Foreign Wrap, \$45	2-10 p.m.	8:30 p.m.-4 a.m.
	9 p.m.-5 a.m.	

FOREIGN DESK

Pitches for stories outside the United States should be directed to the Foreign Desk. The Bureau Chiefs can help you approach the proper editor there.

TIPS ON MASTERING THE CRAFT

Before You Head to the Field

- Make sure your equipment is working and you have all the extras you might need (cables, batteries, disks or DATs, fish pole, duct tape, etc.).
- Know the environment you'll be in as best you can.
- Think about scenes and sound possibilities. What roles will people play in the piece? Make sure they will be in the appropriate environments when you interview them. Need family interaction? Need sounds of work? Did you schedule enough time to get all the elements you need?

Interviews

- Pre-interviews can often help you sort out the most interesting things a person has to say so you can better focus the interview. That means less tape to slog through. But pre-interviews are difficult to do on deadline stories.
- Have an idea of what you want from each interview. Writing questions ahead of time is very helpful. You may not look at them during the interview, but the process of writing them may help you better focus the story. Don't be afraid to change your questions if the story leads you there.
- Get comfortable with a good microphone position. If you're relaxed and keep eye contact, your subject is more likely forget the microphone.

- Nod your head. Use your eyes. Avoid uh-hums and other vocal responses while your subject is speaking.
- Tell people ahead of time that if they get tongue-tied or stumble it's fine to stop and begin their answers again.
- Keep your questions short and to the point. Make sure they will elicit a statement, not a yes or no answer. A moment of silence after your question may mean the interviewee is thinking. Don't try to fill the space by extending your question.
- If they say something crucial, but not clearly, ask if they can restate it another way. If it's still not clear, ask the question again, later in the interview, in a slightly different way and see if you get a better response.
- There is no dumb question (well, within reason). Know-it-alls don't make good interviewers. Pretend you're an 8-year-old, and make your subjects explain things clearly. Don't let them get away with jargon.
- GATHER AMBIENCE AT THE INTERVIEW, no matter how quiet the background is. Tape before or after – just so it matches the sound during the interview. It's fine to tell people you need to do it. Ask them not to talk, or they can leave while you remain to gather the sound. Better to feel a little silly than kick yourself in the studio later. Make sure you get enough sound!

Sound

This is one of the main things that distinguishes public radio from other radio. SOUND. Think about it before, during and after you go out to record. Even if the people you interview aren't in a scene with sound, think about how to insert it into the piece.

- Gather sound at various distances from the source.
- Get plenty — at least a minute. Two or three is better if it's a long piece.
- Wait for the moment if you have to — the dog barking, rooster crowing, car honking, kids laughing. Patience is as important as good ears!
- If there's music in the background, record an entire song. Move the interview to the quietest place you can find.

Writing for the Ear

- The greatest sound in the world won't mean much if the writing is bad. The old advice about radio writing — to tell it as you would over the dinner table or telephone — is still the best.
- Write like you talk. Read your scripts aloud as you write. REALLY. Don't just quietly mouth the words. SAY it out loud as you write.
- Remember, your story begins at the intro. It's not a last minute add on. Make it smart, engaging and something that will grab the listener's attention.
- Avoid long sentences, prepositional phrases and other qualifiers. Keep it simple. Choose words carefully; make each one matter.
- Think about the rhythm and pacing of the piece. Vary sentence length and use of tape.
- GRAMMAR is important! And forget about that old saying that spelling isn't important in radio. Scripts are used as references for program advisories to member

stations. Scripts are used for the Web and for the official transcripts of our broadcasts.

SAMPLE SCRIPTS

Polygamy Town Meeting
Intake # 12345
BERKES (####)###-####

There was an extraordinary town meeting in Salt Lake City last night. And it DIDN'T focus on social security or the federal budget or the war in Iraq. No, THIS town meeting, focused on...POLYGAMY. And NPR's Howard Berkes was there...

[:15]

[script and mixing instructions]

[SFX 1] [bring in crowd SFX, pause to establish, and mix and maintain under below]

[:02]

CALL A UTAH TOWN MEETING ON POLYGAMY AND YOU'RE BOUND TO FILL AN AUDITORIUM WITH, WELL, POLYGAMISTS, POLYGAMOUS WIVES, FORMER POLYGAMISTS, AND FORMER WIVES. SOME OF THOSE STILL LIVING "THE PRINCIPLE" AS IT'S CALLED, SPORTED CUTE BUTTONS, WITH BIG RED HEARTS, FIGURES OF ONE MAN AND THREE WOMEN, AND THE

WORDS "BIGGER LOVE." BUT THERE WAS NOTHING CUTE ABOUT THE DISCUSSION LAST NIGHT, WHICH WAS SUPPOSED TO FOCUS ON HELPING WOMEN AND CHILDREN TRAPPED IN ABUSIVE POLYGAMOUS GROUPS. UTAH ATTORNEY GENERAL MARK SHURTLEFF HOSTED THE MEETING...

[:32]

[SFX 1] [fade out at end of above]

[ACT 1] ...we have victims of domestic violence who are afraid to call the police. We had victims who, who thought, no-one cared. We had too many people who were afraid to speak out...

[:11]

SHURTLEFF IS REFERRING TO THE DARK SIDE OF A SUBCULTURE, OF TENS OF THOUSANDS OF PEOPLE, IN AT LEAST SIX WESTERN STATES. MOST ADHERE TO THE POLYGAMOUS PRINCIPLES TAUGHT BY JOSEPH SMITH, THE FOUNDER OF THE MORMON FAITH. MORMONS HAVE LONG SINCE ABANDONED POLYGAMY, BUT THE PRACTICE PERSISTS IN SPLINTER GROUPS. AND SOME OF THOSE GROUPS FORCE UNDERAGE GIRLS TO MARRY MEN DECADES OLDER...

[:24]

[ACT 2] ...in the community I was raised in the police were all members of the same religion so you could not go to the police for help because they would send you back to your priesthood head who was sometimes the perpetrator...

[:13]

AT 18, CAROLYN JESSOP WAS ASSIGNED TO MARRY A 50-YEAR-OLD MAN, WHO EVENTUALLY HAD SEVEN WIVES AND 54 CHILDREN. JESSOP HAD EIGHT CHILDREN HERSELF, BEFORE SHE ESCAPED THE MARRIAGE AND THE GROUP...

[:12]

[ACT 3] ...the man I married did view his wives as property. The religious leadership over him basically would view a woman as property too. So you had no power to leave. And in a situation where a woman has no power to leave a marriage she also has no power to protect herself or to protect her children...

[:19]

THE TOWN MEETING WAS SUPPOSED TO HIGHLIGHT SOCIAL SERVICE PROGRAMS DESIGNED TO HELP VICTIMS OF POLYGAMY. AND ENCOURAGE DIALOGUE BETWEEN STATE OFFICIALS AND POLYGAMISTS, WHO TEND TO BE SECRETIVE BECAUSE THEY FEAR PROSECUTION. IN

FACT, A CRACKDOWN IS UNDERWAY, IN UTAH AND ARIZONA, TARGETING ABUSIVE POLYGAMISTS. UTAH ATTORNEY GENERAL SHURTLEFF IS, ESSENTIALLY, DANGLING A CARROT FROM ONE HAND, WHILE BRANDISHING A CLUB WITH THE OTHER...

[:22]

[SFX 2] [bring in crowd SFX under above and use to mask transition to below]

[ACT 4] [D1/14:15]...we have that but we feel that...by establishing the connections so they begin to trust us they see that we really are just focused on those crimes...and it really is not about religion...

[:10]

[SFX 2] [use crowd SFX to mask transition to below]

Speed Skating 555555

GOLDMAN

(###)###-##### OR ###-#####

THE UNITED STATES HAS WON A SECOND OLYMPIC GOLD MEDAL IN SPEEDSKATING. LAST NIGHT AT THE TURIN WINTER GAMES...JOEY CHEEK FROM GREENSBORO, NORTH CAROLINA WON THE MEN'S 500 METER RACE. HE BEAT HIS NEAREST RIVAL BY MORE THAN half A SECOND - THAT'S A whopping MARGIN IN A SPRINT EVENT NORMALLY DECIDED BY hundredths OF A SECOND.

CHEEK HAS BEEN RACING LIKE THIS FOR THE PAST COUPLE OF MONTHS...SO HIS VICTORY wasn't A SURPRISE. BUT WHAT HE DID after THE RACE...WAS.

FROM TURIN, N-P-R'S TOM GOLDMAN PREPARED THIS REPORT....

(start sneaking up sound under end of intro...then POST)

.....c'mon joey!!!! (whistle)...YEAH!!! YEAH!!! (whoop!!!)
:08

(after "yeahhhhhh" and whoop-whooping....fade sound under. Then you'll cross fade with next bit of tape under my track)

JOEY CHEEK CROSSED THE FINISH LINE A winner...AND THE USUAL SCENES OF OLYMPIC victory STARTED TO UNFOLD. UP IN THE stands AT THE SPEEDSKATING VENUE...CHEEK'S agent...PATRICK QUINN...GOT ON HIS CELLPHONE AND CALLED THE talent BOOKER FOR NBC'S TONIGHT SHOW...

...hey steve, it's Patrick quinn calling. Pretty good...you got any time for america's newest gold medalist????
:07

(Fade sound under...hold under my track..lose AFTER GOING INTO chris cheek)

CHEEK'S MOTHER, CHRIS, RAN down FROM HER SEAT TO GET closer TO THE ICE. JOEY WAVED AND MOUTHED "I LOVE YOU." CHRIS...gushed...

...(keep breath in) it's absolutely amazing!!!! All those years...watching him go round in circles...
:07

(use chris amb. to get out of act...Fade it under my track. SLOWLY fade out)

IT WAS sixteen YEARS IN FACT...FROM THE TIME JOEY CHEEK STARTED roller SKATING AT THE AGE OF 10...TO LAST NIGHT -- WHEN HE BECAME AN OLYMPIC champion. IT WAS ONE OF THOSE FACTS REPORTERS SCRIBBLED DOWN AS THEY HEADED FOR THE POST-RACE PRESS CONFERENCE...COMPOSING IN THEIR MINDS A STORY ABOUT ANOTHER OLYMPIC DREAM COME TRUE. BUT then, THE PRESS CONFERENCE BEGAN...AND CHEEK EFFECTIVELY TOLD EVERYONE...START rewriting....

Recorded Mixing Instructions

Use when filing voice TRAX without a script.

Begin with: "Here's the host intro." (Read it onto the tape.)
"Trax begin in 3-2-1."

Trak one: "... Joe Shmoe says that's not the case." (PAUSE)

"Here's where the first actuality goes. The incue is: 'Mr. Doe is crazy.' The outcue is: '... knows better than that.' "

"After the actuality, bring up the first piece of sound. Deadroll it under the act. Back time it so it posts out of the trak at the sound of children playing about, eight seconds into the sound bed. Leave it in the clear for a few seconds ... and take it under the next trak. Cross fade the sound of children with the second piece of sound ... that of traffic noise ... when I say 'down the street aways.' "

"Trak two in 3-2-1."

Trak two: "On the playground near the school children still ..."

End of trak: "... along the street." (PAUSE)

"Now bring up traffic sounds for a couple of seconds ... and take it under the next trak. Leave it under until I say: 'forces they can't control.' Then fade out the sound."

"Trak three in 3-2-1."

Trak three: "The traffic ..."

End of trak: "... says his critics are wrong." (PAUSE)

"Here's the second actuality. There's an internal edit you must make. The incue is 'They say that' The first outcue is '... according to them.' Then cut the next three sentences. ... Pick up with 'However, others will say... .' The final outcue is '... that's what I think.'

"Fourth and final trak in 3-2-1."

Trak four: "While the battle over ..."

End of trak: "I'm Mike Stand in Cleveland."

GLOSSARY OF MIXING TERMS

Actuality (AX) (n) - Voice recording in a story. Usually recorded on-location or in an interview. Also known as "act," "cut," or "sound bite."

Ambience (SFX) (n) - The pervasive sound at a location. Can be used as an actuality, itself or mixed under narration or other actualities.

Track/Voice Track (TRAX) (n) - The reporter's narrative.

Bed (n) - Medium level of audio underneath a track or other audio. Not very dynamic - often music or background noise. Common use for ambience.

Room tone (n)- Indoor ambience recorded at the place where an interview is conducted or event takes place. Usually low dynamic level.

Montage (n) - Several pieces of audio combined sequentially to create a single sound element.

Cascade/Waterfall (n)- Type of montage. Three or more distinct pieces of audio combined by fading one into the next.

Deadroll (n)- Sound or music that begins inaudibly at a specific time in a mix so that it will come to its natural end at a specific time. Often used at the end of a piece to connect it with whatever comes next.

In the Clear (adj) - Sound in the foreground without competition from any other sound. Used for ambience or actualities.

Upcut (adj) - Missing the beginning of a sound element or word.

Clipped/Downcut (adj) - Missing the end of a sound element or word.

Post (v or n) - v - To bring up a sound at a specific point so that it is in the foreground. Used for actualities or ambience.

n - The point at which the sound is actually brought up.

Fade (in out, up, down, under) (v) - Move the volume of sound from low to high or high to low at a gradual pace.

Sneak - Slow fade up

Sweep - Quick fade up

Cross Fade (v) - Fade out one sound while fading in another in order to make the transition seamless. Usually performed in the background.

Fade to black/Fade away (v) - Move the sound level down to inaudible while still in the clear.

Dip/Duck (v) - Move a sound underneath a track or another sound that is at a higher volume.

Hold/Maintain (v) - Keep the volume of an audio element at the same level. Usually for a specified period of time or until a specific point in the piece.

Establish (v) - Same as hold, usually used with a bed.

Mask (v) - To cover over other sound or bad edits or smooth transitions between sound elements. Common use for room tone.

Backtime (v) - Determine where to start playing an audio element so that it posts or ends at a specified time. Often used for deadrolls.

Hit Hot (v) - Play at full volume

Hit Warm (v) - Play at medium volume

Synch up (v) - Combine two or more pieces of audio so that they line up exactly

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