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Mervin block style

After years of writing columns critical of broadcast news writing, the former network news writer is now semi-retired, but still speaks out about newscasts (both network and local) (A lot of scripts need to be scrapped, he moans. Merv criticizes and sometimes continues to write the wrong broadcast news scripts. He complains greatly about writeability, inaccuracy, deception, distortion, deceit and falsehood. One of the most false of all is often breaking news; The runners-up are it's happening now and keep them honest. Read the full article by Christopher Jones Cruz on the RTDNA website. Marvin Brock is a broadcast writing coach and author. He has written news on three television networks: as a staff writer for the CBS Evening News with Walter Cronkite and ABC Evening News with Frank Reynolds and as a freelancer for NBC News. The Block is Ed Bradley, Tom Brokau, Walter Cronkite, Douglas Edwards, Charles Kuralt, Roger Mudd, Edwin Newman, Charles Osgood, Dan Rather, Harry Infferr, Frank Reynolds, Marlene Saunders, Diane Sawyer, Bob Schieffer, Robert Trout, I'm writing the news for Mike Wallace. The Block's latest book: Weighing Anchors: When Network Newscasters Can't Find The Wrong Writing (2012) published by Marion Street Press. Brock's other books: Writing Broadcast News Shorter, Sharper and Stronger: A Professional Handbook 3rd Edition, 2011 Broadcast NewsWriting: RTDNA Reference Guide 2nd Bunko, 2012 (co-published by the Radio Television Digital News Association) Rewriting Network News: Word Watching Tips from 345 TELEVISION and Radio Scripts 2010, Writing News for Television and Radio (with Joe Darso Jr.), paperback, a division of 2010 Sage Publications. Brock worked as a newspaper reporter and editor in Chicago, served as an executive news producer for WBBM-TV (CBS O&O) and Chicago, and wrote and broadcast editorials for New York City WNBC-TV (NBC O&O). He won first place three times in the Television Spot NewsScript in the American Writers Guild's annual competition. Brock wrote a monthly column on broadcast news writing Word Watching for rtnda magazine communicators for 13 years. He taught broadcast news writing (part-timer) at Columbia University's Graduate School of Journalism for 30 years. He also taught workshops in radio and television newsrooms in 45 provinces, Canada, London and Singapore. He previously taught journalism (printing and broadcasting) at the University of Illinois at Urbana. Brock holds certificates from M.S.J. of Northwestern University's Medill School of Journalism and Columbia's Graduate School of Journalism. At Medill, he received the Harrington Memorial Award as a Graduate Student (News Editing Sequence). In 2004,The Press Veterans Association chose him as the press veteran of the year. You can reach him: merblo.aol.com. [See what anchors and news executives say about him, his work and his workshops. The description of the Content Review feature Preview The ability to write well is the most valuable skill of the applicant, according to a survey by the Broadcast News Director. To ensure that your students' writing skills are well honed, there is no better handbook than the third edition of the newly updated Writing Broadcast News. Written for the best in the business, Marvin Brock leads both first-year students and seasoned professionals through the essentials of writing for the ears, offering timeless advice. With countless scripts collected from writing workshops in newsrooms across the country, this resource is insightful and sometimes studded with entertaining comments, suggestions, and much-needed fixes. Readers are ad's clear and pressing voices that come out in expanded top hints of trade and a dozen deadly sins, and a recall that mistakes become our best teachers. The new WordWatcher box highlights the written challenges of printing and broadcasting. 1. Dozen Deadly Don't: Marmis and Miss Script 2. Vein Sin: More mistakes hurting copy 3. Top tips on trade: 40 tips from areas that lead to better writing 4. Style: Tips for developing your writing style 5. Lead-in, lead-out, reading questions: on ending well with a strong start and broadcast story 6. Attribution: Who says? how to cite people and attribute facts in broadcast script 7. Word Part I: Put a good word: How to find the right word in write time 8. Part 2: Eliminating journals: How to write clearly and clearly for stronger scripts 9. After the word - After the math: A lesson in numbers for word writers 10. Bad news: Characterizing news is bad - and tips for sports and weather scripts 11.Nous paper: Dangers of fishing for fast facts in print stories 12.The art of rewriting: 13. Why rewriting is an essential skill. My worst case: a rewrite of a script written by author 14. Your turn: script and rewrite to test your skills 15.Other: Q&A with author on tricks in broadcast writing Appendix A: Bibliography for broadcast writers starts reviewing writing broadcast news - shorter, sharper, stronger: professional handbook blocks, A little too gentle to knock on the writer's crutches. After all, they support many reporters through tight deadlines. But clichés are always listener turn-offs. It should be treated like scaffolding and taken down before the job is done. The first chapter is a style primer of trunk & white veins, worth re-reading. Brock is a little too gentle to put aside the writer's crutches. After all, they support many reporters through tight deadlines. But clichés are always listenersIt should be treated like scaffolding and taken down before the job is done. The first chapter is a style primer of trunk & white veins, worth re-reading. ... More Marvin Block writing Tips In my February column, I highlighted several sites that provide write help. Newsthinking.com and Projo.com/words sites were from the Los Angeles Times and Providence Journal, respectively, so their tips are for print journalists. This week and the following week we will focus on broadcast and online writing sites. Start with a site by Marvin Bullock, one of America's leading broadcast writing coaches. He teaches writing in newsrooms across the country and now offers some of his thoughts online. His site is filled with .com that can improve your writing, including mervinBlock's (I helped him set up). The most useful part is the Tips section, which depicts his best-selling books, writing broadcast news - short, sharp, stronger; writing broadcast news: RTNDA Reference Guide; writing news for television and radio: interactive CDs and handbooks (with Joe Durso Jr.) and his columns in RTNDA magazines and communicators. Excerpt: Top tips on trade (among them, Have the courage to write briefly. A dozen deadly sins (of which, Do not use 'yesterday' or 'continue' in the first sentence. A critique of the sloppy copy that actually made the air. One of his refrains is to keep it short - I'm sure he thinks this column is already too long. The site is intended to broadcast people, but I believe any writer will benefit from a stop at the block location. You can subscribe@yahoogroups.com to his occasional mailing list by writing mervinblock-mailing. Next week, more broadcasts and some online writing sites. Do you have one you want to suggest? write on poynter@sree.net by Christopher Jones Cruz, RTDNA contributor Marvin Bullock is angry or at least upset. After years of writing columns critical of broadcast news writing, the former network news writer is now semi-retired, but still has a say (and often freaks out) about both network and local newscasts. A lot of scripts need to be scrapped, he moans. Merv criticizes and sometimes continues to write the wrong broadcast news scripts. He complains greatly about writeability, inaccuracy, deception, distortion, deceit and falsehood. One of the most false of all is often breaking news; The runners-up are it's happening now and keep them honest. For many years, Melb was a broadcast news writing coach. He held workshops in 45 provinces, three Canadian provinces and even television and radio newsrooms in Singapore. Merv writes the news on three television networks: CBS Evening News with Walter Cronkite and ABC Evening News with Frank Reynolds as staff writers and freelancersNews. In addition to writing for Cronkite and Reynolds, Marv has written news for Ed Bradley, Tom Brokau, Douglas Edwards, Charles Kralt, Roger Mudd, Edwin Newman, Charles Osgood, Dan Rather, Harry Infferr, Marlene Saunders, Diane Sawyer, Bob Schieffer, Robert Trout and Mike Wallace. Before becoming a NEWS writer for CBS News, Melb was a newspaper reporter and editor in Chicago and an executive news producer for WBBM-TV in Chicago. He also wrote and broadcast an editorial for WNBC-TV in New York. As a newspaper reporter, Melb covered court, crime, city hall crime, and more. He had breakfast with Senator Joe McCarthy at Paul Harvey's house, along with Harvey's wife (Angel) and son Small Paul. He had a private lunch with Alexandra Tolstoy, daughter of Russian writer Leo Tolstoy. And he had dinner with Jimmy Stewart. (Melb said to me, These three meals weren't the same day. He also included Harry Truman, General Eisenhower, Fleet Admiral Bill Halsey, Eleanor Roosevelt, Elliot Roosevelt (where Merv drank tea), T.S. Eliot (melv drank tea), W.H. Auden, Carl Sandberg, Marilyn Monroe (pictures of Merv and Marilyn appeared together in a biography of Donald Spoto), Elizabeth Elizabeth Taylor Judy Garland, Elvis Presley, Bob Hope, Leroy Niemann, Maria Callas, Richard Tucker, Ben Hecht, Margaret Mead, Alfred Hitchcock, Zsa Zsa Gabor, David Nieveen, Duchess of Windsor (Melb told me, I rather thought of him as Edward VIII, but he only sat on the throne for six months.) He also spent time in Chicago with Gloria Swanson. He won first place three times in the Television Spot NewsScript in the American Writers Guild's annual competition. For 13 years from 1984 to 1997, Melb wrote Word Watching, a monthly column about broadcast news writing for RTNDA (now RTDNA) magazine Communicator. After 1997, he wrote magazine columns several times a year. His occasional columns are now posted on www.MervinBlock.com teaching Marv to write broadcast news part-time at Columbia University's Graduate School of Journalism for 30 years. He previously taught journalism (printing and broadcasting) at the University of Illinois at Urbana. He holds a master's degree from Northwestern University's Medill School of Journalism and a certificate from Columbia's Graduate School of Journalism. At Medill, he received the Harrington Memorial Award as a Graduate Student (News Editing Sequence). In 2004, he was awarded Press Veteran of the Year by the Chicago Press Veterans Association. Marv has been publicly praised by two widely known writers, Kitty Kelly and Douglas Brinkley: in her #1 Author's Note in the New York Times bestseller His Way: An Unauthorized Biography of FrankMs Kelly said: I would like to thank Marvin Bullock, the best friend and mentor a writer can have. From the beginning, he helped shape this book, which he later edited, in an way, in an way, imposing grammar, punctuation and correct spelling. In the four years I worked on the book, he fought bureaucracy in several cities, scouring court records and taking out secret documents. He saw microfilm, persuaded reluctant people, and opened the door. It's all about flag-not-setting tenacity and good humor. For example, he taught me to avoid mediocrity and strive for excellence. And Douglas Brinkley, in the acknowledgment section of Walter Cronkite's 2012 biography, said: Many of Cronkite's old friends help prooffread this book and avoid embarrassing errors. Marvin Brock, the great TV screenwriter, meticulously copied the chapter with a good cheer of fraternity. He is a mentoring mensch with razor-sharp wit and pitch-perfect Maxwell Perkins pencils. (Perkins edited F. Scott Fitzgerald, Ernest Hemingway and Thomas Wolfe. Merv has written five books: Writing Broadcast News Shorter, Sharper and Stronger: A Professional Handbook 3rd Edition (2011) Broadcast News Writing: RTDNA Reference Guide (co-published by the Radio and Television Digital News Association), 2nd, Paperback (2012) Rewriting Network News : Word watching tips from 345 TV and radio scripts (2010) Writing news for TV and radio (Joe Darso, Jr.), newspaper (2010) His latest book, Heavy Differences Anchor: When Network Newscasters Don't Know The Wrong Writing. It was published in 2012 by Marion Street Press. I recently spoke with Melb on the phone. I was in Washington.C D., and he was in his apartment on the Upper West Side of New York City, where he has lived for many years. I didn't know his weighing anchor book until late last year. Otherwise, I would have reviewed the book, interviewed him and written an article when the book was published. I've been writing occasional columns about bad news writing in rdna newsletters over the past year, so shortly after I stumbled across the book, I asked the association's newsletter editor if he would publish an interview with Merv about the book. And he readily agreed. After that, I sent Merv an email asking for an interview. He sent me a copy of the book. I read it with great interest, laughing and clinging on in the same amount. In an email to Merv requesting an interview, I promised to take just 20 minutes of his time (we ended up talking for about an hour). In his answer agreeing to the interview, he wrote: I have only one objection: what you say will be short. I hope it lasts at least four hours time when I read it and when he wrote in the follow-up I knew things would go wellYours in the RTDNA newsletter is good. We are of the same wavelength. I found Merv humorous, open, engaging, nasty, sly, mildly sarcastic and thoughtful. He is still passionate about writing good grammar and good broadcast news decades after starting his journalism career. His age? I lost count, he told me. I enjoyed his response to the conversation, especially the notion of what some broadcast journalists call the Marvin Block style. He thinks the existence of such a style is Foote. (Melb told me in an email exchange that the concept of Marvin Block style was nonsense. I don't have style. I just take the facts and turn them into short stories. As Einstein said, he didn't tell me -- If you're out to explain the truth, leave elegance to the tailor). Merv doesn't write much, but many of his goals are reassuring - he told me in an email that it sounds as if targets are aimed at certain people. No, I aim for sick scripts and try to put them out of our misery. My motto is the same as Ed Bliss's: Be strict about copying, not people. As Merv explained in an interview, he wrote his column based on transcripts of network newscasts, which he accessed through the Factiva and Lexis-Nexis databases. He lost access to these databases but later arranged to use them in the library of the Colombian journalism school he taught. He told me in an e-mail. As soon as I become ambitious and energetic enough, I might go up to Colombia and resume my column. (I know the column is not a word, but do you think I'm going to fix the Merv block?) [Merv says, I hope so. This is good news for news consumers, but not so good for broadcast news writers who are not careful. As he told another interviewer, he embarked on a heavy-weighting anchor to point out the writing of flawed network news. I don't say nasty things about anchors, he said. But I quote them verbatim, but that's bad enough below is a transcript of about 11 minutes of our hour-long conversation: many of your books tell the issue of ginging news that is rather close to inex forgiveness. I'm really ashamed of what's going on! That sounds like what I say. Is the writing of broadcast news getting worse? I think that the writing of broadcast news in general is decreasing because the quality of English teaching has decreased and the quality of English teachers has decreased. A lot of people become teachers, but they don't do enough.About language. There have been observations like this in the last 10 to 20 years. So students don't learn that much about English, and some of those students go into broadcasting. In some stations, it's important to be a good looking blonde than a good news writer. I told one interviewer that broadcasting the news didn't set the bar too high, but in your opinion you only need a passing score and in many ways facts and grammatical mistakes don't even pass, let alone get a B or A. Oh, I said it? You did. Oh, my Gorsuch, that Merv block, oh my Gorsuch - there he goes to tell the truth again! It really, I think, when educating people who misunderstand begging questions. Yes that's right. ... As you've shown, it speaks to a bigger problem than just being a poor broadcast news writer. I have one of those beggar questions things in Weigh the Anchor. Yes that's true. ... And I still hear it! I mean, I didn't expect my mention of it in the book to fix it all the time, but I still hear people using it on air! It relies on associate producers and people walking past the news desk when scripts come in. Hard to believe! What I'm asking for in my RTDNA newsletter column is a fairly sparse and easy type of writing, but some people complain that it robs me of my ability to be funny and creative. How do I respond to that? Well, some facts are dramatic in themselves - they don't need booster shots or anything. You don't need a fiction writer. So you're just saying the facts speak for themselves. Yes. The most disturbing thing about your book is using the actual words of the network news anchors to show that they are, and let them advise and use this word. In particular, I don't like the abuse of the word tonight or the word breaking news. Well, I object to the use of these terms when anchors use them in an unfaithful way! and the fact is that those who say they know he is false or wrong are liars, liars! and many examples I've heard on air or written in books show that some people are liars. But where is accountability, where are the consequences of mis-erration and lies? Well, for those who are good enough at it, it may mean promotion! What the anchor of the network's evening newscast thinks will say something happened tonight - or in one case that now comes to mind, late tonight.It happens late tonight and the guy is reading the script at 6:30 p.m. Eastern Time and he says, Late tonight. I think it's 6:30 p.m. I would say that calling m late tonight borders on incompetence. And increasingly I listen intently with breaking news and sometimes I can come back to my computer to see what Google can do and find out when that story broke, and four, five, six hours ago it's not unusual. It's really terrible. Merv, you are not naive. You've been in the game long enough to know that ratings matter. How loose do you give people, surely you understand that producers believe that using the terms tonight and breaking news is good for ratings? I give no slack to anyone when it comes to telling the truth - I mean especially for journalists! Breaking news did not happen 8 or 6 or 4 hours ago. It's kind of a resilient time, but what happened six hours ago is called breaking news. You're saying it's a bright line discussion for you, if I can say so, there's a line that when it's crossed, you're not practicing journalism. Yes. I used to work for a newspaper, but my roots were in print and I worked on the subway every day in Chicago. If you turn a story with such factual errors, you will not last long. It's incredible what I hear. Does the writing of a lot of broadcast news simply become derivative, and do young people who want to be the next network news anchor agree to listen to and then copy what's written at the level they want to run, and in a way, is copying the person doing what you want to do a pretty good way to succeed? yes, it makes sense. So when you submit a wreak havoc or beg for questions or a very unique script, it looks like that script makes air. When I ask students if they want to do it on the air, they want to be producers and anchors, but I don't think they've ever heard a student say, I want to be a writer. Melb, have you ever done it if you googled the word merv block style? I've seen it, I've seen it and I can't. Merv block style, I don't have a style, I mean.. What the hell is that? What is the Merv block style? Well, that's a mystery to me! I try to write straight without a bunny, but it's an unsobled, unbled. I don't know any other un -- I mean, no one thinks right now. The Merv Block style is basically journalism. yes, it'sThat's it - I don't have style, it's just, oh my gorsuch! The fact that there is a Merv Block style seems to tell us how bad the writing of broadcast news has become. yes, I don't want to say that, but I think it's right. In other words, if you look at Merv Block style, you can believe it. I came across a resume where the writer learned how to write Merv Block. Here's my thoughts on Merv's latest book: Weigh the Anchor is a book that every broadcast journalist, newswriter (print and broadcast) and journalism student needs to read, buy for colleagues and refer to regularly. One page of 208 in the book does not contain anything profound or simply useless. The book is a collection of Merv Block columns from the past few years that have been updated, revised and expanded. He aims to be a big dog in network news and hits. He uses his words to prove that he is lying, and his tendency to be promoted rather than reported creates horrific indictments. He smacks the chest that so many journalists engage in today, exposing and hating the hype. He shows where journalists have crossed the line and tries to drag them back to where they belong. He persists in his criticism of broadcast journalists at all levels, but believes he should be a role model, especially at the network. As he shows, they are not. He shows how broadcast news writers fudge facts, tinker with time, claim that stories are exclusive when they're not, exaggerate medical reports, dress up old news as new news, and claim that routine coverage is somehow extraordinary. The book will be easy to read, interesting, talkable and useful throughout the journalist's career. There is a comprehensive seven-page index with 600 entries, each of which can be the basis for a class or meeting topic. Most of us are aware of our mistakes and are determined not to make them again. Merv is Aselbic and you don't want to be one of his targets. But in the end, you'll see that his goal is not only to criticize, but to encourage improvement. In any case, he points out not only where the writer goes wrong, but how that writer can go right. He is a teacher who wants his students to create great jobs. He is sometimes despicable, but it is a growl with passion and purpose. Merv is trying to show that you can write in a sparse and easy way at the same time as being interesting and creative. One reviewer notes that newswriters kill language every night and Merv Block performs an autopsy. Merv writes with the strong and confident perspective of a newswriting

veteran at the highest level. He is tart, funny and precious. Without this book, there should be no journalists. Christopher Jones-Cruz is a reporter for Voice of AmericaEnglish branch in Washington DC. His views are his own. Own.

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