

Let Me Help You

Sell Your Homework

12-Week Course of Study:

*24 Ways to Write
Articles*

Lesson 9

**DOUBLE BARREL
TRIPLE BARREL**

By Professor Dick Bohrer, M.Sc., M.A.

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24 Ways to
Sell Your Homework:
Articles

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DOUBLE BARREL

You hear people say you are no writer if your technique shows.

They haven't thought it through. Forget them! Take double barrel. What you do has to be obvious. That's the charm!

Double barrel, triple barrel, composite—these are the structures you use when you have more than one thing to say.

Oh, you'll find them out there with other names, perhaps; but these are definite structures that form a great backbone for your article.

Take John Prin's memorable article we printed when I was an editor at "Moody Monthly." Because we were a very proper magazine, we changed his beer to root beer. I didn't like that change then, and I don't like it now. The irony is intensified when we leave it the way John wrote it.

He writes double barrel. He has two stories to tell and he tells them in alternating sections of paragraphs. He shows how painstaking efforts name the game in making beer commercials for television. Then he shows . . . well, you read it and then we'll discuss it.

JOE CHRISTIAN AND THE BEER COMMERCIAL

by John Prin

6:27 a.m.

The propman arrives on location driving a van filled with twenty coolers of beer, chilled exactly to thirty-eight degrees. Of vital importance is that the beer be cold enough to form a good head but not so cold that the glass frosts up or the head goes flat.

The beer is unloaded, amidst the chaos of electricians moving lights and grips carrying dolly tracks, and placed safely inside the bar where the filming will occur.

Each cooler is checked to verify that the labels, color-corrected picture-perfect facsimiles applied by hand to polished bottles the night before, are firmly attached and not wrinkled.

The production manager informs the propman that the director wants to shoot the beer pours—the shot in every beer commercial when the beer is seen cascading into a glass—immediately after the master shot.

The propman shows his assistant where to set up the glass-washing operation.

While the propman checks the thermometers inside each cooler, his

assistant carries in a table, two drying racks, three bus trays, four cases of pilsner glasses, diapers (useful for wiping off the bottles and glasses to a lint-free gleam), brushes, and detergents, and sets up a wash and double-rinse using distilled water.

6:45 a.m.

The propman's twin brother, asleep in a city 2,000 miles away, hears his alarm clock. He rolls out of bed, spends three minutes shaving, four minutes fixing a small breakfast, and two minutes praying to the living God.

He reads in his Bible from John (4:35-36), "Vast fields of human souls are ripening all around us, and are ready now for reaping. The reapers will be paid good wages and will be gathering eternal souls into the granaries of heaven!"

7:03 a.m.

The director arrives and begins rehearsing the master shot. The propmen help rearrange furniture, hang curtains, and place an original antique beer sign—the client's key prop—on a priceless mirror. It takes the combined efforts of the key grip, two best boys, and the propmen to hang it safely.

Extras arrive. A production assistant checks them in and mistakenly instructs them to sit next to the beer coolers.

One or two of the extras sit *on* the

beer coolers. The prop assistant alerts the propman who politely but urgently tells the extras to find seats elsewhere.

7:30 a.m.

While driving to work, the propman's twin brother tunes in a Christian radio station and hears a minister preaching about receiving Christ. Grateful for his own salvation, he resolves to tell at least one person about his faith and whistles "Amazing Grace" for the remainder of the journey to his office.

8:10 a.m.

The four principals, two handsome men and two lovely ladies, arrive. The production assistant directs them to the motor home where they change into wardrobe and makeup.

Unexpectedly, the star spokesman (a famous TV celebrity) arrives early. He informs the production assistant that his schedule has changed, necessitating his leaving location four hours early.

The production assistant tells the production manager, who tells the director, who confers with the advertising agency team and then announces to the crew that all scenes involving the star will be shot first.

Hearing this, the propman and his assistant set up for the reverse angle prior to the pour shot (a close-up so close that the star is not seen) which means moving their equipment,

coolers and all, outside so that the camera and dolly can occupy their corner of the counter.

8:05 a.m.

The propman's twin settles in behind his desk. His secretary brings him the previous week's sales charts.

He tells her about the joy in his life, but a disturbing inventory ratio catches his eye and he lets the real point slip his mind.

9:15 a.m.

The director, impatient that the master shot is still not ready to film, tells the production manager to call in the principals and extras. The propmen are indisposed because the beer—the real star of the spot—is warming in the bright sun.

The production manager throws furniture blankets over the coolers and urges the propmen back to their part of the work.

The star spokesman appears from the motor home full of apologies to the agency. They laugh at his quips and usher him into the set.

The production manager calls for quiet and yells, "Roll 'em!" The tedious process of forty-two master takes begins. Each "Cut!" means a new beer bottle, and new empty glass, and new dolly and lens adjustments.

11 a.m.

The propman's brother grabs the phone to determine why there is a downward trend in computer sales. During the next hour he'll talk to nine different people, trying to keep in mind Colossians 4:5-6, "Conduct yourselves wisely toward outsiders, making the most of the time. Let your speech always be gracious, seasoned with salt, so that you may know how you ought to answer every one."

11:20 a.m.

The propmen, sweating as if in a steam bath, hear the sweet words, "Wrong set-up, boys. Check the gate." Each wipes his face with a diaper. The propman runs outside to check the thermometers. The average is forty-five degrees. He and his assistant dump ice in the coolers.

The director rehearses the principals and extras while the crew hustles to speed things along. The production manager shouts, "Lunch, a half hour!" He reminds the director that the star must leave in three hours.

The director paces, muttering, "The reverse angle, his single, wild lines, how'll we get it all in?"

Noon

The propman's twin meets his supervisor for lunch in the executive dining room. They discuss the ramifications of the downward trend,

now verified, and formulate strategies to reverse it.

His supervisor admits in passing to a downward trend in his personal life, something about his family. The twin detects a spiritual conflict in the man's priorities but, shying away from cliches, limits his responses to secular advice.

12:30 p.m.

The production manager shouts, "We're back!" Within minutes the crew is ready to shoot.

The director frames the shot for the close-up, and twenty-seven takes later—thirty minutes of the brand name being repeated—calls for the extras.

The propmen give the principals and extras the same bottles and glasses as in the master shot. The propman is careful to give the spokesman the best hero ("perfect") bottle and sprays drops of water on the glass to give it that mouth-watering look.

Meanwhile, the camera crew readies for the reverse angle and, after rehearsals and thirty-nine takes, the production manager whispers in the director's ear, "Don't forget, we lose our spokesman in ten minutes."

The director calls for wild lines, and the copy is recorded innumerable ways. The spokesman waves to all, shakes hands with the director, thanks the agency team, and leaves.

3 p.m.

The propman's brother, feeling guilty about missing his opportunity at lunch, sees his chance to reflect the bright side of the sales trend to his secretary.

Knowing that all things work together for good to those who love the Lord, he tells her that everything will be okay. "I wish I could feel that good about it," she says.

Hurrying into his office because of his busy schedule, he mumbles that his certainty comes from the Bible.

4:20 p.m.

The director shoots close-ups of each principal, twelve to fifteen takes each, every time with fresh bottles and glasses. The propmen move like well-tuned pistons. He tells the actors they are through, then turns to the propman and asks how soon he'll be ready to pour. "Twenty minutes, sir."

The director and agency team slip away for a break. The director of photography places a stand-in glass on the counter and frames the shot.

The gaffer adjusts the lights and highlights the glass. The key grip adjusts additional equipment and makes the area surrounding the glass a gnarl of protuberances.

Contending with the antique sign in the background, which he cannot obstruct (or nudge), and the grip's protrusions—which he cannot move,

the propman leans from off-camera with the help of his assistant and pours the beer into the thrice-washed glass.

The agency creative director, shoulder-to-shoulder with the director, comments that the beer head is too high.

The propman, aware that the angle of the pour is a critical factor, assures them that he will get it right the next time.

Meanwhile the assistant washes, rinses, and drains each glass.

5 p.m.

The propman's twin gets a call from his wife to stop at the grocery store on his way home.

He tells her about his frustrating day.

She reassures him that actions speak louder than words, and that his true witness is how he behaves under stress.

They pray together, asking for help in his work and his boss's life.

6:30 p.m.

The crew is now four hours into overtime, the director and agency team are eager to keep their dinner reservations, and the moment for which this spot was created has yet to happen.

The pressure is building.

The director of photography works twelve minutes with the lighting until it is just right.

At last, a new glass is placed on the counter and the hero bottle is sprayed with water droplets. The director calls "Action." The agency team holds its breath. The propman pours.

The beer enters the glass with smooth "blubs," rises evenly, forms into gleeful bubbles that transform into a thirst-quenching head, and—too bad—gurgles over.

6:40 p.m.

The propman's twin stops at the neighborhood grocery. An elderly shopper, a familiar lady, accidentally bumps her cart into his. She apologizes, but his mind is on getting home and he hardly hears her. Nodding, he pushes on. She starts visiting with him, however, monopolizing his time as one woe after another tumbles from her mouth. Annoyed, he makes excuses rather than helping solve her loneliness—and successfully avoids her.

7:20 p.m.

Take 5. The high temperatures from the lights and the high tempers from the tension are felt by everyone. This shot is what everybody is being paid for, and not doing it right means a re-shoot. Money is of no consequence. Performance is of the essence. The client's product must not be minimized. Frowns appear on the faces of the dozen onlookers.

The prop assistant gives his boss a

“thumbs up.” The propman, kneeling like a contortionist, rubs his tired forearm and nods.

The ease with which the beer descends into the glass foretells perfection. The bubbles are “hero.” The head is “hero.” Shouts of joy. Applause. “Print!”

7:20 p.m.

The propman’s brother arrives home. His wife takes the bag of groceries as he flops, exhausted, into an easy chair and does his best to be a good father to his two kids, who are bursting with energy.

His morning vow has not yet been carried out.

8:30 p.m.

The glass-washing operation is disassembled, the antique beer sign is packed away, the glasses and hero bottles are wrapped individually.

The prop assistant slaps the propman’s shoulder and compliments him on a great performance.

“It’s an art like anything else,” the propman says. “When it gets hot and heavy, you either come through or you don’t.”

“All that work for just thirty seconds of screen time!” the assistant says.

“To a nationwide audience, it’s worth it,” the propman says. “That’s what sells.”

All right, here you have double barrel expanded out into scenes. You

caught the irony, of course. One man takes infinite care to do just right that which takes 30 seconds on the screen. Another man takes two minutes for that which is eternal.

Double barrel also serves well in smaller quantities.

We’ve discussed already that if you have two things to discuss in your article, you mention them both in the lead and show their relationship to one another (if there is one). There should be.

Then tell all about one. Follow that with all about the other. If you have room, go back to the first and again to the second. John Prin switched time and again to prove his point.

The following story has both elements in the lead paragraph. Then it gives a paragraph to “A” and a paragraph to “B.” Then it gives six paragraphs to “A” and three paragraphs after that to “B.”

It appeared in the “Oregonian” newspaper under the headline:

Drinking age stays 21; keg tag bill advances

The style is businesslike, but fluent.

A/B

SALEM -- The Oregon house voted against lowering the drinking age from 21 to 19 Thursday, while the Senate approved a bill aimed at blocking teenage “kegger” parties.

A

House Bill 3001 received 28 yes votes, three short of the 31 needed to pass, as the House considered the lower drinking age. Three representatives then changed their votes from yes to no (the prevailing side) to be eligible to raise the issue again Friday.

B

Senate Bill 760, which would require beer kegs to be tagged so they could be traced if sold illegally to minors, passed the Senate unanimously.

A

Rep. Jeff Gilmour, D-Jefferson, floor leader for a lower drinking age, told the House that “the number one fact is what we’re doing is making legal what they’re already doing.”

He said it is as easy for a 19-year-old to buy alcohol as anyone else. In the 41 states that have lowered their drinking age from the traditional 21, Gilmour said, only one has found evidence that the move increased traffic fatalities.

Opposing the measure, Rep. Mark Gardner, D-Hillsboro, said he disagreed with the theory of the bill that “everyone has a right to go to hell in his own way.” He said passage would increase access to alcohol by those under 21.

Rep. Clayton Klein, D-Central

Point, said any legal drinking age is an arbitrary one and other laws have been passed in recent years implying that 18 has become the age at which a person—under the law—is deemed to be an adult.

The drinking age should follow this trend, he said.

Rep. Bill Rogers, R-Vida, argued against the bill, saying nations that let teenagers drink have worse alcohol problems than the United States.

A 19-year-old drinking age bill passed the House in 1975 and a similar one passed the Senate in 1973.

B

SB760 is aimed specifically at teen “keg parties,” which frequently have led to drunken driving fatalities.

“Beer-drinking teenagers are dangerous,” said Sen. Blaine Whipple, D-Beaverton, who carried the bill on the Senate floor. The measure goes to the House.

Whipple observed that a number of recent tragedies have grown out of “youths, beer and automobiles.”

An orderly organization of all facts relating to the two features being considered in the article carries the day. In most sentences the subject of the verb appears at the beginning.

In some, like “Opposing the measure,” the writer begins with a participial phrase. In this one, “In the 41 states that have lowered their drinking age from the traditional 21,” he begins

with a prepositional phrase followed by an adjective clause. (If these facts are not familiar to you, you would do well—commercial coming—to buy EASY ENGLISH by this author and study up.

Now, it's true you can write brilliantly without knowing a noun from a frown; but, when you're learning craft, go for broke. Get it all. Know your language and how it works. Be a *master* craftsman.

Now, what you do with two, you can do with three. Look at this story of a hanging in Bermuda. We have the hanging itself ("A"). We have a night of rioting ("B"). We have the authorities declaring a state of emergency ("C"). The article begins and ends with an "A, B, C" order. In the middle section we go from "C" to "A" to "B" before our conclusion. Watch it:

**Rioters fail to halt
2 hangings in Bermuda**

A/B/C

HAMILTON, Bermuda (UPI) – Bermuda hanged two convicted murderers (A) at dawn Friday after a night of protest riots (B) by black youths. Authorities later declared a state of emergency and a dusk-to-dawn curfew (C) for at least two nights.

A/B

The executions (A) were the first on the resort island in 34 years and

touched off a wave of rioting (B) Thursday night as youths ran through the streets breaking shop windows with pipes and axes and setting at least two fires with Molotov cocktails.

C

The governor of Bermuda, Sir Peter Ramsbotham, on Friday declared a state of emergency (C) and a 6 p.m. to 6 a.m. curfew for the next two nights—and any further nights if necessary.

It will affect all those on the island, including thousands of tourists.

Ramsbotham said the state of emergency was caused by the "tragic events of last night."

Hamilton was reported calm after the hangings.

At the same time the 300 men of the Bermuda Regiment, a part-time army similar to the National Guard, was mobilized to provide backup for the police.

A

A government spokesman said in a brief announcement that the two men, convicted of assassinating Gov. Richard Sharples and an aide in March, had been hanged "and burial followed shortly after."

Erskine "Buck" Burrows and Larry Winfield Tacklyn were put to death at the Case Mates Prison, 10 miles west of Hamilton. Police had

closed off all roads to the former British naval barracks built by the British early in the century.

B

In a night of rioting, youths, most of them black, rampaged through the streets, throwing firebombs and smashing windows. They hijacked a bus which they drove into a wall and there were unconfirmed reports of sniper fire.

A

Informed sources said Bermuda, a self-governing British colony which has no executioner of its own, had secretly flown in a hangman from an undisclosed country.

B

The entire police force of 380 men, bolstered by 80 reservists, battled roving gangs in the early morning hours with wicker shields, batons and tear gas.

C

Authorities canceled all police leaves.

Now it's easy to adapt this technique to stories from your childhood that you want to record for posterity. You may wish to do a study of how differently you and your womb-mate (your brother or sister—let's call him Fred) turned out even

though you were brought up together in the same home by the same parents.

Begin with a provocative sentence that mentions the two of you.

Don't let anyone kid you—growing up without a father in the home has a profound effect on youngsters. Just ask my brother Fred.

You've identified the two characters. Now either go from Fred to yourself repeatedly to show how you both reacted to various situations or tell all about Fred and then all about yourself.

Notice, we identified Fred as "my brother." This opens your article to the world. Had you written simply "just ask Fred and me," the reader would have had to know you personally to get any sense out of what you are writing. Merely identifying that Fred as your brother brings the uninformed reader into the scene. He understands your relationship and what's going on. You'll never sell your article if you don't do this.

And you must develop a sense of what interests others. Too many of us think that all the world is interested in everything we are, everything we do, everything we think, and everything we write. That's only true if you are original.

But take that one step farther. You can be original because you've lived an original life. It's distinctive. It has one identifying mark—you. But we need to see you in all honesty, you as you really are. And what you tell us must be so candid, so frank that we can't ac-

cuse you of prettying things up.

Is there dog hair all over some sofa in your life? Don't throw an afghan over it just because a visitor is coming up the front porch stairs. Let us see what really went on. Readers who don't know you will become interested then because none of us has ever lived in your house with your family.

Remember how interesting we found the play, "The Man Who Came to Dinner?" Every character showed. Some were eccentric. Some were nuts. We loved them. In the midst of it we had a normal daughter who fell in love with a normal young man. We identified with them. We had local color. We had human color. We had warmth and laughter.

You can make others as interested as you are in the life you've led and the experiences you've had if you tell it like it is. Others have done it. So can you.

Read biographies and autobiographies. There are thousands in your library. They'll prove to you that this can be done and done effectively.

And here comes another sermon:

Read.

Good writers are readers. I've already mentioned this, but read once to get the message the writer wants to convey and then read again to see how he wrote what he wrote. Study his table of contents. Plot out on paper how he developed his idea.

A tactic from fiction is marvelous in longer feature stories.

It's called a transition. Little Red Riding Hood is having a fine time playing with her toys until her mother asks her to take cookies to Grandma. Her life changes at that point. We have a transition that interrupts what she was doing and sends her in another direction.

Watch for transitions that can develop in your feature articles. They keep a story moving; and they prevent the reader from saying, "Oh, I know how this story will turn out."

But be honest. Don't supply a transition that was never there.

Never make up angles that are fictional when you write non-fiction.

One device to keep in mind when you do the triple barrel article is to reverse the order of A-B-C at the end. Restate the three features but in the order of C-B-A. This prevents the reader from being bored by another repetition of your three. You are repeating, but you're doing it in a way that looks new and fresh.

Now the several-feature story may be handled in various ways. It will be a major story with many main ingredients. It should have one major item that can be emphasized above all others. (If it doesn't, don't worry about it.) Put this one item in the first paragraph and we'll call it the salient feature.

Mention other main points all together in the second paragraph and explain what all of them have in com-

mon. Relate how they tie into the event or how they are related to the subject matter of the story.

Say that you're covering a bicentennial celebration. You'll have a queen and parade, a circus and rodeo, a governor's speech and a presentation of keys to the city. All these go in one article. It's easy.

1. Select one event. Which is most significant to the public? If yours is a small town, the presence of Governor Stumpf is probably more important than Phatsheedra's crowning as queen. Begin the salient feature article with the fact that Governor Billington Stumpf will give a significant address at the opening of festivities. Give several paragraphs to it.

2. Then tell us that other activities will include the selection of Miss Yourtown, a 22-float parade, the presentation of keys to the city to Mrs. Leilani Stumpf—the governor's wife who is a native of this town—a circus and a rodeo.

This kind of sentence opens the door to an orderly expansion into quite a lengthy article. It is a table of contents for you.

Choose which one you will present first, giving the main features of the event.

Then go to each of the others, using two or three paragraphs; and work your way through your list.

Then go back and add more details about each one.

You may wish to go through your items just once more or you may do so two or three times, depending on how much material you need to include. You give less significant details with each added telling.

Sometimes the salient feature will be so significant that you will develop it in great length before you bring up the related features.

Perhaps the governor is announcing he is running for President. That would capture the headline and the lead paragraph and several of the early paragraphs. Then, as you leave that topic, mention the other factors in one paragraph listing each added event that will be going on. Then develop them in turn.

The composite structure will have two or more main features in the first paragraph and a summary of other features in the second. The "where-when-why-how" features necessary to the story will appear in the third paragraph. After you've written that, develop all your features one by one. You may have ten items to cover.

In such a long story, you would be wise to introduce new summary statements deep in the article with further development coming out of them. This allows you to bring up other features of the main event without having to clutter the beginning with them. Just don't stray from the essential topic you're covering. That means, don't get bogged down in details.

Now, it may be that your editor wants a 3,000 word article and you need all the details you can get. Okay! You won't bog down with details because you need every one. Having them in order like this will keep you excited about your article. You'll always know where to go next. This is important because your mood can affect the vigor of your prose.

Composite structure may be used for major disasters when there are many lines of thought to follow—traffic deaths, drownings, fire damage, quotes from officials, predictions of aftershocks—whatever. Try this, using the major story about the earthquake in Mexico as your source. Write a feature story that has at least five facts that you will cover. Make it a salient feature, telling all about one major factor of the quake first. Give that section 5 paragraphs.

Then in one or two sentences, mention the other four features you will cover and relate them to the event. Maybe that relating will be to tell the reader that you are confining your coverage to Mexico City itself. Or maybe you are going out to the suburbs. But tell us what those other four features have in common right there in that paragraph.

Then develop one feature after the other in turn. Give at least four paragraphs to each successive feature.

Read your source article well. You may wish to use crayons or colored pencils or inks to keep track of the

facts that keep recurring throughout your article. That way you can see how much space you'll need to give to each one.

Some writers like to use red for the who, blue for the when, green for the where to make sure they've covered all the 5 Ws. Then box and number each time an item is mentioned. All mentions of deaths would be boxed and numbered #1. All mentions of damage would be boxed and numbered #2. All mention of rescue efforts would be boxed and numbered #3 and so on.

And that, by the way, is a good way to analyze articles you read. Look for structure and underline or box and number the elements as you find them. Use "Reader's Digest" this way. Let each volume become a textbook in structure for you.

Use Digest articles, also, to study titles and first sentences. Analyze the titles grammatically. See how they tie in to the article. Keep a list of good titles to give you ideas.

And keep a list of good first sentences and watch how different they all are:

- Some are quotes.
- Some merely state a fact.
- Some set the scene.
- Some are questions.
- Some refer to things literary.
- Some are double barrel or triple barrel.
- Some are exclamations.
- Some are novelty sounds like *Clump. Clump. Clump.*

There are all kinds. They hook readers' attention and it's essential that you master the art of writing an appealing first sentence.

Your assignment for this chapter is to examine the two stories that follow. They report what happened in Mexico on two successive days. They will give you ample material for your long articles.

You may choose to write a double or triple barrel article, choosing only two or three main features.

Or you might want to write a salient feature article in which you take one fact—possibly the number of deaths and where they were reported and briefly how they occurred.

Then choose four or five other items, group them in one paragraph telling what they have in common. Then develop each one in turn twice. Be sure to save some aspect of each for the second telling.

Then do a composite story, choosing two or three main features for the first paragraph and a summary of the other features in the second. (I am repeating.)

The “where-when-why-how” features will appear in the third paragraph.

The fourth and several paragraphs following will begin your telling of the first of the events you mentioned in the lead. Then go on to each of the following in turn.

This is basic news writing structure for the longer article and perfectly appropriate for magazine articles that

cover the same events.

When you are finished, title your article. But you do not need to write a dateline—MEXICO CITY (AP)—at the beginning. That is for newspapers only.

It would be very appropriate for you to write the first feature of the salient feature structure as if it were a true story, retelling the quake as it was taking place and the astonishment of one particular family as the rumble grew louder and their own home began to shake and then began to collapse.

Many feared dead

Massive quake rocks Mexico

MEXICO CITY (AP) – A devastating earthquake struck central Mexico on Thursday morning, toppling buildings, triggering fires and trapping hundreds in rubble in the world's most populous capital. Police said at least 170 were dead and thousands injured, but a far higher toll was expected.

Hours later the army and police patrolled ruined streets against looters as fires still smoldered in Mexico City, 250 miles northeast of the quake's center on the Pacific Coast. President Miguel de la Madrid, declaring a national disaster emergency, toured stricken neighborhoods and appealed for people to

remain calm and stay indoors.

“Unfortunately there appear to be many dead,” de la Madrid said on Mexican television. “All of the hospitals are on a state of alert to take care of the injured. The army is in a state of alert.”

Dozens of aftershocks rattled the area through the day. Reports on the Mexico City TV station Televisa said buildings continued to collapse and debris from others was falling into streets hours after the quake.

By nightfall half the city lacked electrical power. Local telephone service had been restored but international telephone lines were still down.

At least 60 were dead in Mexico City, a city of 17 million people, where schools, hotels, hospitals and high-rises were flattened and snapped gas and power lines touched off dozens of fires.

In the state of Jalisco, 100 miles to the northwest, 110 to 150 people were killed and about 1,500 injured, Lt. Juan Manuel Sanchez said from the fire department’s headquarters in the state capital of Guadalajara.

The Mexican Embassy in Washington reported damage in the states of Guerrero and Michoacan, which lie to the south of Jalisco along the coast.

Only minor damage was reported in the cities of Acapulco and Guadalajara.

In Jalisco, most of the dead were

in the towns of Guzman and Atentique, Sanchez said in a telephone interview broadcast live by the Bogota radio station Caracol.

“In Atentique a part of a mountain slid away, falling on several peasants who were just getting up to go to work,” Sanchez said.

In other Jalisco towns “the streets split open as people ran in panic. . . And many people died, crushed inside churches,” he said.

Televisa said that in Guzman 25 people celebrating Mass in the cathedral were killed when the church collapsed.

In Ixtapa, a resort just north of Acapulco, two tourists reported that their 10-story hotel was shaken and “the damage was just massive.”

“Huge chunks of cement and glass started crashing down and people ran out into the open lobby,” said Dale Zolnai, 45, a Defense Department staff specialist, who returned to Dallas on Thursday with his wife P.J.

“We just ran for our lives. We managed to get a taxi and get to the airport. Trees, boulders and cars littered the highway.

“Waves were hitting the hotel; the water is usually at least 80 feet away,” Zolnai said.

Calls to the U.S. consulate at Guadalajara were answered, but consular officials were said to be out of the building and no one else would talk to reporters.

State Department spokesman Bernard Kalb said the U.S. Embassy in Mexico City was undamaged and that communications with the embassy had been restored.

First reports of the quake, which occurred just before rush hour at 7:18 a.m. or 9:18 a.m. EDT, came from the U.S. Geological Survey, which said it measured 7.8 on the Richter scale of ground motion. The survey put the epicenter on the Pacific Coast, 150 miles northwest of Acapulco and about 250 miles southwest of Mexico City.

Radio station XEQ in Mexico City said it had confirmed reports of 250 dead, and the SIN television network said without attribution that deaths were estimated up to 300.

The center of the city appeared to be hardest hit. Dust clouds surrounded collapsed buildings; broken glass and concrete chunks littered the streets everywhere, and people gathered in crowds on the streets, many weeping and some fainting. Rescue workers were digging through rubble as panicked citizens searched for friends and family on the streets.

Interviews seen on government-owned Channel 13, monitored in Bogota, Colombia, were sometimes drowned as people screamed out the names of loved ones. Men, women and children could be heard crying and wailing as they wandered through rubble-strewn streets.

Cave-ins were reported at at least two primary schools and three secondary schools. Students probably already were in the buildings because of the hour. Primary schools start at 8 a.m. and secondary at 7:30 a.m.

A mobile radio helicopter flying over the Gustavo A. Madero neighborhood downtown said 30 collapsed buildings were sighted there alone.

Natural gas from broken lines mixed with smoke from buildings still burning nine hours after the earthquake, Channel 13 said. The television coverage showed firemen with handkerchiefs tied across their noses and mouths.

It said there had been 10 aftershocks by 4 p.m.

The station advised people in Mexico City that "the Lalindez hospital was knocked down. Please don't send any more injured there."

The Hotel Regis in downtown Mexico City had split in two and was still burning Thursday afternoon. Firemen, the Red Cross and volunteers had pulled 14 bodies from the building, said Channel 13.

A spokesman for the Mexico City police said on Channel 13 that at least 100 multi-story buildings were destroyed or heavily damaged.

A woman ham radio buff in Mexico City described outlying parts of Mexico City as "like a war," in addition to the damage in the business dis-

trict, reported Jim White, a talk show host with KMOX radio in St. Louis.

“At first I heard a tremendous noise and I grabbed my daughter and jumped out the window. I had no chance to help my wife, who was killed when she was buried by rubble,” said a young man shown on Mexican television, his voice choked with emotion and tears streaming down his dust-covered cheeks.

Television pictures showed Hotel Regis, in downtown Mexico City on Avenida Juarez totally destroyed.

Charles Young, a 26-year-old freelance reporter from Madison, Wis., and Andy Daitsman, 26, a historian from Milwaukee said they saw the 12-story Principiado Hotel collapse a block from the monument to the Mexican Revolution.

“I saw rescue workers drag out about 15 people from the top of the mount of rubble. They were covered with dust and I don’t know if they were dead or alive,” said Daitsman.

Said Young, “A few minutes later, I saw at least five more people crawl by themselves out of the rubble including one child, a 2-year-old girl. They were all alive.”

A strong smell of gas filled the air around several hotels and office buildings.

The densely populated Roma neighborhood near downtown reportedly was plagued by gas leaks and the city government issued a ra-

dio appeal for residents to not even light a match in the area.

The airport was closed for several hours as officials checked the runways for damage. Flights from the United States were canceled, one airline official said, “because we didn’t know what we would find when we got there.”

Within three hours of the quake, most streets outside the central district were deserted. Helicopters continued to patrol and short-circuited burglar alarms blared throughout the city.

The subway system failed for about two hours, leaving hundreds of people caught in rush hour traffic before order was restored about two hours later. Many people were led out of the tunnels in safety. Electricity was off in many sections of the city and ambulance and police sirens were heard everywhere.

The earthquake appeared to be Mexico’s worst disaster since September 1973, when more than 700 people were killed and more than 399 miles of southeastern Mexico were left a shambles by a quake measured at 6.5 on the Richter scale.

Luis Ramirez, a secretary at the Mexican Embassy in Buenos Aires, told reporters that the earthquake destroyed about 50 percent of the older buildings in Mexico City.

“Through unofficial communications we know that the buildings of the Commerce secretariat, the Jus-

tice Department and other agencies have been totally destroyed,” he said.

In Tijuana, a local cable television channel showed live pictures from Mexico City and an announcer said deaths were considered to be in the thousands. Ambulances and rescue crews were hampered by a lack of gasoline. Hotels and other buildings on the Paseo de la Reforma, and Insurgentes avenue, the city’s major thoroughfares, reportedly were heavily damaged.

The Spanish International Network said there were 10 aftershocks in the capital city and that the city government was asking for donations of gasoline for emergency vehicles. Most streets were said to be blocked or closed.

Victims of the quake “have loaded all the hospitals in Mexico City and unfortunately three of them that are jammed with injured people must be evacuated because they suffered grave structural damage,” he said.

Among the buildings that fell at least partially were the gynecological section at the huge medical center and the Continental Hotel and the three-story Juarez Hospital. Authorities said many patients were buried in the rubble.

Volunteers from various health agencies mobilized taxis and went around picking up injured people, many hurt by flying glass, and taking them to the nearest first aid station.

The center of the city was cordoned off and radios urged residents to stay calm and remain in their homes.

Include the following follow-up article in your coverage of this story. You would be wise to color and box the various features you will include in your article as you read through the first time. Ignore the facts in the first story that are updated in the second.

Earthquake death toll hits 2,000

MEXICO CITY (AP) – Exhausted rescue teams worked through the night Saturday, digging into the rubble of collapsed buildings for more victims of the massive earthquakes that ravaged the world’s most populous capital.

The government put the death toll at 2,000, but unofficial estimates said it could reach five times that.

A second quake hit Mexico City and four states Friday night, spreading panic and toppling some buildings damaged by Thursday’s devastating quake.

Mexico City police said Saturday that at least 2,000 people were killed, 15,000 were injured and 20,000 were homeless. They said 196 damaged buildings were a threat to safety and would have to be demolished.

The newspaper *Excelsior* said 4,000 people were believed dead, but gave no attribution for the figure.

U.S. Ambassador John Gavin, who flew over the city Saturday, told reporters the death toll could reach 10,000 but that was “just a guess.” He said 1,000 people may have been killed or injured in one high-rise apartment complex in the Nuevo Leon neighborhood.

Gavin also said that five Americans had perished. He did not release their identities, but said they were a couple staying at the devastated St. Regis Hotel, and a mother and her two children.

Earlier Saturday, Greg Lagana, spokesman for the State Department Earthquake Task Force in Washington, identified three of the victims as Mary Vallejo and her children from Nebraska.

Mrs. Vallejo’s brother, Mike Zgud of Kearney, Neb., said State Department officials contacted the family Friday evening and told them that Mrs. Vallejo, 34, and her children, Ilse, 8, and Alonzo, 5, were among those killed.

Officials said at least 1,300 bodies had been identified by Saturday afternoon. Rescue workers continued looking for survivors, but said they would have to stop soon and clear the rubble to avoid the possibility of an epidemic caused by rotting bodies in the debris.

“My friend, it is impossible to say

at this moment how many lived and how many died,” Baladier Beltran Correa, head of the temporary morgue at the city’s Cuauthemoc district headquarters, said.

A man emerging from the morgue said the bodies were laid out on the floor and survivors were trying to identify them.

“It is traumatic. . . . Many of the bodies were in a bad state of decomposition,” he said.

Assistant Attorney General Rene Paz Horta said 70 percent of the bodies had been identified, and those that could not be identified would be buried in mass graves.

President Miguel de la Madrid said, “We still have neither precise nor final figures. There are still people trapped in many buildings whom we have not been able to rescue.”

He told the grieving and frightened nation in a speech on television that the second quake Friday night, which measured 7.3 on the Richter scale compared to 7.8 for the initial tremor, did not cause as much damage. It was “less severe but provoked panic.”

The president appealed for national unity and said, “We will bury our dead with sadness but at the same time we will renew our will to live and to cure our wounds. The truth is that in the face of an earthquake of this magnitude we do not have the resources to confront the tragedy with speed and sufficiency.”

The second jolt knocked out electricity on some subways and people streamed from the stations.

“We got out, walked up the tracks to a station and came up,” said one passenger. He joined thousands of other Mexico City residents who slept on sidewalks or stood in groups all night discussing “El Grande,” Thursday’s giant earthquake.

Mexico’s Minister of Tourism, Antonio Enriquez-Savignac, said in Houston Saturday that the situation in the capital was “under control,” and subways, buses and trains were running normally.

Enriquez said power was restored to 65 percent of the city, although 35 percent of the capital remained without water because of broken water pipes. Local telephone service was operating, but long distance lines still were out.

In Washington, the President announced his wife would visit Mexico City Monday to “explore the support of the American people and explore how we can lend a hand in this ordeal.”

More than 18 million people live in the sprawling, 7,800-foot-high capital that is the world’s most populous urban area, according to United Nations figures.

Unofficial accounts spoke of hundreds killed in less densely populated areas closer to the epicenter of the quake, including the states of Colima, Guerrero, Jalisco and Michoacan.

If you write this article as if you were writing for a national news magazine, you will follow news writing style.

Then your Rule #1 must be that death comes first. It is the most important part of the event. Make sure you mention it first in your lead. This is what makes a tragedy a tragedy. We key everything on how much life was lost.

You will also include the when and where in your first sentence.

If you are writing a salient feature lead, you will make that feature the deaths and you will tell everything you know that is up-to-date the latest news you have.

Following that you will write a summary lead that will identify all the other items you intend to cover in your article.

Then you will continue as we have discussed.

If you are writing in feature style, you could use diary or frame and flashback or chronological narrative as your structure.

Remember, as in the writing of all articles based on research, you the writer will sift and choose and organize and restate.

You cannot and must not think you should include every item. You are giving an overview.

This is why it is important to color-box the various items you will include in your article. You can then identify all the aspects of the tragedy that you

will want to cover.

What looks like immense work becomes easy when you color-box, number and then group your findings. You might have 16 numbered boxes for deaths scattered through your sources.

Decide the order you want them in and give them letters A to Z. That way you don't get lost in your notes.

Good organization makes good writing—EASY.