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The National Academy of Television Arts and Sciences
San Francisco/Northern California Chapter

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www.emmysf.tv

December
2011

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NATAS: SF/NorCal

Call for Entries 41st Northern California Area Emmy® Awards

During the holidays you may want to review your best work this year and prepare your 2011-2012 Emmy® entries. The deadline is **Friday, January 27, 2012.**

Membership in The National Academy of Television Arts and Sciences is not required to enter the Emmy® Awards, however NATAS members receive a 65% discount off the non-member entry fee. Be sure and pay your 2012 membership dues before completing the entry forms.

Non-members can also save by joining the Television Academy, 10% on the first entry and 65% on additional entries. If you were not a member in good standing during 2011, you must re-join NATAS as a new/returning member. Go to www.emmysf.tv for a complete list of rules and categories. Click Emmy® Awards and On-Line Entry. If you have questions, email emmy@emmysf.tv or call (650) 341-7786.

Good news - Emmy® awards are going online. We will be able to say goodbye to DVDs and last minute trips to the post office. We'll be using "Emmy® Express" to encode videos. You can upload many formats and the service will convert it to a standard for judging. We want to keep the process as simple as possible.

When the entrant fills out the online entry form, a link will be provided for uploading, which can be done from either a PC- or Apple-based system. A percent meter shows the upload progress. The entrant can spot-check the finished video at that time or later.

The full-screen quality is comparable to what we're used to seeing on DVDs.

The eligibility period is from January 1 through

December 31, 2011. The eligibility region is the Northern California chapter of NATAS, which runs from Visalia to the Oregon border and also includes Hawaii and Reno.

After the January 27th deadline, any entry that is still incomplete (including membership and entry fees) will be subject to a \$25 reprocessing charge or disqualification. If an entry must be reprocessed, the original entry fee will not be returned.

The Awards committee has made some changes to the Call for Entries.

Regularly Scheduled has been removed to allow for Internet entries. *Newscast Smaller Markets* (Category 5) combines *Daytime and Evening* into one category. Note that the *Newscast* is the only category that is tiered by market size. *On-Camera Talent: Anchor-Sports* now also includes *Play by Play and Analyst* (Category 25B).

These new categories have been added: *Team Coverage* (Category 7). This news category is for a team involved in covering multiple stories on a single subject – shot, edited, produced, and aired within 24 hours. Entries may include LIVE or taped elements and online content.

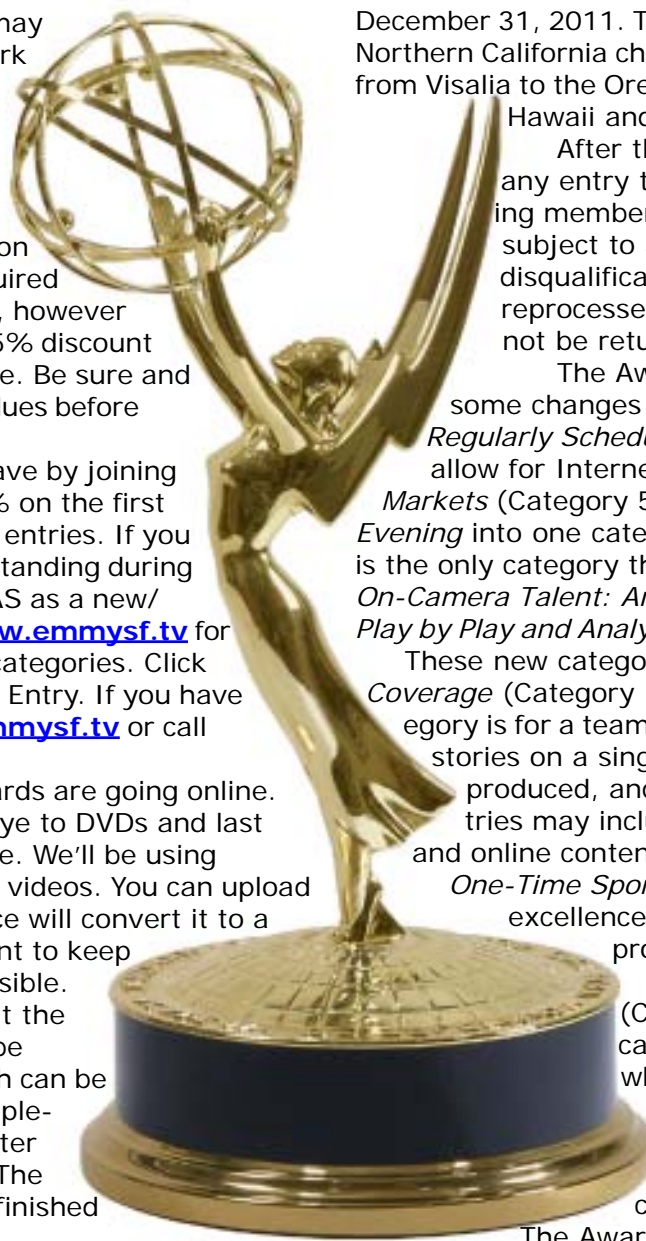
One-Time Sports Special (Category 17C). For excellence in a one-time sports related program, either LIVE or taped.

Video Essay (Single Camera) (Category 28D). This craft category is for photojournalists who shoot, edit, and produce stories without a reporter or professional talent track.

See the complete list of categories on page 3.

The Awards committee is always on the lookout for double-dipping, entering the same material in more than one category, so check the

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Invest in Your Career with NATAS



By Keith Sanders

Potential Emmy® entries are now being evaluated in edit suites and newsrooms throughout the chapter. Almost everyone will enter as a NATAS member to get the reduced rate. But did you know that over half our members don't enter each year, and still decide to remain NATAS members?

Could it be that most members realize if they don't continue their membership in 2012 they'll be hit with a higher "new member" fee later? Is it just fee phobia?

I think most members renew because they want to continue to invest in their careers.

For example, members receive automatic reminders of upcoming chapter events, with free admission to most. For those who live outside the Bay Area, remember almost a third of our 2011 events took place outside of San Francisco. You can also participate in a growing number of informative webinars.

Here's a rundown of our 2011 events:

January—**Wayne Freedman VJ Seminar**—Fresno

February—**Career Crossroads**—San Mateo

March—**Social Media Panel**—SF

May—**Delving into the World of Social Media Video with Brian Shields**—SF

June—**40th Annual Northern California Area Emmy® Awards**—SF

June—**On-Line Twitter Chat Event**

July—**Facebook Basics with John Boitnott**—SF

August—**NATAS Night at Stanford Video**—Palo Alto

September—**Enter Mobile Broadcasting**—SF

October—**Gold & Silver Circle Induction Luncheon**—SF

November—**Show Me The Idea**—SF

Only members receive the monthly newsletter *Off Camera* with industry news, opinions, career profiles and technology articles. The Trade Talk

column in OC collects opinions from the entire membership on topics such as social media, Emmy® entries, TV jobs, and many others. Around 100 members will have contributed opinions by the end of the year.

Members also receive a complimentary issue of *Motion Picture, TV and Theatre Directory* and have access to the Job Bank with free resume listing on the National website.

The *members-only* section of the website www.emmysf.tv will soon allow members to access archival video, photos and publications. There are discussion groups and links to our chapter's social networking sites.

Other membership perks include the chance to receive a \$500 professional development grant, group health insurance, mentoring opportunities through our Mentor Match program and free movie screenings for you and a guest.

NATAS is also a way for members to make a tax-deductible donation to help young journalists improve their skills. The "TV Academy Fund" awarded \$12,000 in collegiate scholarships this year, as well as Student Television Awards for Excellence to high school students.

NATAS will keep you informed, keep you engaged, and help you develop additional skills for your job, or maybe help you land a new one. It's the best bargain around for media professionals who want to invest in their careers.

If you haven't renewed for 2012, reinvest today at www.emmysf.tv.

Send your Stories &
Press Releases to
offcamera@emmysf.tv

Call for Entries

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rules. They will also be enforcing the no montage rule, you must have black between each cut.

Sunday, April 15, will be the FINAL date the National Television Academy will accept changes or omissions to names on entries.

Emmy® Nominations will be posted on the Chapter website www.emmysf.tv at 12 noon, Wednesday, **May 9, 2012**. Each person nominated receives a certificate, suitable for framing. Nomination Certificates will be available for pickup at the **Emmy® Awards Gala** on Saturday, **June 9, 2012**. Advanced reservations to this Black Tie Event are required.



The Categories

For Outstanding Achievement In:

Special Achievement: Station Awards

1. Station Excellence
2. News Excellence

News Programming

3. Newscast-Daytime (12a-5p)
 - A. Larger Markets
 - B. Medium Markets
4. Newscast-Evening (5p-12a)
 - A. Larger Markets
 - B. Medium Markets
5. Newscast-Smaller Markets
6. Breaking News
7. Team Coverage
8. General Assignment Report
9. Continuing Coverage
10. Investigative Report
11. Feature News Report
 - A. Light Feature
 - B. Light Series
 - C. Serious Feature
 - D. Serious Series
12. Specialty Assignment Report

News and Program Specialty:

13. Documentary
14. Arts/Entertainment
 - A. Program Feature/Segment
 - B. Program/Special
15. Informational/Instructional
 - A. Program Feature/Segment
 - B. Program/Special
16. Historic/Cultural
 - A. Program Feature/Segment
 - B. Program/Special

17. Sports
 - A. Program Feature/Segment
 - B. Daily or Weekly Program/Series
 - C. One-Time Special
18. Sporting Event/Game – Live/Unedited (Program/Special or Series)
19. Public/Current/Community Affairs
 - A. Feature/Segment
 - B. Program/Special
20. Interview/Discussion
 - A. Feature/Segment
 - B. Program/Special
21. Health/Science/Environment
 - A. Feature/Segment
 - B. Program/Special

Spot Announcements

22. Community/Public Service (PSAs) (Single Spot or Campaign)
23. Promotion
 - A. News Promo – Single Spot
 - B. News Promo – Campaign
 - C. Program - Single Spot
 - D. Program – Campaign
24. Commercial (Single Spot or Campaign)

Crafts Achievement

25. On-Camera Talent
 - A. Anchor-News
 - B. Anchor-Sports/Play by Play/Analysis
 - C. Anchor-Weather
 - D. News Reporter
 - E. Program Host/Moderator/Reporter
26. Director (Live/Live to Tape/Post Production)
27. Writer
 - A. News
 - B. Program
28. Photographer
 - A. News - Within 24 Hours
 - B. News - No Time Limit
 - C. Program (Non News)
 - D. Video Essay (Single Camera Only)
29. Editor
 - A. News - Within 24 Hours
 - B. News - No Time Limit
 - C. Program (Non News)
30. Video Journalist
31. Graphic Arts
 - A. Graphics and Animation
 - B. Set Design
32. Technical Achievement

Important 2012 Dates...

Friday, January 27 - Entry Deadline

Friday, February 3 - Upload Entry Deadline
Monday, February 6 - Entry List Posted on web
Sunday, February 12 - Entry Certification Day
Sunday, April 15 - Last day to add names

Wednesday, May 9 - Nomination Announced
Saturday, June 9, 2012 - Emmy® 2012 Gala

Occupy Oakland Protesters Attack KGO Cameraman Randy Davis



By: **Merrill Knox**, *TVSpy*

November 11 - KGO cameraman **Randy Davis** was attacked while trying to document the aftermath of a fatal shooting on November 10 at Occupy Oakland. Davis suffered a mild concussion, as well as bumps and bruises, in the attack, according to a reporter at the ABC O&O.

"He was attacked by about a dozen men as he was trying to shoot the scene around the shooting,"

KGO reporter **Laura Anthony** told *TVSpy*. "The shooting itself happened just minutes before our 5 p.m. live shot. [The] station was rolling on our camera position and you can hear six shots."

Ms Anthony reported on the incident during KGO's 6 p.m. newscast. "The crowd was upset and tried to block the view of our photographer, who tried to get shots of what was happening," she said.

The *Oakland Tribune*, which posted the above picture on *Twitter*, reported the crowd was yelling "No cameras!" and "No media!" while Davis was under attack.

A reporter at Fox-affiliate KTVU, **Tom Vacar**, reported that protestors formed a human shield around the victim to block photographers, possibly preventing people who might have been able to help from getting to the victim.

One witness told Vacar that the Occupy protestors "blocked people from taking pictures of the shooting victim, and that they acted in a way that they allowed the perpetrator to get away."

KGO reporter **Lilian Kim** told *TVSpy* Davis is "feeling good and is in good spirits."

Guy Rips Into KRON's Stanley Roberts: 'Why don't they have you filming what's going on in Oakland?'

By **Andrew Gauthier**, *TVSpy*



Stanley Roberts

KRON's **Stanley Roberts** is used to shaming people on-camera for his popular *People Behaving Badly* series, but the tables were turned recently when Roberts began filming a loquacious young man (**Daniel Josey**) who had been pulled over for driving alone in the carpool lane.

"Why don't they have you down there filming what's going on in Oakland?" the guy asked Roberts, dismissing him with a

hand wave. "They got your fat, lazy, non-relevant, non-factor ass out here filming highway patrol shit. That tells you how much you're worth at your job." Ouch.

And, with an Elmo t-shirt and a few finger wags, the video has now officially gone viral.

For his part, Roberts has been riding the video's sudden popularity online. When buzz blogs started picking it up this week, he posted links on his *Twitter* and *Facebook* accounts. "WOW I made it on



<http://FailBlog.org>," Roberts tweeted a few days later. "How cool is that!"

Josey points out that Roberts has been enjoying the popularity of the video, which has racked up over half a million views on *YouTube*. After continuously promoting the video's viral status on his *Twitter* and *Facebook* accounts, Roberts was invited to New York to do an interview with ABC's *20/20*.

Roberts' *People Behaving Badly* segments can be seen on *KRON 4 News*.

Over 50% of Viewers Watch TV Shows & Movies

Online



By **George Winslow** - *Broadcasting & Cable*

An annual study of consumer video consumption habits conducted by Frank N. Magid Associates reveals that more than 50% of online consumers watch TV shows and movies online at least occasionally. Yet as online viewing becomes more widespread, the usage of on-demand, DVR and DVD platforms also continues to grow.

In fact, the survey found that the more alternative platforms that consumers use to watch video, the more they tend to spend on traditional TV subscription services.

The survey also found that satisfaction with HD service is at an all-time high among customers of pay television providers, including cable, satellite, and telco TV.

Despite ongoing economic problems, consumer plans to purchase new TV sets have climbed back to pre-recession levels and that they were particularly interested in smart TVs that have an Internet connection for accessing content, Magid researchers report.

Forty percent of consumers indicate they will shop for a new TV set in the next year, up significantly from a low of 23% in 2009.

Superior display, wide-screen format, and

Internet connectivity topped the list of TV set features that consumers are most interested in, while interest in 3D declined from last year.

An impressive 62% of TV shoppers said Internet connectivity is an important factor in their decision to purchase a new TV.

"Consumers have been streaming TV shows and movies to the TV screen enabled by a very diverse set of devices, including game consoles, computers, streaming specific devices like Apple TV and Blu-ray players, so an Internet-connected Smart TV is the desirable next step," noted **Maryann Baldwin**, VP of Magid Media Futures and author of Magid's tenth annual survey of consumer video entertainment behaviors and attitudes towards traditional and emerging delivery platforms.

Consistent with the demand for high-quality displays, the intention to purchase HDTV sets continues to run strongest, while the proportion of those who plan to buy a 3D set has dropped significantly over the past year from 67% to 49% of all TV shoppers. Three percent of households now own a 3D TV set.

The study is based on a nationally representative sample of 1,530 online consumers aged 12 years and older in late October.

KMGH Denver to KNTV San Jose



Tony Kovaleski

By **Andrew Gauthier**, *TVSpy*

Veteran investigative reporter **Tony Kovaleski** is leaving Denver's KMGH after more than a decade with the station to join KNTV in the Bay Area.

"I wasn't going to leave Denver for anything but a great opportunity," Kovaleski told the *Denver Post*, adding that NBC's KNTV is "committed

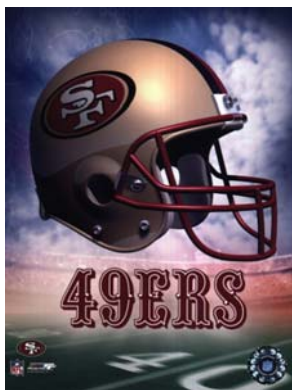
to building the biggest and best investigative unit in the Bay Area."

Kovaleski grew up in the Bay Area and graduated from San Jose State University. Since joining KMGH in May of 2011, he has brought home a number of awards, including several Emmy® awards, and was twice named "Best Specialty Reporter" by the Colorado Broadcasters Association.

Last month NBC Universal announced a plan to hire more than 130 positions across its stations. Kovaleski's hiring at KNTV may likely be one of the first connected to NBC's new investment in local news.

60 Years Ago-The 49ers Came to Local Television

By Brian Daley



Although pro-football and television are presently joined at the hip, this week marks the 60th anniversary of an event that reminds us that this was not always the case. On Sunday, November 4th, 1951, the San Francisco 49ers made their Northern California television debut when they faced the Los Angeles Rams in

L.A.'s Memorial Coliseum. One would think that such a significant step in the history of the 49ers would have been met with unanimous approval at the time, but careful research reveals that not everyone was on board with the Niner's decision to appear on the small screen.

The pairing of TV and sports dates back to before the advent of network television. On October 22, 1939, NBC's experimental station W2XBS became the first entity to televise an NFL game when it carried a contest between the Brooklyn Dodgers and the Philadelphia Eagles live from Ebbets Field. The game, won by the Dodgers 23-14, was attended by only 13,050 fans, but seen by many others who happened upon the RCA Pavilion at New York's World's Fair, where several monitors tuned into the game were set up for visitors. How many of the 500 people who actually owned sets in New York at that time witnessed the broadcast is unknown.

While clearly a groundbreaking moment, the Dodger-Eagles telecast was merely a vehicle to promote innovations in the still new invention known as television. The idea that television could be a major source of revenue for the NFL was still many years away.

The NFL received no network coverage in the early days of commercial television, but a few teams did negotiate local deals. In 1950, the Los Angeles Rams sold the TV rights for their entire schedule for \$50,000, apparently unaware of how home television could effect their live gate. The Rams had averaged over 50,000 fans per home game in 1949, but drew less than half of that in 1950, as Southern Californians preferred watching the games at home for free, or seeing the games at their favorite taverns than venturing out to the L.A. Coliseum. Having learned a valuable and expensive lesson, the Rams limited their TV coverage to road games beginning the following season.

Appearing on television was not an option when the San Francisco 49ers began play in 1946, as there were no TV stations in the Bay Area until KPIX signed on in December of 1948. After four seasons in the All-American Football Conference, San Francisco joined the NFL in 1950, debuting with a disap-

pointing 3-9 record.

Thanks to players like **Frankie Albert**, **Gordy Soltau**, and future Hall of Famers **Y.A. Tittle**, **Leo Nomolini** and **Joe Perry**, the 49ers were vastly improved in 1951, running their record to 3-2 on October 28, by beating the Rams for the first time, 44-17 at Kezar Stadium. With a rematch with the Rams scheduled for the following week in Los Angeles, the San Francisco 49ers announced that the November 4th game would be televised on KRON (channel 4), marking the first time the Niners would appear on local television. The decision to air the game was clearly to use the telecast as a promotional vehicle, as the \$4200 the team collected from KRON did not exactly represent a financial windfall. By the Fall of 1951, there were approximately 300,000 TV sets in the Bay Area, with 1 million potential viewers.

No sooner was the 49ers telecast announced then opposition to the broadcast was expressed by two local colleges. The unbeaten USF Dons were scheduled to meet the Santa Clara Broncos at Kezar Stadium on the same afternoon as the 49ers-Rams game, and officials at both schools were convinced that KRON's showing of the game would dramatically reduce the size of the crowd at Kezar. Santa Clara Head Coach **Dick Gallagher** predicted the attendance at the USF-Santa Clara game would fall 10,000 short of the previously anticipated 35,000, while USF Head Coach **Joe Kuharich** saw the 49ers appearance on home television as "another spike in the coffin which may seal the doom of college football on the Pacific Coast."

As it turned out, over 32,000 witnessed the Dons beating the Broncos 26-7, as the *San Mateo Times* estimated the crowd's size was lowered by the 49ers telecast to the tune of about "2,000...tops." But Coach Kuharich wasn't wrong about the future of college football, at least as far as his school was concerned. Despite an undefeated year, USF dropped football after 1951 season.



Football fans tuned to KRON at 2 pm on that November 4th Sunday had a much different viewing experience than what we enjoy 60 years later. Announcer **Bud Foster** described the action without the help of instant replay, slow motion, isolated cameras or even a color analyst. Those lucky enough to have access to the black and white telecast saw the 49ers take a 16-13 4th quarter lead courtesy of a Gordy Soltau field goal, only to see the Rams counter with a 76 yard touchdown pass from **Bob Waterfield** to **Elroy Hirsch** and a 38 yard field goal by Waterfield.

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KOVR Reporter's First Hand Account-Pepper Spray



By **Andrew Gauthier**, *TVSpy*

KOVR reporter **Checkey Beckford** and photo-journalist **Dennis Marin** were at the center of a news story that has swept across the country recently—so close that they felt the sting of pepper spray.

Beckford and Marin were positioned right behind a row of seated UC Davis students as a police officer in riot gear methodically dusted them with an orange stream of pepper spray Friday afternoon November 18. Beckford and Marin had a front row seat to an incident that has had major ramifications for the university and its community, one that has sparked a national debate and become a symbol for the Occupy protest as a whole.

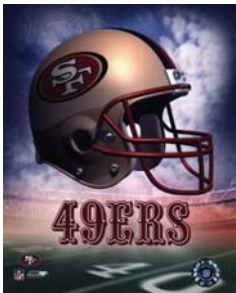
"I would say I was probably 10-20 ft, to the side and a little behind the group of seated students you see being sprayed in the video," Beckford told *TVSpy* this week via email. "I mistakenly thought I would be unaffected but I suddenly found it hard to breathe and then I was coughing."

Despite the cloud of pepper spray, Marin continued shooting and his video has been everywhere this week. Beckford and Marin were the only TV news crew to get close-up footage of the incident.

"Regardless of where you stand on whether pepper spray should have been used, I think people who see the video have pretty much the same reaction I did: shock," Beckford told *TVSpy*.

"In the rest of our video before the incident, you can see the two officers take out the pepper spray several minutes before it was actually used. I didn't notice that at the time. Sensory overload; I was trying to take in all that was going on. But I didn't feel any sort of menace in the crowd. I was able to weave in and out of the crowd easily. Most of the people there, seemed to just be students coming to see what was happening. Officers seemed to be moving freely, as well. So when the spraying began, I was as shocked as anyone, trying to understand how it had reached that point. However, I don't for one second pretend to be a police officer who's often forced to make split-second decisions. We'll have to see what the investigation into the incident reveals."

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The 23-16 victory by the Rams was significant as Los Angeles, on their way to their only NFL championship, won the division with an 8-4 record, followed by San Francisco at 7-4-1. But more important than the game's outcome was the fact

that the San Francisco 49ers and their fans were given a one day peek into the future.

Within a few years, the NFL would sign a contract with CBS, and soon every contest would receive television coverage. The \$4200 the 49ers received from KRON for one game in 1951 represented the team's entire revenue from television for that year. Today, the San Francisco 49ers annual take from TV stands at \$120 million.

Trivia: Both the San Francisco 49ers and the San Francisco Giants made their local television debuts at the Los Angeles Memorial Coliseum. The Giants first televised game took place in April of 1961 against the Dodgers, who played their home games at the Coliseum from 1958 to 1961.

On the Move



Barlow

Ken Barlow becomes a weeknight meteorologist at KSTP in Minneapolis-St. Paul, from KXTV in Sacramento.



Diaz

Weathercaster **Tamara Berg** is joining KCRA in Sacramento after three years at KION-KCBA in Salinas.

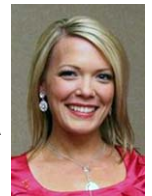
Gil Diaz, a reporter at KESQ-KDFX in Palm Springs, is making an 139-market jump to KPIX in San Francisco.



Mazur

Chita Johnson joins KHOU in Houston as the 4 pm weeknight meteorologist from morning meteorologist at KRCR, in Redding.

Jacqueline Mazur, who was previously a reporter for KOB1 in Medford, OR, is joining KSBW in Salinas as a reporter and week-end anchor.



Berg



Johnson



National Trustee John Odell



Class of 2003

Silver Circle Profile
By: Kevin Wing



John Odell is a Bay Area television pioneer. His claim to fame is that he's nearly seen it all in the last four decades.

His other claim to fame – and an even rarer one at that – is that he appeared on *The Tonight Show Starring Johnny Carson* back in the fall of 1963, a month before **President John F. Kennedy** was assassinated in Dallas, and television news as America knew it prior to then, would be changed forever with coverage of the tragedy.

Odell was a student at Columbia University back then, and was a member of the Columbia Pep Band. As a 38th-birthday surprise for **Johnny Carson**, the show's producers invited the band to the late-night program's then-New York City studios. And what a surprise it was for the "King of Late Night": the band marched right onto the stage during the middle of the show, much to the surprise of Carson. (In the photograph, that's the tall and lanky Odell on the left with the trombone, directly behind Carson.)



"I can tell people I once played trombone on the Johnny Carson show," says Odell, 48 years later.

For years, Odell has been deeply entrenched in the San Francisco Bay Area television industry, from his pioneering work at KPIX and KGO-TV to his leadership roles locally and nationally with the National Academy of Television Arts and Sciences.

To recognize the significance of his contributions and achievements to Bay Area television, Odell was inducted into the *Silver Circle* of the San Francisco/Northern California Chapter of the National Academy of Television Arts and Sciences, in 2003.

Odell grew up on Long Island in New York. After graduating from Garden City High School, he went to Columbia University. Graduating from there, the Navy came calling shortly after, and Odell would spend much of his time on aircraft carriers.

Originally, Odell thought he would enter the radio industry. Moving west, he attended San Diego State University. He also went to work for San Diego's KPBS-TV, which was owned by the university. In 1973, he received his first class FCC license. His first job? Operating the station's transmitter.

Odell would eventually earn a Masters degree in communications from San Diego State. That was 1974, a big year for him. Not only did he receive his degree, he moved to the Bay Area that year. And,



he also married his wife, **Gloria**. Nothing fancy, the couple exchanged wedding vows in traffic court at San Francisco City Hall.

"From there, it took me more than a year to get a job in television," Odell says.

"I took miscellaneous jobs to get us by, until those TV jobs started coming along," he recalls. At one time, he entered San Francisco politics, working as a volunteer campaigning for then-state **Sen. George Moscone**, who was running for mayor. Odell manned and supervised get-out-the-vote phone banks.

Finally, KPIX came calling, giving Odell his first TV job in San Francisco.

It was his job at KPBS in San Diego that helped him get the KPIX job.

"At KPBS, I operated Ampex 1000 and 1200 2" videotape recorders," he says. "I got the Channel 5 job because I knew how to operate those machines."

At KPIX, Odell worked the overnight shift as a videotape operator, airing reruns of the 1960s Western, *The Rifleman*, and black and white movies.

Odell would eventually advance to working with new technology, from 2-inch videotape machines to the first portable tape machines.

In 1976, KPIX started using 3/4" videotape with its debut of *Evening Magazine*, which aired weeknights from 7:30 to 8 p.m.

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The show was the result of the so-called “prime-time access rule,” to which the FCC forced ABC, CBS and NBC to relinquish the 7-8 p.m. time slot to local stations, a rule designed to encourage locally-produced programming.

Evening Magazine originally began as a studio show with hosts **Jan Yanehiro** and **Steve Fox**. But, as the show produced more segments with the hosts in the field, the studio segments were discontinued and the show was shot solely outside.

“I did a lot of different things for Channel 5 around that time,” Odell says. “I ended up doing two days in videotape, two days in master control and one day in maintenance.”

In 1978, at the station Christmas party, Odell struck up a conversation with *Evening* host Fox about the show and its segments. Before he knew it, Odell would begin working as a story editor on the show.

“Those were really long days,” Odell says. “But, I learned a helluva lot. After six months, I got burned out, and I wanted a life.”

In the fall of 1979, Odell went to work in Channel 5’s newsroom as a video editor.

He received his first Emmy® nomination in 1980, on a special report he edited for **Wendy Tokuda**, who was KPIX’s science reporter at the time.

Odell remained in the news department until 1982, ending up as supervising ENG crew chief.

“It wasn’t much fun,” Odell says. “I felt I wasn’t going anywhere. Beyond that, though, as crew chief, it was exciting to go on a couple of road trips when the Raiders and the 49ers went to their Super Bowls, back to back.”

The Oakland Raiders played in Super Bowl XV in New Orleans. The following year, the San Francisco 49ers went to Super Bowl XVI in Pontiac, Michigan.

After six years, Odell began to grow tired of KPIX, and a friend, **Lorne Morrison** – who was a cameraman at KPIX before leaving to work at cross-town rival KGO-TV – helped him get a job at Channel 7. In June of 1982, Odell joined KGO-TV, when it was located in the city’s seedy Tenderloin neighborhood.

“That station (on Golden Gate Avenue) was a pit,” Odell says, jokingly. “But, I was happy to be there.

During his years at KGO-TV, Odell wore several hats. Known mostly behind the scenes as an editor and writer, he was also a reporter in 1988 and 1989.

Through the years as a videotape editor, Odell would receive several Emmy® awards for his work, including an Emmy® statuette that he received in 1987 with anchor **Pete Wilson** for a feature story on the Blue Angels.

Odell also received Emmy® awards for best feature editing and best feature story.

In all, Odell earned six Emmy® statuettes at KGO-TV, and one with KPIX.

He, along with KGO-TV reporter **David Louie**, received a Los Angeles-area Emmy® for a series on Far East economics. The series also aired on KABC-TV in Los Angeles and KGTV in San Diego.

Odell left KGO-TV in 1994.

His involvement with the San Francisco/Northern California Chapter of the National Academy of Television Arts and Sciences began in 1983, when he was elected to the Board of Governors. In 1985, he wanted to run for re-election to the board, but then-chapter administrator **Jack Armstrong** forgot to put Odell’s name on the ballot. So, the board elected Odell the chapter secretary.

In 1988, Odell added national trustee to his duties with NATAS. Odell became chapter president in 1989 and served until 1992. He is very proud of the fact that he was the first craftsman to serve as president.

In addition to his work with the TV Academy, Odell also served 12 years as its representative on the San Francisco Ballot Simplification Committee – nine years as its chair.

After KGO-TV, Odell began a long association with City College of San Francisco. Having his masters degree from San Diego State University years before paid off, and Odell was able to teach broadcasting at the college. For the first five years, he was a part-time professor. Then, in 1999, and for the next seven years, Odell was full-time on campus.

Odell has also taught a studio production class at the College of San Mateo.

Although Odell retired from City College of San Francisco in 2006, he remains very involved with the local and national branches of NATAS.

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John Odell



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Besides attending the monthly board meetings for the local NATAS chapter, Odell travels all around the country in his role as a national trustee. Currently, as chair of the National Academy's rules committee, he is coordinating the updating of its by-laws. It's no easy task, but someone has to do it.

He and wife, Gloria, now married 37 years, live in San Francisco. They enjoy traveling.

"We try to take at least one major trip every year," Odell says. They have been to the Baltic Sea, Stockholm and Helsinki. Last year, they vacationed in China.

Odell is also an avid hawk watcher. He regularly surveys nesting raptors in the Bay Area. He is also a water bird docent on Alcatraz, keeping an eye on snowy egrets, California gulls and "several thousand nests."



Kevin Wing pens the Silver Circle and Gold Circle profiles for Off Camera. He is a two-time Emmy® Award-winning Bay Area journalist, currently with KNTV/NBC Bay Area in San Jose as a freelance news writer/producer. Reach him at kevinscottwing@gmail.com.

KTVN Sports Director Killed in Hit-and-Run

By **Andrew Gauthier**, *TVSpy*



Reno CBS-affiliate KTVN sports director **JK Metzker** died on Sunday, November 13th from injuries suffered in a hit-and-run accident.

Metzker, 41, was crossing the street following a University of Nevada football game Saturday night when he was struck by a vehicle that then fled the scene, according to

KTVN. Going on witness descriptions of the vehicle, police later arrested a 23-year-old man. Alcohol does appear to be a factor in the accident and police are awaiting results of blood tests.

"We are grief struck," KTVN general manager **Lawson Fox** said. "JK's commitment to his family was an example to every father and husband. His family is a delight. And JK's humor and storytelling ability were extraordinary. He is deeply missed."

KTVN resumed its regular newscasts on Monday after cancelling the local news on Sunday. KTVN ran a message at the top of the 5 o'clock hour from meteorologist **Mike Alger** who, calling it the "most difficult broadcast" of his career, announced that Metzker had died earlier that afternoon.

"Honestly, it's just too hard for any of us here at Channel 2 News to focus on the work that it takes to produce a newscast," Alger told viewers, saying that KTVN staffers were spending the day and night grieving.

The KTVN news team was back on the air Monday, with plenty of kleenex on-hand to wipe away tears. KTVN's anchors and reporters were visibly shaken by the loss of Metzker, who had been with the station for 14 years, as they tried to work their way through the day's newscasts.

The station ran a number of tributes to Metzker, a Reno native, including a group interview with his three young sons.

"Reno lost one of their own Sunday," KOLO sports director **Josh Little** wrote in a post on the station's website. "I cannot even illustrate how sad I am today. I always looked forward to seeing JK...he made trips to practice and games that much more enjoyable. He truly was one of the good guys...in a business and a world that quite frankly, there just isn't enough of. It's a HUGE loss for the community, for KTVN, for his viewers, his family and his friends."

Metzker is survived by his wife, **Jaimie**, and three young sons. A Facebook page has been set up for people to offer their condolences:

<http://www.facebook.com/metzkerfamily>

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a very
Happy Holidays**

How has using social media helped or hindered your ability to report on a story?



dozens of stories simply over *Twitter*. Amazing. No more waiting by the phone. The old man in me almost has to wait a beat before heading out: Did all that just happen without any real contact? But this is real. And it's quick. And it's breaking down walls. Everything we wish we had as reporters." – **Scott Budman**, San Jose

"As a daily user of *Facebook* and *Twitter*, I fully believe these Social Media outlets have assisted me in reaching out to the Public in many ways. First of all, if there is a Weather Alert, Warning, Watch or Advisory, I can get the message out immediately without needing to wait for my next Radio or TV Weather Segment. On a personal note, I am able to connect more with my "friends" or fellow tweeters, by recognizing their needs and answering their questions, or incorporating their ideas into my Weathercast. Social Media is a wonderful, useful vehicle in driving my Weathercasts. But, it can also become additional "work" to maintain relationships with those you "connect" with also!" - **Roberta Gonzales**, San Francisco

Next month we're looking for answers to the question, "What's the best member benefit of NATAS beyond saving money on Emmy® entries?" Email your response of 100 words or less by December 22nd to offcamera@emmysf.tv. You can post your reply on the Forum at www.emmysf.tv, or answer on *Facebook* or *Twitter*.

"Social media has been a huge help to me as a producer in covering stories. *Twitter* has been especially helpful in verifying reports heard over the scanner or tips from viewers. I've been able to search tweets pertaining to specific events, see pictures and get in contact with witnesses." **Danie D. Taylor**, San Francisco

"My first Emmy® nominated story I found through *Facebook*. A PR friend of mine mentioned on his status update that he had counted the number of celebrity homes in foreclosure and he was shocked by the amount. I told him to take down the update and give me the exclusive." – **Kym McNicholas**, San Mateo

"I can think of several ways it has helped. Most obviously, I track down people on *Facebook* all the time. Some of those folks, especially the younger ones, would be much harder to find otherwise. Social media also provides a way to share my work with a broader range of people. The flip side to that; with people passing news around so easily on the internet it feels more difficult to get out ahead of some stories. I honestly cannot think of a way social media has hindered my ability to actually report a story. More than anything, it has changed the way news is disseminated. It has also, especially in the past two weeks, allowed complete strangers – viewers – to send me feedback, which I must admit is a little odd." – **Wilson Walker**, San Francisco

"Social media has, without a doubt, helped me as a reporter. Yes, we all have to be careful before jumping on that quick tweeted tip, but we're supposed to check everything anyway, and social networking really, really moves things along faster. I've been pitched, accepted, and gone out to cover



11/17 Show Me the Idea - Photo Essay

Photos courtesy of Brian Shields



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