



PROJETO

CARAS NOVAS

1995

APRESENTAÇÃO

INSTRUTORA: Alice Urbim

ANEXO 1

Os editores norte-americanos de televisão codificaram o que chamam de Os 10 Mandamentos do Telejornalismo. De certa forma esses mandamentos acabaram se institucionalizando nas emissoras do Brasil e podem servir de guia para quem fala na televisão. São os seguintes os Mandamentos utilizados pelos editores de telejornais norte-americanos:

- 1. A grande notícia está onde estão as câmeras. E as câmeras costumam estar onde está o poder.*
- 2. Notícia importante é a que entra no jornal das oito da noite.*
- 3. Se um político não consegue dar o recado em 15 segundos, corta o homem.*
- 4. Se o presidente da República fala é notícia.*
- 5. Se o concorrente tem, é preciso dar.*
- 6. Entre a bela e a fera, use a bela.*
- 7. Se os grandes jornais publicaram, a televisão deve dar.*
- 8. Se é importante mas a imagem é pobre, conte e não mostre.*
- Se é trivial mas a imagem é boa, mostre.*
- 9. Se não aconteceu hoje, não é notícia.*
- 10. Deixe o telespectador feliz.*

ANEXO 2

A fonoaudióloga Glorinha Beuttenmuller elaborou alguns conselhos práticos para quem precisa falar na televisão. A revista Playboy, edição de junho de 1988 (A Voz do Brasil, p. 62) publicou algumas dessas regrinhas práticas:

• Fale sempre se dirigindo a alguém e use pouco o telefone. Não existe nada pior que esse aparelhinho para cansar as suas cordas vocais.

• Nunca fale com os pés voltados para dentro. Essa postura confere à voz um timbre infantil.

• Não fume maconha nem use drogas. A maconha costuma ressecar a boca, tornando a voz embutida, presa na garganta.

• Quando falar, pense na forma daquilo que está dizendo. Por exemplo: a bola é redonda, o céu azul e assim por diante.

• Não use sapatos ou roupas apertados. Qualquer desconforto físico pode se refletir no timbre da voz ou na maneira de falar.

• Procure manter a cabeça reta ao falar. O queixo para baixo reflete uma falsa humildade e o nariz empinado, uma tendência à arrogância.

• Se tiver que se apresentar em público e estiver inseguro, passe a mão pelo seu umbigo. Ao lembrar que tem umbigo, sua postura se corrigirá automaticamente. Se a sua insegurança persistir, toque no seu nariz. Lembre-se do ditado: Cada um é dono do próprio nariz!

• Falar é como fazer um abraço sonoro. Portanto, nunca fale sob ou sobre as pessoas. E, sobretudo, não grite!

• Deixe de lado tratamentos cerimoniais do tipo senhoras e senhores. Lembre-se de que os direitos são iguais e é preciso tratar a todos com respeito, mas sem formalismos.

• Ao falar, não balance a cabeça nem gesticule em excesso para não deixar seu interlocutor tonto.

• Termine a frase sempre no mesmo tom. Não engula a última palavra porque seu interlocutor não é adivinho.

• Apaixone-se. Quando se está apaixonado a voz sai bem colocada e assume a verdade daquilo que é dito na forma e na essência.

• Entusiasme-se: não existe sucesso e apogeu na vida se você não tiver a energia do entusiasmo naquilo que faz.

A TÉCNICA DE APRESENTAR

CONHEÇA O SCRIPT

Leia o script com antecedência.

OLHO NA CÂMERA

Tenha certeza de estar olhando diretamente para as lentes ou para o tele-prompter (quando for o caso). Na externa, receba a ordem de comando do câmera e no estúdio receba a ordem do assistente de estúdio. Sendo no estúdio, depois que o suíte corta ele precisa ver o apresentador olhando para a câmera. Não crie a sua própria ordem de comando e não deixe perceber que está recebendo ordem de comando. Procure ver quem o comanda pelo canto dos olhos. Mesmo depois de terminar a sua leitura, continue a olhar a câmera por alguns segundos. Não desmonte.

OLHO NO MONITOR

Quando estiver rodando um VT ou comentando cenas em off, procure olhar pra o monitor. O acompanhamento das imagens traz segurança e participação na matéria.

OLHO NAS MÃOS

Quando estiver demonstrando alguma coisa, suas mãos não podem esconder o objeto, principalmente no close.

Se não forem necessárias para uma finalidade específica, mantenha as mãos fora do campo visual. Evite gesticulações desnecessárias que possam desviar a atenção.

- √ Cores escuras como marron, preto e púrpura podem parecer como preto na TV. É importante ter conhecimento de que as cores muito escuras, como o azul-marinho, o roxo-vivo, o marron escuro ou ainda o preto carvão, refletem quantidades muito limitadas de luz, não fornecendo uma boa definição.
- √ As cores que refletem muita luz também devem ser substituídas. O branco puro, por exemplo. Uma camisa branca reflete 90% da luz que incide sobre ela, e deve ser evitada na televisão, por um motivo simples: o rosto da pessoa que a usa reflete somente 30%. Quando se ilumina uma pessoa vestida com camisa branca, a câmera vai captar corretamente a camisa e escurecer o rosto da pessoa, ou vice-versa: se optar pelo rosto, a camisa vai estourar no vídeo.
- √ Evite relógios, anéis, pulseiras e broches que possam causar distração. Acessório é complemento, é uma continuação da roupa.
- √ Atenção para os óculos, barba, bigode, cavanhaque. Não são acessórios, fazem parte do rosto.

MAQUIAGEM E CABELO

A maquiagem não é uma caracterização. A maquiagem uniformiza o tom de pele e realça as características de um rosto. A maquiagem e o cabelo tem a ver com o tom de pele e com a acentuação de formas do rosto. Estes elementos criam matizes, contrastes e tonalidades individuais de uma imagem, e por consequência, de uma personalidade.

É importante uniformizar a pintura do rosto, não acentuando formas de caracterização. A base ou o pó translúcido é uma camada que uniformiza o tom de pele. O rímel e o baton são aplicados conforme as tonalidades da pele, sem a acentuação de traços. A televisão acentua linhas e o emprego exagerado de cores e traços cria novas faces, modificando a figura do repórter ou do âncora.

OLHO NO SCRIPT

A movimentação do script provoca interferência no som. Levante e baixe suavemente tendo um cuidado especial em trocar de página. Retire o grampo e não vire a página. Arraste o script para o lado. Mesmo com tele-prompter o script deve ser acompanhado página por página.

OLHO NO MICROFONE

Quando estiver usando microfone de lapela não faça movimentos desnecessários. Evite também colares e correntes perto da lapela para evitar interferência de som.

Não fale nem se movimente excessivamente, mesmo não estando no ar. O microfone pode estar ligado. Isto também deve ser observado no fim do programa. Não fale, não se movimente e nem relaxe até receber uma confirmação do assistente de estúdio.

A TÉCNICA DE DIZER

A idéia a ser transmitida em um texto muitas vezes não está expressa no significado das palavras nem no sentido lógico da frase. Só conseguiremos transmitir a idéia implícita em um texto se expressarmos o SENTIDO LÓGICO, O SENTIMENTO e a INTENÇÃO da frase. Além do SENTIDO e INTENÇÃO, a frase tem que ter INFLEXÃO.

INFLEXÃO é maneira de dizer uma frase transmitindo não só o sentimento e a intensão do texto. Para uma inflexão, é necessário dar ênfase a certas palavras da frase. O que não significa que as outras palavras devem ser ditas em branco ou sem compreensão.

LOCALIZAÇÃO DA ÊNFASE

A partir da análise e interpretação da frase distinguiremos com exatidão quais as palavras ou grupos de palavras mais importantes para evidenciar a relação entre o sentido lógico, o sentimento e a intenção da frase.

RECURSOS PARA A EXECUÇÃO PRÁTICA DA ÊNFASE

- √ Uma pausa antes da palavra ou grupos de palavra.
- √ Uma variação no volume ou tom da voz nessa palavra ou palavras.
- √ Uma variação no andamento do dizer dessa palavra ou palavras.

AS PAUSAS

A tendência natural é a de dizer uma frase como uma unidade, sem interrupção, obedecendo a pontuação gráfica do texto. Existe também, a tendência da demora na pontuação gráfica, ou a divisão da frase sem nenhum critério. A partir destas tendências, a pausa é um recurso importante na técnica do dizer. As pausas são as interrupções feitas no dizer de uma frase, observando o sentido lógico, com a finalidade de evidenciar o assunto e a intenção da frase.

No impulso de dizer a frase depressa para não perder o fôlego, pode existir uma reação contra as pausas. Mas no momento que a pausa se tornar hábito, o repórter ou o apresentador deve marcar as pausas e respeitá-las. Seja qual for o tamanho da frase, terão ar suficiente para dizer a fala dentro do ritmo e do andamento que a interpretação exige. Respirando no lugar certo, em cada uma delas, o resultado estará no ar.

VOLUME NA VOZ

Mesmo mantendo a voz dentro do limite de volume adequado ao microfone, deve existir a preocupação em conseguir variedade de volume na voz. Antes de ler um texto, devemos observar qual o volume máximo que pode descer a voz, e qual o volume máximo que poderá ser usado sem distorcer. Dentro destes limites é que a interpretação deve ser trabalhada.

TIMBRES DA VOZ

A variedade de tom tem grande efeitos, e deve ser exercitada. É preciso aprender a usar todos os timbres da voz, para poder executar com segurança as variedades de tom.

APARÊNCIA VISUAL

A harmonia de cores e a apresentação (etiqueta; postura, voz), e um bom texto, são elementos formadores e conceituais de uma imagem televisiva.

"A estrela é a notícia. Trabalhamos com informação, com jornalismo. Bem vestir não significa estar fantasiado de moda. É uma postura em relação ao vestir. Elegância também tem a ver com modos, com a maneira de se portar. Não é uma uniformização, temos que nos sentir bem. Não existe o exagero, o que predomina é o "clean". A boa aparência é um dos instrumentos de trabalho dos repórteres e apresentadores. Não existe uma receita, uma imposição para a aparência visual em frente a Câmera. A maneira de vestir, de maquiar, de pentear é uma extensão da pessoa. É uma linguagem, uma mensagem. É um estado emocional, social e espiritual".

(Cristina Franco, orientadora visual da Rede Globo)

O VISUAL

- √ Tanto para homens como para mulheres, é preferível roupa de cores neutras.
- √ Não use tecido com brilhos, listras ou padrões exagerados, como estampas, floriados ou o xadrez.
- √ Cuidado! O tecido com estamparia miúda, linhas verticais, quadriculadas ou com pintas, tecnicamente mexe com a convergência de linhas da televisão.
- √ Não vista a camiseta. Evite usar camisetas com dizeres. Não faça propaganda.
- √ Evite roupas amplas. As roupas tem que ser bem estruturadas. Prefira as linhas retas. Valorize a linha dos ombros, já que o primeiro plano e o plano médio são os mais utilizados no jornalismo.

- √ No inverno, só é frio na rua. No estúdio evite blusões de lã amplos ou casacos acompanhados de coletes de lã. É melhor usar sueter, tanto em gola V, como com gola "careca". Na rua use sobretudo, casacões, mantas, luvas bonés e boinas quando o frio for intenso.
- √ Se estiver chovendo, é melhor usar capa de chuva do que aparecer todo molhado no vídeo, a não ser que a chuva não estivesse prevista.
- √ Evite paletós claros, de cor branca, marfim, bege, gelo. Evite também o paletó de cor preta.
- √ No estúdio, use o casaco abotoado. O casaco desabotoado deixa as pessoas mais gordas.
- √ Em muitos casos, não há necessidade de estar de terno. Ele pode ser substituído por um blazer, camisa, jaqueta, camisa com gravata e uma calça jeans.
- √ Não use camisa social sem gravata. Não adianta improvisar. Só se for necessário, e claro.
- √ A gravata é um acessório importante. Evite as cores claras, as de acetato, ou de croché ou tricô.
- √ Para o repórter esportivo é aconselhável roupas com manga curta, camisa pólo, camisa de manga curta com gravata com jeans ou uma jaqueta.
- √ Se for apresentador ou comentarista de telejornal tome cuidado em relação a cor do fundo do cenário. Você não pode correr o risco de ficar da cor do fundo.
- √ As cores híbridas (marron, cinza, lilás, rosa, palha, creme, azul e verde clara) são cores boas para camisas. Elas atraem menos a atenção e fotografam bem. As cores suaves normalmente irão reproduzir como branco na TV.

COMUNICAÇÃO COM EFICIÊNCIA

A credibilidade, a voz, o vocabulário, a expressão corporal, a aparência também fala.

CREDIBILIDADE

É preciso que acreditem nas suas palavras para aceitá-las. O telespectador só será convencido, se o repórter ou o âncora passar credibilidade com sua comunicação.

Para ter credibilidade é preciso ter:

√ Naturalidade

√ Emoção

√ Conhecimento

NATURALIDADE

A pessoa precisa ser ela mesma, natural e espontânea.

EMOÇÃO

Se o repórter ou o âncora falar com naturalidade, mas apenas com naturalidade, irá somente transmitir as suas informações para os telespectadores. Precisamos ter um envolvimento com o público, é preciso emoção.

A emoção é revelada pelo entusiasmo, pelo envolvimento que demonstra na defesa das suas idéias e pelo interesse que dedica ao assunto. Antes de envolver e interessar o público, é preciso estar envolvido e interessado pelo que diz. Interprete a sua própria verdade. Transmita-a com a força da importância que ela representa.

CONHECIMENTO

A credibilidade está intimamente relacionada ao conhecimento que ele demonstra possuir sobre o assunto. Tenha mais informações do que necessitará transmitir. Leia, estude, pesquise, entreviste outras fontes. Demonstre conhecimento, fale com convicção e conquiste a credibilidade.

A VOZ

A boa voz depende fundamentalmente de uma respiração adequada.

Devemos pronunciar bem as palavras, ter uma velocidade apropriada e promover alteração do volume e da velocidade.

Para que a comunicação seja expressiva, devemos também colocar ênfase nas palavras e fazer pausas adequadas.

O VOCABULÁRIO

O vocabulário precisa ser amplo e adequado. É preciso evitar a gíria, o chavão e as frases vulgares, assim como impedir que se desenvolvam tiques, como o né? E o tá? No final das frases e os irritantes ããããã, êêêê e hummm, colocados durante as pausas.

A EXPRESSÃO CORPORAL

Dentro de um processo natural, o gesto deve ocorrer antes ou junto com a palavra, não depois.

A APARÊNCIA TAMBÉM FALA

Ao escolher a roupa, os sapatos, o corte do cabelo, os óculos e todos os acessórios que constituem a sua aparência, considere sempre o seu bem-estar e qual a impressão que estará provocando no público.

The Cult Of The Weather Channel

For millions of television viewers, there's really only one network.

My name is Steve, and I love The Weather Channel. And I'm not alone. Oh, boy, am I not alone.

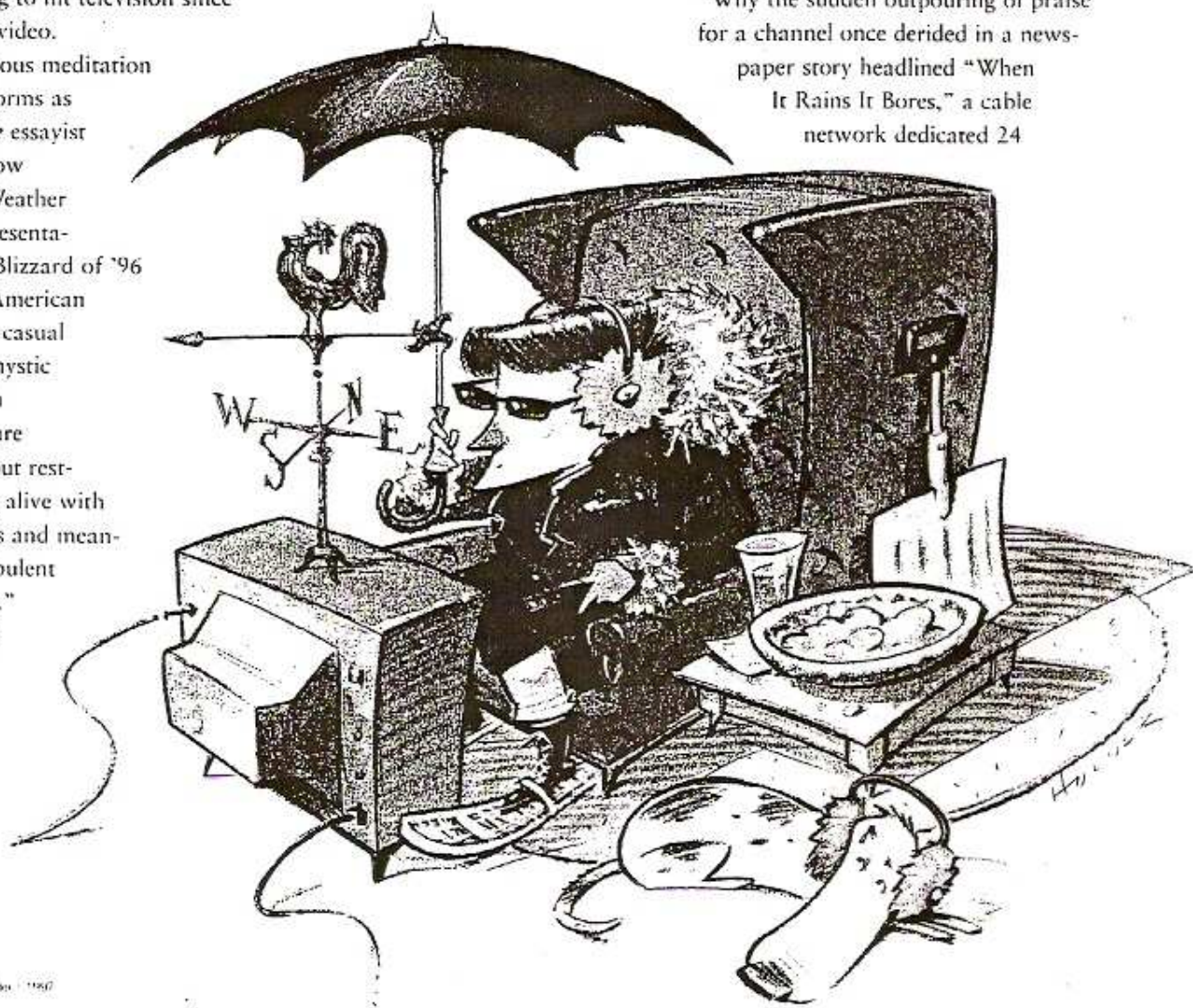
Last winter, as a blizzard of uncommon intensity buried the Northeast United States, certain members of the media finally figured out what some of us viewers of the nether reaches of the cable television spectrum have known—but have been unable to say aloud—for quite some time: The Weather Channel is the best thing to hit television since the yule log video.

In a delirious meditation on winter storms as theater, *Time* essayist Lance Morrow called The Weather Channel's presentation of The Blizzard of '96 "electronic American Shintoism, a casual but almost mystic daily religion wherein nature is not inert but restless, stirring, alive with kinetic fronts and meanings and turbulent expectations."

Not to be outdone, *Newsweek* described how The Weather Channel "went on a

war footing" to cover the storm, and how "the energy on the screen was as palpable as the blizzard outside." And Russell Baker, *The New York Times'* esteemed columnist, gushed, "Doctor, help me. I am hooked on The Weather Channel."

Why the sudden outpouring of praise for a channel once derided in a newspaper story headlined "When It Rains It Bores," a cable network dedicated 24



The Weather Channel has single-handedly raised the bar on how other networks cover weather-related stories. If a hurricane or blizzard looms near a major population center, pity the network that doesn't send a remote crew—the on-air talent resplendent in this year's finest stormwear—on location.

piece, *The Four Seasons*, in a studio filled with televisions tuned to—you guessed it—TWC. The first music video shown on the network was Shaham's performance of the "Winter" movement.

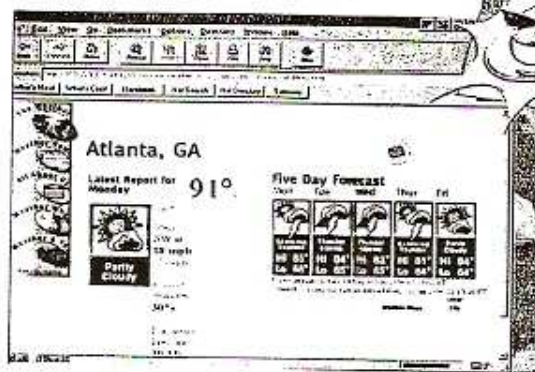
Nor everyone who watches is as hooked as *Cosby* or Shaham. Smith says another 25 percent of viewers are "weather planners," people who tune in because they want to know what's happening in their own backyard as well as the backyards of their friends who live in distant cities.

"The remaining 34 percent," Smith says, "are labeled 'weather commodity.' They want to know if they need to wear a raincoat; they're looking for a basic forecast, and then they're outta there."

So of the people who watch TWC, two-thirds are interested in more than just umbrella advice. Again, the question is, why? Why watch something as seemingly mundane as the weather? I got my answer inadvertently one day when I flipped on TWC after I got back from a run. I was wearing a gizmo that measures my heart rate, and as I plunked down in a chair, I started watching. It was classic stuff: local weather on the eights (eight, 18, 28, 38, 48 and 58 minutes after the hour), video of flooding in Arkansas and Louisiana, international forecasts, a foliage report. My pulse was a steady, contented 70 beats a minute.

During a commercial, I switched to CNN. Riots on the West Bank, Newt Gingrich arguing with somebody, crime reports, a story on traffic problems. My pulse shot up to around 85. Back to TWC. Snow in

the Cascades, kids snowboarding, more local weather—a nice weekend in the works. A calm 68 beats a minute. That's because—despite the atrocities that Mother Nature can unleash on our world—there is no "bad" news on TWC, at least not any you can blame humans for. Sure, they might tell you it's going to rain over the weekend, or even that conditions in your city are ripe for a tornado. But that's not like being told there are riots downtown. Or that a serial killer has struck again. The



<http://www.weather.com/>

weather is *there*, warts (natural disasters) and all. And there's nothing you can do about it. Horrifying at times, yes, but it's also noncontroversial.

I bounced this idea off Smith, who agreed wholeheartedly. "There are no politics on The Weather Channel, nothing sensationalized," he says. "There's nothing there you'd worry about your kids seeing. There are plenty of other places to get your blood pressure raised."

At last—an explanation of why the weather is the world's most-used opening conversational gambit.

Yes, Dennis, but what if the news you're delivering doesn't bode well for someone who is about to feel the full effect of a hurricane by, say, hav-

ing her house washed away by the storm surge? "Well, that goes back to the fact that we can't hurt someone; we can only help," Smith says. "People want us to tell them the truth so they can make decisions about what to do, how to protect their family and property. They're counting on us for that."

That trust is one of the reasons people form a bond with weather forecasters. According to a study commissioned by The Weather Channel and conducted by Professor Michael Wroblewski of National University in San Diego,

California, viewers form that bond because forecasters are dependable, familiar sources of information. The fact that the forecaster is never in a bad mood and never says "Those last five checks you wrote bounced" probably helps maintain this connection.

But the reliability of the forecasts themselves is the greatest aid in this regard, Smith says. TWC receives the bulk of its data from the National Weather Service, which maintains gathering stations at thousands of places nationwide. This information is fed into computers at TWC's headquarters, where the network's 65 trained meteorologists use the company's computer models and their own experience to arrive at their forecasts. Each of the 32 on-air presenters that viewers see is a member of the meteorological staff—a far cry from the weather folks at some local stations, who look good and know not to wear blue clothes in front of the chroma key but don't know anything

hours a day to nothing but that most mundane of topics? The answer is simple: great coverage that pulled in lots of viewers. In the same way that the Gulf War put CNN on the electronic-media map and any number of big trades or controversies in sports send people scurrying for ESPN, viewers now head for The Weather Channel when skies threaten. At the height of last winter's storm, some 953,000 households

were tuned in to The Weather Channel, the network's biggest audience to that point. And in September of last year, when

Hurricane Fran was taking aim at the Southeast coast of the United States, more than 2 million households were watching. During prime time, The Weather Channel's ratings were 70 percent higher than CNN's.

The Weather Channel has single-handedly raised the bar on how other networks cover weather-related stories. If a hurricane or blizzard looms near a major population center, pity the network that doesn't send a remote crew—the on-air talent resplendent in this year's finest stormwear—on location. When Fran was lashing the Carolinas, virtually every network had a crew out in the storm. But no self-respecting weather junkie goes anywhere but The Weather Channel—"TWC" to us devotees—for coverage of a major storm.

With more than 2 million people watching The Weather Channel at the same time—and admitting it—I figure it's now safe for me to say that I love it and always have. I was there at the beginning, back in 1982, when The Weather Channel went live with an on-air staff that looked as if it had

escaped from the Hospital for Mad Scientists and graphics as flat and unappealing as a high-school chalkboard. I'm the guy who was busted by my former wife when she finally figured out that the tune I had been humming to her distraction was the same music The Weather Channel played during our local weather update. I'm the guy who has a favorite scale on which to measure wind damage: the Beaufort scale, on



Bill Cosby told a Denver newspaper that his network of choice is The Weather Channel and that he watches it for three or four hours at a time, because he "already knows what's going to happen on situation comedies."

which Force 12 winds cause "widespread and catastrophic damage." I'm the guy who ran up an obscenely high phone bill calling TWC's 900 line from an airport so I could track the Blizzard of '93. And I'm the guy who turns on the VCR and hits "record" whenever the network goes on its so-called "war footing" for big storms.

I know why I'm a Weather Channel junkie: The network caters better than anything else on television to my taste for the freakish and the bizarre, and my anticipation of the freakish and the bizarre. TWC, with its satellite photographs, Doppler radar and five-day forecasts, lets you watch severe weather develop. When forecasters start talking about "a major snow event" barreling down on your area five days before it hits and show you each day the march of the storm—as it draws lots of Gulf moisture and mixes it with cold Canadian air—from its humble beginnings as a low-pressure area in west Texas right to your doorstep, well, television just doesn't get any better than that.

Since it's OK to talk about this

now, I figured I'd contact a real-life weather guy and let him know how I feel. So I placed a call to TWC's Atlanta headquarters and got Dennis Smith, one of the network's supervisors of on-camera meteorologists.

"We've known for a long time that there are a lot of viewers who are really into The Weather Channel," says Smith in his best drive-time voice. "People didn't really want to say out loud that they were watching

us. It wasn't acceptable. But I wasn't aware of just what kind of impact we were having until I got on an elevator and heard a guy

talking about the unusually cold weather we were having and telling people that it was because of a dip in the northern branch of the jet stream. It was then that I realized we had a hit on our hands."

And all that time I was keeping my fetish to myself, I thought it was just me. It wasn't. "About 41 percent of our viewers are what we call 'weather-engaged,'" says Smith. "These are the people who tune in first thing in the morning, then again as they're getting dressed. They watch us for about 15 minutes or so at a time. They're really interested in understanding the causes of weather and feel as if they're in more control when they know what's going on around them." In this regard, I am like Bill Cosby, who told a Denver newspaper that his network of choice is The Weather Channel and that he watches it for three or four hours at a time, because he "already knows what's going to happen on situation comedies." You can also include violinist Gil Shaham in the "weather-engaged" group. A Grammy Award nominee, Shaham recorded Vivaldi's master-

about the weather.

Smith has been with the network since 1982 and remembers the bad old days when the network's salespeople would call prospective advertisers only to hear, "The Leather Channel? Nothing but shows about belts and shoes? No, thanks." Other people laughed and said only farmers had enough abiding interest in weather to want anything to do with such a channel, especially one with on-air talent that certainly knew what they were talking about but—oh, how to say this nicely?—weren't exactly telegenic.

Over time the network has dialed in. Graphics on TWC are state-of-the-art and, starting this year, will be outright sci-fi in some ways. "We're about to enter the era of Virtual Weather," Smith says. He won't explain what that means exactly but promises it will be a lot better than the down-through-the-clouds stuff a lot of local stations now use.

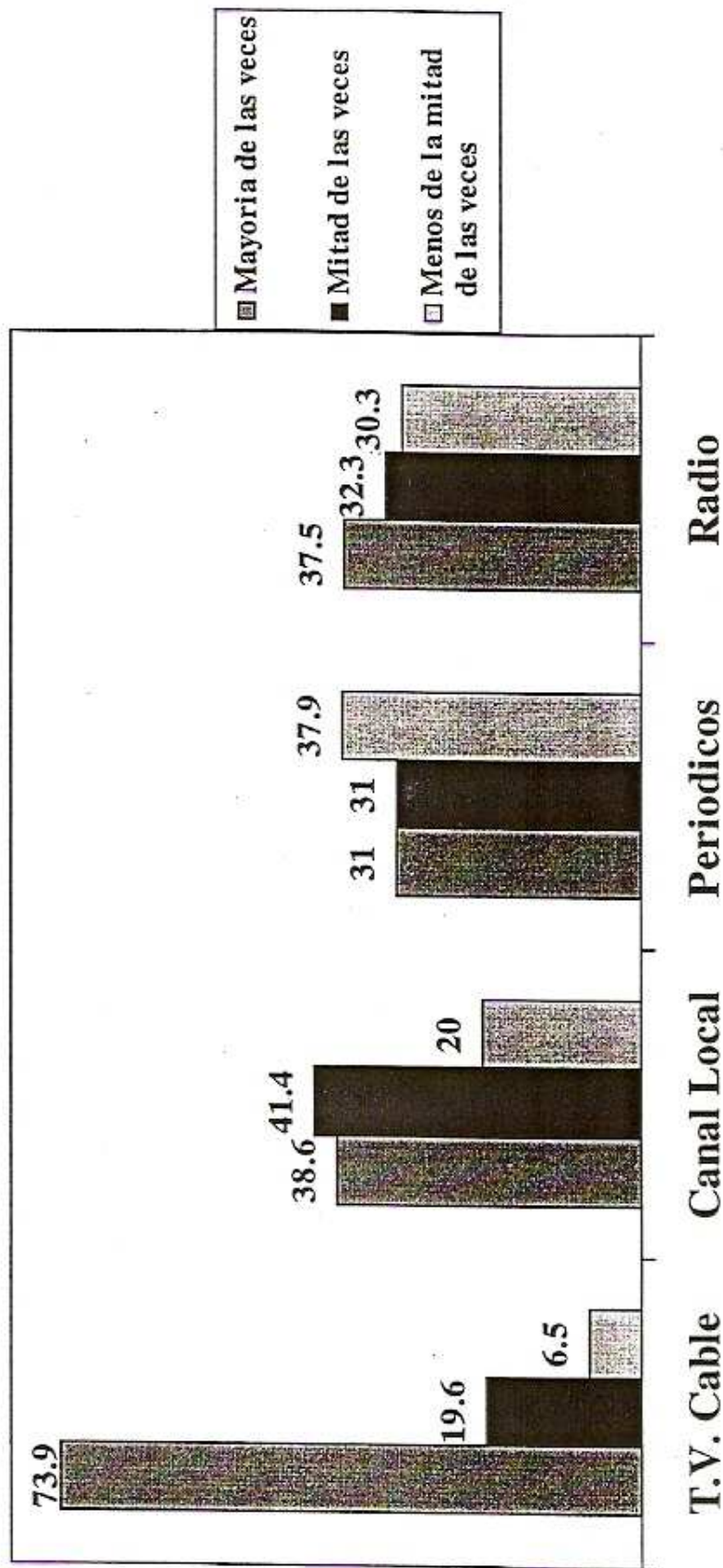
Improve The Weather Channel? Sounds hard to believe. As far as I'm concerned, the only way it can get better is if the snow and rain actually fall on me while I'm watching.

"We're working on that," says Smith.

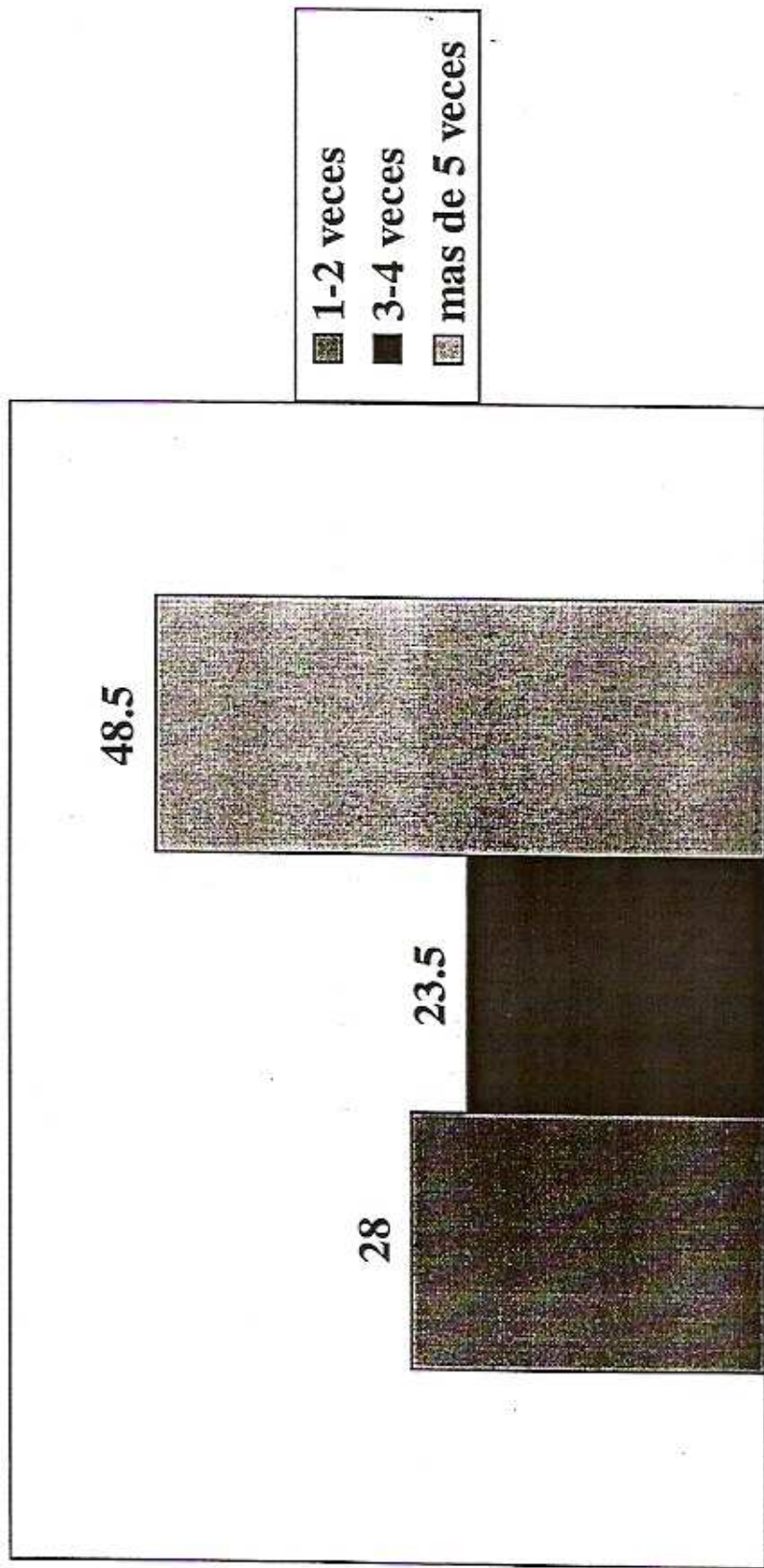
When he isn't whistling music from The Weather Channel, writer Stephen Madden likes "Stormy Weather" and sometimes even Joni Mitchell's "Clouds."

For more information on The Weather Channel, write to 300 Interstate North Parkway, Atlanta, Georgia 30339; or call 770-226-0000. For up-to-date weather information, call 900-WEATHER (900-932-8437)—each call costs 95 cents a minute. On the World Wide Web you can visit TWC at <http://www.weather.com/>.

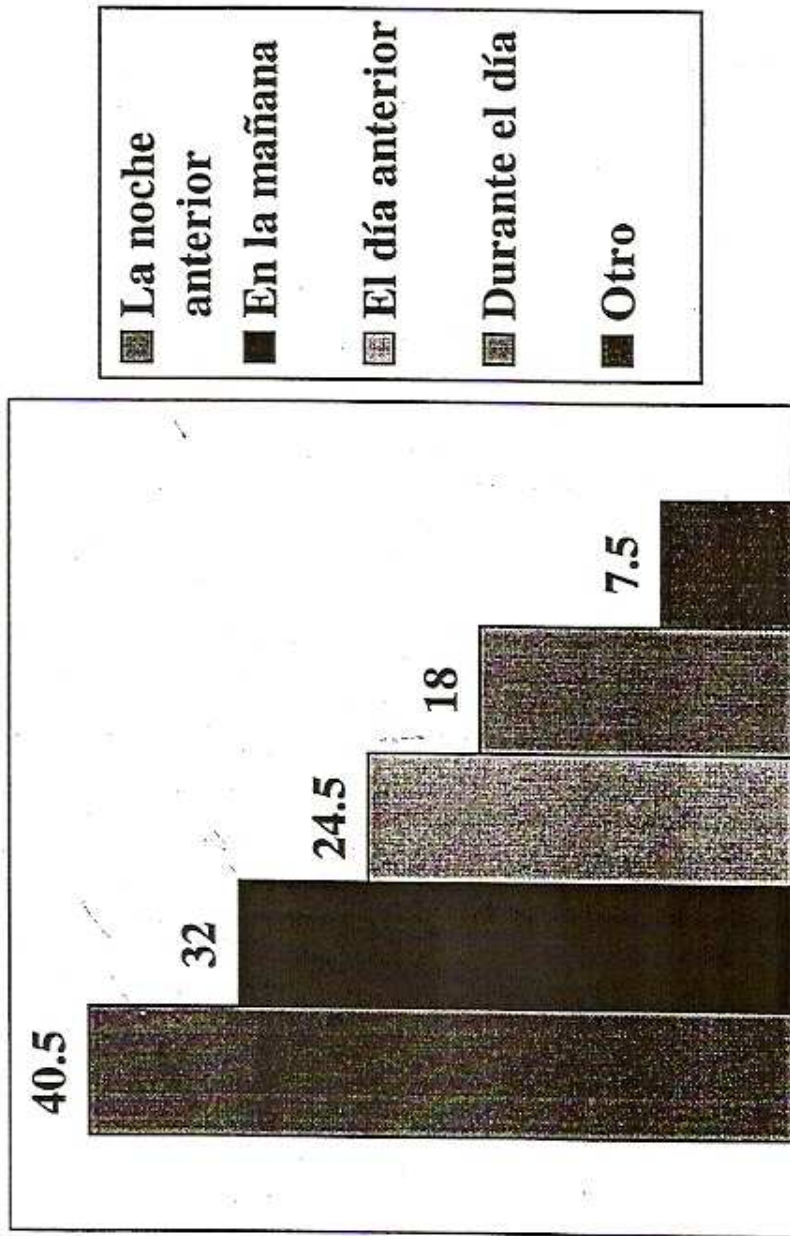
Que tan acertada es la información del tiempo?



En la última semana, cuantas veces los abonados averiguaron el estado del tiempo?



Quando los abonados averiguan el pronóstico del tiempo?



Correio do tempo

Frente fria, marca do tempo

Nesta seção, assinala-se a evolução do tempo em São Paulo e regiões vizinhas, especialmente Paraná, sul de Mato Grosso e sul de Minas Gerais.

O elemento meteorológico que melhor caracteriza a evolução do tempo nessa área é a passagem de frentes frias. Por isso tomamos como referência, para delimitar os períodos de mudança do tempo, a entrada das frentes frias em São Paulo (Capital). No Paraná, a entrada da frente — e portanto a alteração das condições do tempo — pode dar-se 24 horas antes, e em Minas, de 24 a 48 depois, em relação a São Paulo.

Frentes frias são as vanguardas das massas de ar polar que periodicamente invadem o país, procedentes do sul do continente. As chuvas mais gerais e intensas costumam coincidir com a chegada da frente fria, caindo durante um a três dias seguidos, em progressiva diminuição, geralmente persistindo por mais tempo no litoral. Mas no tipo de evolução que se configura neste ano agrícola — de verão chuvoso — as chuvas podem começar um ou dois dias antes da chegada da frente fria, vindas em geral do Noroeste na forma de aguaceiros e às vezes trovoadas. O vento Noroeste que traz este tipo de chuva é provocado pela baixa pressão barométrica que acompanha a frente fria, e que "aspira" o ar quente e úmido do grande Interior brasileiro, fazendo-o descer para o sul, onde vai chocar-se com o ar frio polar que avança em sentido contrário. Essa aspiração de ar quente faz elevar a temperatura, o que explica os períodos de calor intenso que muitas vezes precedem a queda brusca de temperatura e mudança de tempo ocasionadas pela massa polar. Portanto, nesta parte do país, vento Noroeste com chuva, ou sem chuva mas com muito calor, é sinal que vem frente fria dentro de 12 a 48 horas. Este é o tipo de evolução mais comum, há muitas variações. Depois de passar por São Paulo, a frente fria pode retroceder, voltando a trazer chuvas, de Norte para Sul, neste Estado e no Paraná. Mas se a frente continua avançando para ir morrer na Bahia, SP e PR ficam sob o corpo principal da massa fria, com tempo firme e seco.

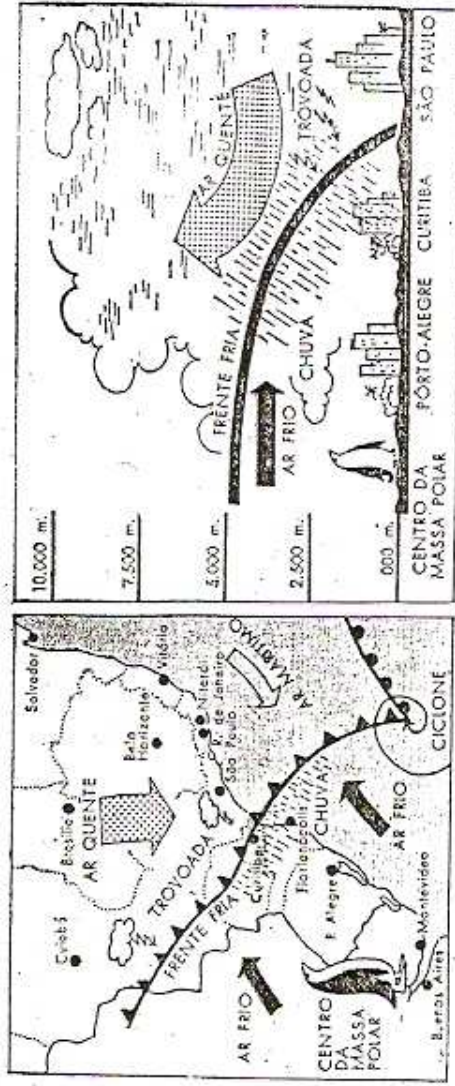
Acompanhamos diariamente a evolução do tempo através das observações transmitidas por radiotelegrafia pelo Escritório de Meteorologia do Ministério da Agricultura (Brasília e redes regionais SP/PR/SC) e pela FAB ("sequências" horárias para orientação da aviação).

O Responsável: Rubens Junqueira Villela

Como aconteceu em outubro

Setembro terminou e outubro começou com um período chuvoso, causado pela aproximação e passagem da primeira Frente Fria

batida das precipitações entre os dias 4 e 6. Nesta data a massa polar, com centro sobre a Argentina, ganhou forte impulso e sua frente fria entrou com violência em SP, na tarde de 6/10. Provocou ventanias em Itapetininga (deslombamentos, cabos de alta tensão derrubados), Americana (com uruzão, árvores e tor-



Bahia, traz novas chuvas e trovoadas a SP, na tarde e noite, caindo 36 mm na represa de Guatapuranga. No domingo estas chuvas alcançaram 30 a 40 mm, afetando principalmente o Leste e Nordeste de SP (Taubaté, Ribeirão Preto, Franca) e o litoral e sul do Estado (Avaré, Itapetininga). Elas cessaram totalmente dia 21.

Dias 22 a 27. A Frente Fria N.º 5 entra em S. Paulo de quarta, 22, para quinta, 23, com chuvas mais intensas no interior de SP (20 a 60 mm), que cessam dia 24. A entrada da frente foi precedida de breve onda de calor, alcançando 30.º em S. Paulo e 33.º na Guanabara, dia 22. Sábado dia 25, nuvens cirros (crisis) de gelo a mais de 6.000 metros de altura), que se tornam cada vez mais espessas dias 25 e 27, anunciam nova mudança do tempo.

Dias 28 a 31. Quarta-feira, dia 28, entrou a Frente Fria N.º 6; imediatamente, quase sem chuva a princípio, contrariando certas previsões. No dia precedente, chuvas fracas pré-frontais, em pontos esparsos de SP (Capital, Itapetininga, Franca), bem como breve onda de calor (30,50 em S. Paulo, 35,5.º na Guanabara). Só dia 30 vieram as chuvas previstas; a pressão barométrica começou a baixar acentuadamente e o céu a cobrir-se de extensa camada de alto estratos. O meteorologista diagnosticou: reativa-

rem em períodos de 3 a 5 dias seguidos. Em São Paulo, também ocorrem tais "períodos" de chuvas em Campinas, com duração menor, de 2 a 3 dias.

De modo geral, as temperaturas médias de novembro, na área de SP e regiões vizinhas, apresentam-se cerca de 1.ºC mais quentes que em outubro. Em certas regiões — especialmente Noroeste do PR e extremo Sul de SP — esta elevação em relação a outubro é ainda mais acentuada, chegando a 2.º.

No planalto paulista e outras regiões interiores, observase em certos anos o "veranico de novembro"; uma sucessão de 5 a 10 dias e noites quentes, geralmente na parte final do mês; às vezes mais cedo, em incêndios do mês, com menor duração. Observase nas séries climatológicas uma tendência para temperaturas mais altas nos últimos 5 dias do mês. Nota para o agricultor: tanto as plantas e animais, como o homem, são mais sensíveis a um acúmulo de valores al-

vos", com 2 a 5 dias de duração; e ainda em Campinas, com duração menor, de 2 a 3 dias.

I — CHUVAS EM NOVENBRO (em mm)

S. Paulo	268	Campanhas	9
Máxima	173		
Média	107		
Mínima	37		
Maiores alturas em 24 h	58		
	115		
	107		

(Fonte: Bol. Pluv. DAE 1958)

tos de temperatura, que propriamente é um máximo elevado, mas isolado.

A zona mais quente na área em questão é, como sempre, o Noroeste e Oeste paulista, e o Sul de MT, com média mensal superior a 24º, e média das máximas superior a 30º. Existe uma espécie de "corredor térmico" de altas temperaturas no Centro-Norte de SP, passando por Itapetininga, Ribeirão Preto e Campinas.

TEMPERATURA EM NOVENBRO EM S. PAULO (Parque da Água Funda)

Temp. Média do mês	18,2	Média das máx. do mês	24,2	Média das mín. do mês	11,1	Máx. absoluta	32,9	Mín. absoluta	5,3
Fonte: "Estatísticas Climatológicas", Instituto Actinométrico e Geofísico, USP, 1967.									

Volta o tempo da monarquia?

The Weather Channel

Latin America faces unique challenges: Its viewers speak separate languages and numerous dialects. And there's more than one season at one time to cover.

By CONNIE MALKO AND ALMA VELAZQUEZ, THE WEATHER CHANNEL

The Weather Channel Latin America made programming history this year when it launched "inter-leaved programming" — presentations in both Spanish and Portuguese through a single satellite.

"It's the only network in the world providing two feeds off one satellite channel," said Eduardo Ruiz, president of The Weather Channel Latin America.

Said Mike Lerner, vice president of programming and operations: "The network faces unique challenges: Its viewers speak separate languages and numerous dialects. And there's more than one season at a time to cover."

The idea of having all-weather, 24 hours a day, is new, Lerner said: "In many cities and countries, weather is not even presented on TV. Radio is the best source. Many viewers don't even know what a satellite shot represents or where it comes from. We have a lot of teaching to do."

The TWCLA team in Atlanta has produced original features to provide viewers with perspective on weather events, including special weekly reports on El Nino.

TWCLA's version of the "Boat and Beach Report" has its own complexities because the network covers two hemispheres and must consider more than one type of climate at a time. "Mar y Playa"/"far e Praia" provides beach and water temperatures, wind conditions, and wave heights wherever summer

exists — the Caribbean, Mexico, Cancun in our summer months, and southern Argentina and Chile during our fall and winter. "Except for a few weeks, there is always skiing somewhere," Lerner said.

TWCLA creates programs that give the weather angle on the popular Latin American sports. Soccer is a national

year with Argentina's National loyalties high. In the United States, viewers complain if one network gets attention, in Latin America there can be strong resentment against who see a weather report in a country with which they identify.

And there are many weather information sources.

weather information sources.

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On camera meteorologist Cibele Lorenzoni shows off TWCLA's set.

passion; coaches and players from Mexico, Argentina, Brazil and elsewhere were interviewed for a series about how weather can affect the game. Auto racing is the second most popular sport. For those fans, TWCLA presents hourly forecasts three days a week about weather for Formula 1, Formula 3 and CART races.

Relationships between the countries themselves present another challenge. Border issues can crop up over maps, for example, especially if a boundary treaty makes obsolete a map supplied to the network. That happened last

is at an altitude

down at 9:30 p.m.

Since its inception, TWCLA's objective is to provide consumers with quality programming in market-specific and native language.

Said Ruiz, "We've made our progress so far with TWCLA — made up of del Tiempo and O Tempo — will become the preferred source of information for all of Latin America, and

The New York Times

Warning to Broadcasters That Renege on Running HDTV

By JOEL BRINKLEY

ling members of Congress are
ning retribution against broadcast-
to say they might not offer high-
on television on their new digital
s.

ie lawmakers, including chairmen of
ant House and Senate committees,
ing in essence that the broadcasters
nked Congress by promising to
ast HDTV when the award of their
channels was in doubt, then renege
ie new channels were in hand.

ie new channels were in hand.
tor John McCain, Republican of Ari-
nd chairman of the Senate Com-

merce Committee, has scheduled a hearing
on Wednesday, when he plans to question
the broadcasters about their plans. "It's so
disillusioning," he said in a telephone inter-
view. "It is a clear revocation of a commit-
ment that was irrefutably made."

Last month, Preston Padden, president
of the ABC television network, said ABC
was leaning toward using its new channels
to broadcast several lower-resolution, pay-
television programs instead of a single
high-definition TV show. At the same time,
the Sinclair Broadcasting Group, which
owns or provides programming for 29 tele-
vision stations nationwide, announced that
it would forgo HDTV and offer several
channels of pay TV instead.

While the law allows television stations

Auctioning the new channels would have brought in \$10 billion.

to use their new channels more or less as
they please, Mr. McCain and other mem-
bers say Congress agreed to loan the valu-
able spectrum — worth as much as \$10
billion if auctioned — after the broadcast-
ers promised that they would use it for
HDTV at least part of the time.

"The whole idea was that they would
exchange one channel for another channel

to broadcast HDTV," said Representative
W. J. (Billy) Tauzin, the Louisiana Republi-
can who heads the House telecommunica-
tions subcommittee. "I don't think Con-
gress will let the decision not to use HDTV
pass without some serious debate and dis-
cussion. There will be a quid pro quo."

Representative Michael G. Oxley, an
Ohio Republican and a subcommittee
member, added, "If this was a trial balloon
sent up by ABC, I would suggest that it's
made of pure lead, if my discussions with
my colleagues are any indication."

Executives from both ABC and Sinclair
were quick to point out that they had never
absolutely forsworn any intention to broad-

Continued on Page 12



Oscar Sosa for The New York Times

George Winterling, meteorologist.

Help Wanted: Meteorologist

A steady stream of advertisements seeking meteorologists with both advanced scientific training and back-
stepping skills appears in Broadcasting & Cable almost every week. Typical was the notice placed by
WJXT-TV in Jacksonville, Fla., which is seeking an apprentice to be groomed by its current
meteorologist, George Winterling.

"Dominant Southeast mid-sized market network affiliate in the middle of
hurricane country looking for a meteorologist — active, aggressive and
personable. Candidates must have AMS (American Meteorological Society)
seal and be very familiar and at ease with the latest technology. We want
applicants who understand the importance of community involvement
and want to find a permanent home. We are looking to our future and we
need someone with 3-5 years experience and who has the skills and
patience to eventually become our chief."

A Good Forecaster Is Hard to Find

Local Stations Seek Those Who Understand Storms and People

The Southern Whirl

Here is a brief history of Southern hurricanes and their consequences from 1900 through 1996.

TOTAL HURRICANES IN SOUTHERN STATES 149

STATES MOST PRONE TO HURRICANES

Florida (57); Louisiana and North Carolina (25 each).

DEADLIEST HURRICANE

1926 hurricane killed 1,836 people in Florida.

MOST DESTRUCTIVE HURRICANE

1992. Hurricane Andrew caused an estimated \$20 billion in damage, including uninsured losses.

© National Weather Service



By RICK BRAGG

He does not love the bad weather, really, because of the hurt it can bring, but he does love the battle. Ask 65-year-old George Winterling about the hurricanes he has forecast and reported on as the senior television meteorologist in Jacksonville, Fla., and he almost sighs.

"Dora, the one and only full force in our history, 1964. I tracked Betsy in 1965. Threatened Miami but skirted the Keys and hit New Orleans. Then Camille in 1969. Hit the Mississippi coast, brought floods that killed 100 in Virginia. Not many people know that. Agnes in 1972, barely a hurricane, but did flood Pennsylvania and New York. Lesser ones. Then in 1985, six crossed the coastline. Gloria. Then Hugo in 1989, missed Jacksonville and hit South Carolina, dropped 11 inches of rain. Flooding took two lives in downtown Jacksonville. Then, in 1992, there was Andrew." The most recent hurricane, Erika, was not worth mentioning. It was dissipating in the Atlantic as the hurricane season reached its halfway point on Friday.

Mr. Winterling, who studied me-

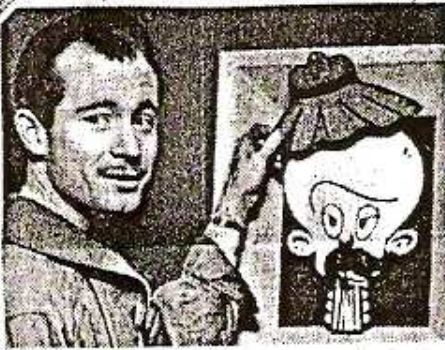
teorology in the Air Force and used to work for the National Weather Service, knows his town so well he can predict which streets will flood under specific amounts of rain. He dates back to an era when forecasters used Magic Markers on wall maps, yet he was a pioneer. He was one of the first to use film in a weather segment, to show floods or trees on houses — he bought a 16-millimeter camera from a pawn shop and shot the film himself.

Replacing him, when he retires, will be difficult, not just because of his expertise but because of all the other things he brings to his market — things like trust and broad recognition — in a Southern city where weather is often dangerous, and almost personal.

In such places, television stations swamped with résumés from news, feature and sports reporters often have to go looking for good, experienced meteorologists, for someone who can be all those things with a smile. The race for prominence in the Nielsen sweepstakes, so crucial to the profitability of local stations, drives them to focus on news that is either sensational or personal. In the

Continued on Page 13

Associated Press



Tex Antoine was a quirky, high-profile weatherman in New York City from the 1950s through the 1970s. He delivered the weather report with the help of Uncle Wethbee, a cartoon character.



Willard Scott, from NBC's "Today," was known for his goofiness as much as his forecasts.



Mark McEwen, the co-anchor for "This Morning" on CBS.



Bryan Norcross, a Miami weatherman, talked people through Hurricane Andrew and became a popular hero.

Forecasters Wanted; Must Be Good With People

Continued From First Business Page

South — on the Florida coast, the North Carolina beaches, the Gulf of Mexico — the weather is both, making forecasters a link both to profits and people's lives.

And it is helpful, in a city where the weather is so dangerous, if a meteorologist is also spoiling for a fight.

Mr. Winterling's station, WJXT-TV, spelled out plainly what it was looking for in a meteorologist in a recent advertisement in Broadcasting and Cable magazine:

"Dominant Southeast mid-sized market network affiliate in the middle of hurricane country looking for a meteorologist — active, aggressive and personable. Candidates must have AMS (American Meteorological Society) seal and be very familiar and at ease with the latest technology. We want applicants who understand the importance of community involvement and want to find a permanent home. We are looking to our future and we need someone with 3-5 years experience and who has the skills and patience to eventually become our chief. Please send résumé ..."

There is a similar ad in the magazine almost every week.

But the need for such forecasters is not limited to hurricane country. In north Texas, where George Flickinger forecasts the weather for KTXS-TV in Abilene, the weather is as mean as a two-headed snake.

Killer thunderstorms form out of the clear, blue nothingness. Winds reach 70 miles an hour — one famous gust was clocked at more than 80 — and hail the size of tennis balls sends people scrambling for cover.

The area around Abilene, Tex., is one of several places nationwide where people live in a "tornado alley," a place on the map where the mix of seasonal weather conditions gives birth to storms that will ruin a landscape. It is routine to hear a meteorologist break into programming with a warning, giving people precious moments to find shelter.

Mr. Flickinger, a morning meteorologist, would not have it any other way. He can find no pleasure in a blue sky.

"My car has been damaged three times by hail," he says, proudly.

Toss in an occasional blue norther, to freeze the ducks on the pond, and north Texas must surely rank as one of America's most unpredictable and dangerous areas for weather. He loves it.

"We crave the severe weather," Mr. Flickinger said. "The sun is shining, so today is a boring day. When there is hail, we go, 'Yes, we have hail!'"

But he is also a Texan, from near Beaumont, and he realizes that a vital part of his job has less to do with science than with schmoozing. He talks to kindergarten classrooms and to civic groups. Even in places where the weather is serious, the meteorologist is often an odd mix of

Part scientist, part reporter, part performer.

scientist and celebrity, someone who not only warns people of dangers but judges beauty contests and rides in the Christmas parade.

"It's the funnest part," said Mr. Flickinger, 24, who is in his first job as a meteorologist.

"They need us," he said of the viewers, "because the weather out here can kill you." But getting a degree in meteorology, say forecasters and their bosses, is just the beginning. Even in the techno-language of Doppler-this or Stormtracker-that, forecasters must also be willing to hold up for the camera a T-shirt given to them by an elementary school.

Because, as news directors point out, it is not enough to simply show complicated graphics and computer-enhanced images. The viewers must like, and trust, a person who brings that message. It can translate into good community relations, and good ratings.

"It's not a Magic Marker and a map any more," said Mike Stutz, the news director at WJXT-TV in Jacksonville, Mr. Winterling's station.

That station, like a professional football team searching for a young

quarterback to study under an aging one, is looking to the future.

The forecaster who will get the job in Jacksonville must "have some pretty good computer skills," said Mr. Stutz, but also must be someone who "can keep that two to three minutes interesting as well. All our research shows it is one of the most important, if not the most important," parts of the news.

More than ever, people understand the weather now, said Paul Brown, news director at KTXS in Abilene; they understand how radar and other equipment is used to track dangerous weather, "and they expect a lot more from the person using it."

"All this comes as the National Weather Service cuts personnel and, some fear, its effectiveness.

"It takes on new meaning," Mr. Brown said. A nearby Weather Service radar station was recently dismantled, leaving his station's Doppler system — sophisticated radar that allows a meteorologist to gauge wind speed and the storm's severity and perhaps predict its path — as the only one left for people in the immediate area.

"I don't know what they're doing, but I know it's important what they're doing," said Mr. Brown of the meteorologists who have to be able to understand such systems.

While there are sufficient numbers of qualified people to meet demands — if there were not, smaller stations would have to pay more than the \$20,000 to \$40,000 that is the going rate for less-experienced meteorologists — it is harder to find someone who can also become a cog in the community.

"People form a friendship" with such forecasters, said Antoinette Pellegrino, manager of classified ads and telemarketing at Broadcasting and Cable, and the meteorologist becomes "a personality."

After graduating from Texas A & M with degrees in broadcast journalism and meteorology, Mr. Flickinger had three offers from Southern stations, all searching for trained meteorologists. He even turned down a hometown station in Beaumont to take the job in Abilene, because the weather is more vital to the newscast at KTXS. Abilene, with 100,000 people, has three television stations.

From Magic Markers to Doppler radar.

"If a reporter's position comes open, I get flooded with hundreds of tapes," Mr. Brown said. But the choices for meteorologist are skimpier, though that is already changing.

More and more people are beginning to see it as their way into the broadcasting and cable businesses, say veteran meteorologists and station managers; schools like Texas A & M and the University of Mississippi offer degrees in meteorology.

Out of college, one of the best ways to advance in that arena is to tackle a city with tough weather problems, like Abilene, even if the viewing area is small compared with a major market.

"We have more computer stuff than in the stations in Dallas," Mr. Flickinger said. Big stations want people who have been through a boot camp, of sorts, of bad weather.

As much as anyone, perhaps, Mr. Winterling knows what it takes to be a complete forecaster, and one of those things appears to be humility.

Mr. Winterling, twice a week, does a stand-up from his garden, where he talks about how things are growing, what to do, and, of course, the weather.

Sometimes, he misses the days of the Magic Marker and the big paper map.

"People said their children were learning how to write, watching" him draw in the weather, he said.

"Lots of people now are trying to make their weathercasts too sophisticated," he said. It is why he does a forecast from his garden — "Tomorrow, I'll show them how to plant broccoli and cabbage" — and why he never minds going to a kindergarten.

Sometimes, even with all his experience, he is stumped a little there. One little boy asked him a question he had never been asked.

"What happens," the little boy asked, "when two hurricanes come together?"

From Deborah Shapiro & Rolf Bjelke ("Northern Light")