

MAINSTREAM MEDIA: BREAKING IN

ARSHAD HASAN: Welcome to the summer session of Democracy for America's Nightschool. Before I dive into tonight's presentation, I want to explain briefly who we are, who you are, what this, and what we're about to do together.

Who we are: Democracy for America is an organization which supports fiscally responsible socially progressive candidates who have the support of the local grass roots. We support the grass roots through networking sites like DFAlink.com and our 600 local groups on the ground around the country, and through training, which is about what we're about to do tonight. My name is Arshad Hassan. I'm DFA's training director.

Who you are: I want to take a second and shine the spotlight on you. We have thousands of activists all over the country who are ready to take back America, take back our country, starting from our own local neighborhoods. And notice that we have activists from all over the country, and that's really key. The typical voter relies mostly on local news. So for a national organization to make a huge difference, you've got to have a huge local presence. And that's you.

What this is: This is DFA Nightschool. It's a project of DFA's Training Academy. DFA Nightschool is our way of bringing training to people who can't otherwise attend our weekend-long training events around the country. To take a look at these training events, you can just go to our web site, which is www.democracyforamerica.com/training to take a look at our regular schedule.

And finally, what we're about to do together. See the next slide, slide 2, goals and agenda. There are two major take-aways from this presentation. First we're going to learn who really makes the news—it's you. It's all of us. Then we're going to learn about the tools that we need to use to get into that news, to get into that media.

Let's go to slide 3: What is the mainstream media? Well, there's a dictionary definition of the media, which is on the top of this section. But I want to talk more about the practical role the media plays. First let's talk about the term mainstream media, and this actually goes by a number of different terms. Generally I'm talking about print, radio, and television. This is the dominant media and has been for generations; it's the mainstream media.

Again, the practical role that media plays. Think about it like a chart, or a box or maybe a scale. On one side you've got the campaign. The campaign's job is to get people on its side, get enough supporters to win. The campaign develops the message to deliver to voters in hopes that the voters will accept it and support the campaign. On the other end, there are the voters. They have to figure out if they're motivated enough to vote and whom or what to vote for. In the middle is the media. The media is what facilitates the communication between the two. The media delivers the campaign message to the voters. The voters deliver feedback and reaction back to the campaign.

And that's the use of the media for campaigns and voters. And this is why it's so important to have a firm handle on the media. If you don't have a handle on the media and your opposing candidate does, then the campaign and the voter aren't getting the messages that they need. Instead, we only hear the campaign that has the better grasp of the media.

So when we do our job right, the mainstream media is an amplifier. Think about it. Media outlets have what a campaign needs—a means to get out a message and an audience who will listen to that message. There are two ways into media. There's paid media and there's earned media. Paid media is exactly what it sounds like. You have to pay a certain amount of money to get a certain number of seconds on radio or television, or a certain number of column inches in print media. There's also earned media. That's becoming part of the reporter's story. You're written about in the story—your campaign or your issue is being covered. Earned media is far more credible, but it's not free. We don't call it free media, because it's something that you have to work for. It takes skill, it takes time, and it takes persistence.

So why are we talking about mainstream media first? Why do we start with mainstream media? Well that's because that's where the people are. We're getting out our message not for our own sake, but for the public's. On this slide you have a study conducted by Pew Research—it's a highly reputable foundation—on where people get their political news and how that's changing. As you can see, television, print and radio media are the dominant sources, and probably will be for awhile. Even among online news consumers, Americans are more likely to go to mainstream media sites like CNN.com or newyorktimes.com.

You can see blogs and online media, the nontraditional media, play still a very small part in where Americans get their political news from. It's increasing absolutely. Blogs and online media have actually played a huge impact and will continue to. That will be covered in a different session later on. For right now the vast majority of Americans get their news, political news, from mainstream media.

For political news, print media is enormously important. Print media covers a political story in greater depth than any of the other types of media. A campaign can expect to get more of its side across using print media. More importantly even than that is that stories picked up in print media often appear later in television and radio media, but not usually the other way around. In this way, in terms of political stories, print leads the way and sets the tone for the campaign.

There are a number of different kinds of print media available. The most familiar to most of us are the daily newspapers that we get, and these are the ones with the highest circulation. There's also a number of different kinds of weekly papers including the alternative weekly paper that you see prevalent in urban areas that often have a left-leaning slant, as well as neighborhood and suburban weekly papers which may have no political coverage or may have a rightwing slant. There's also specialty press. Specialty press is print media targeted to a particular audience, a particular constituency. This could be Spanish language media or it could be professional constituencies like the business community. It's important not to forget the specialty media. You're reaching out to a particular audience that's highly targeted, and this is

an audience that may need more reaching out to. They just don't get a great deal of political stories. You get a lot of bang for your buck for specialty media.

For all print media there's one major constraint. The one limiting factor for print media is space. You can only put so much info on a piece of paper. And you only have so many pieces of paper that a newspaper allows to print. So the main constraint here is space. You've got to figure out what the editor is going to throw away and what the reporter doesn't find important enough to print, and keep it concise.

The next major form of mainstream media is radio. Radio is still a powerful medium today, and if you want to get into the radio you want to talk to the news director or the assignment desk editor for larger stations. These people are the gatekeepers. They decide what stories will be pursued and how much time they're given on a given program. There are three categories of radio: news radio, entertainment radio, and talk radio. Often, particularly for smaller stations, these three categories will be combined in a particular station. Either way, all radio one need one thing—they need sound. And you need to give them sound to make the story. Your tools to fill that need could be interviews; it could be pre-recorded sound bites; it could be a live feed from an actual event.

Either way, because sound is so crucial, you want to make sure that your sound quality is professional, as professional as possible. Provide microphones if you can. Often the reporters will have microphones of their own or tape recorders. Make sure to provide outlets if they need it. Provide mult boxes, which are devices where multiple microphones can fit into one device. Make sure that there's no interference. So for example, you wouldn't want to hold a press event near a busy highway, for example, where you've got noise coming from cars.

Just like print, radio also has one major constraint. That constraint is time. There's only so much time a reporter can devote to a story, and just so much time that an editor has for stories in a program. So you need to make sure that in the sound bites you have and the interviews you give you're making clear and concise points. Something that they can air, and something that gets the point across quickly to the listener.

The next major mainstream media is television. Television is enormously important. In fact, there are two major realities that you will face with television media. Number one, it's the number one source where people get their news; it's enormously important. Two, getting on TV is enormously difficult for a local campaign. In fact, in 2004 local television stations gave 12 times more coverage to sports and weather than they did to their local politics, their local candidates.

So how does a local campaign get on? Visuals. Just like radio needs sound, television needs visuals. Your visuals should be simple, compelling, and creative. My favorite example of simple, compelling and creative visual is the environmental movement a few years ago was attempting to call attention to our national forests being sold away. President Bush was using a public resource, the national forests, which we all pay taxes for, and giving it away to corporations for their own profit. And with so much else going on, the environmental movement had difficulty trying to get the public to notice what was happening.

So we used a visual—the 21-chainsaw salute. Just as fallen comrades in the armed forces are honored with a 21-gun salute, we were giving a 21-chainsaw salute to our fallen national forests, and it worked. In the media market that we used it in first, we got major television news coverage. Then we started exporting that idea to media markets all over—small towns, big towns. We would throw a 21 chainsaw salute preceding our press conference, and our press conferences got enormous attention because the television would have the chain saws as their visual and the press conference as their content.

Television also faces one major constraint. Just like radio faces a constraint of time and print faces a constraint of space, television also faces a constraint, on time. There's only so much time that a news reporter can give to a story and the news editor can give in a program for all their stories. So you want to make sure that, again, your quotes are concise, even more so than radio. You want to make sure that you've got a sound bite that doesn't exceed ten seconds. So the major constraint is time.

The other major form of mainstream media is the newswire. Most of the public is unfamiliar with what newswires are. They're not really targeted towards the news consumers; they're targeted towards the news producers. Because of this, newswires are extremely critical and often overlooked by grassroots activists. A newswire is an agency that compiles articles, press releases and media events schedules for other media outlets to use. Essentially, if a reporter or an editor needs to fill space or find a story, they'll go check with the newswire and see, "Hey, what's going for the day?" A newswire keeps something called a daybook. A daybook is essentially just a schedule of all the news events that are scheduled to happen that day.

So this is an enormous convenience, extremely valuable for the media. That means it's extremely valuable for you. Your target is to get into the daybook so that even if they don't call you, you know they'll call the newswire and see what kind of stories are happening. The newswire allows you to get into the story just by being in somebody's schedule. Newswires that might be familiar to you are the Associated Press, for example, UPI, Reuters. These are the national and international newswires. There are also local newswires for many areas. In many states where there's a dominant newspaper throughout the state, particularly in smaller states, a newswire is often run by that newspaper itself. So getting into that newspaper gets you into the whole newswire.

How can you find your newswire? Well unlike radio, television, and print, they're not everywhere. They're not targeted towards consumers. It can be as simple as looking it up in your phone book or doing an internet search. Or just call up the local newspaper and ask what newswires they usually use, and if there are any local newswires that have bureaus in the area.

Here you can see the organizational chart for television and radio. The people you'll want to make the most contact with are assignment desk editors and news directors. These are the people who control the story. Assignment desk editors will assign reporters and anchors which stories they can and cannot cover, should or should not cover. A news director puts it all together. In smaller radio and television stations, you won't have an assignment desk editor; the

news director will do the whole thing. The news editor is the person who is most responsible for the content of the news. Owners and managers are too busy dealing with other things; anchors and reporters do what they're assigned. The news editor is the person to have as an ally on your side. It's also the person that you'll be pitching.

Here you have the print organizational chart. The people you'll want to make the most contact with are your beat reporters. A beat reporter is just a jargon term in the media. A beat is somebody who's responsible for a particular topic or subject. In larger papers, you'll have very specialized beats. You'll have somebody who does science, one person who does the environment, one person who does city, one person who does state and national, one person who might do business and so on. In smaller papers you'll have fewer reporters and their beats are much broader. And the smallest papers will have just a couple reporters, and they'll be responsible for a little bit of everything.

Regardless of the size of your paper, you want to make sure that the reporters are the people that you're pitching to first. These are the people you want to maintain a good relationship with. These reporters will themselves have to pitch their stories to their editors. So it's most useful to have a reporter as an advocate for your story. You want to help them out as much as possible.

In any of these media outlets—print, radio or television—you're worried a lot less about your bias, whether perceived right or left, than the relationship you have with your first contact. Remember, those beat reporters and those news directors are people who should become your advocate. So as worried as some people might be about the left-leaning or right-leaning bias of certain media outlets, that bias might come from an owner; it might come from the editorial staff, but the people who you need to have as your advocates are the people you first make contact with. They're the people who are going to lobby to get their story in. They're the people who are going to have to deal with the editor.

Now that we know who the media are, let's figure out what the news is. Many of us have in our heads an idea of what's important news and what's frivolous. But that's irrelevant. Editors, news directors and reporters are ones who decide what the news is. Our job is to convince those reporters, those editors, that we've got news.

They'll use five criteria to figure out if it's newsworthy, if it's worth running. Your story should be all or some of these. First, your story's got to be new and hot. The word "news" consists of the word "new." It should be something that people aren't covering or something that people are covering and you've got a new angle on it. It should be hot. It's got a lot of discussion potential.

Number two, it should be local and relevant. Make sure if there's a local angle on the story that it's something that your neighbor can relate to or that you can touch or feel or see. It should be local and relevant, something that matters to people directly and visibly. And on that note, three, it should be visual and quotable. Even print, radio and television should all be visual and quotable because we want to be able to absorb the news from all of our senses, as many as possible. So make sure it's visual and quotable.

Number four, human interest stories. All of your stories, or at least most of your stories, should have some human interest angle. It can be entirely about the way one issue particularly affects one person—that's extremely compelling—or a number of people. Either way, you've got to be able to put a face on it. Just citing statistics might be important, but it's not interesting. And if it's not interesting it doesn't get in the news. Human interest makes it interesting. Another aspect that makes it interesting is conflict or controversy. This in itself can be news. Especially in politics, you can make a lot of use of conflict or controversy. Acknowledge that it exists, because a reporter wants to be able to report on it.

We'll be discussing a number of tools that we can use to get into the news. The first of these tools is the news cycle. There's a rhythm to the news. There are good times to publish stories, bad times to publish stories; good times to pitch to media, and bad times to pitch to media. The news cycle is based on when people are paying attention and when reporters have the time and resources to report on your story.

On a weekly level, the news cycle works like this: Monday is a good day for stories to appear in the paper or on radio or on television. It's also a good day to pitch a reporter. Tuesdays through Thursdays are the best days to pitch because they don't have to deal with all the stuff that's in their in box on Monday but they've still got a piece of the week ahead of them. They're also the best days for stories to appear in the paper, the best days for media events. Friday is a particularly bad day for stories to appear, and it's the worst day to pitch a story, on a weekday anyway. It's a bad day for stories because the fewest number of people read the newspaper or listen to television and radio on Fridays compared to the other days. Also it's a bad day to pitch because reporters are really ready to sign out, get out of the office. Saturday is the worst day for stories. It is the lowest circulation day for newspapers; similar for radio and television.

Sunday is a great day for a feature story, but don't think that you can just pitch on Saturday and do the Sunday story. Often these features stories are something that's been in the works for a few days. Reporters work on it over the weekdays. So if you want a great big long feature story and you want it to appear on Sunday, you've still got to be pitching on the weekdays. Again, another bad day to pitch: no one wants to be pitched during the weekend when they should be relaxing. Reporters are people, too.

There are also times of the year that are particularly bad times to get your story in. Days preceding holidays or between a holiday and a weekday and the weekend, for example. Days where you would expect or you would want the day off are generally days that people pay less attention to the news and days that reporters themselves are already halfway signed out of the office. So you want to make sure that if you want your story published you want to get it in on a regular workday not preceding a holiday.

If, on the other hand, you have a really horrible story, you have something that you don't want people to notice, but you have to go public with it, typically those Fridays and the days before holidays are the days that people do that. And you can see excellent examples of this from the Bush administration. Anytime they want to release poor budget numbers,

unemployment numbers, they'll usually do it on a Friday or the worst news days, the day before Thanksgiving or between Thanksgiving and the weekend, the day before Christmas. These are the kind of days when you would expect to see bad news announced.

On the next slide we have the daily news cycle. Just like there's a yearly and weekly rhythm to the news, there's also a daily rhythm to the news. There are some times that are more suited for certain kinds of stories and activities than other times. The news cycle starts very early in the morning, particularly for those wire services and for morning radio. News directors are looking for stories as early as four in the morning; at the latest, five in the morning for smaller markets. So if you want to be pitching stories to get in peak radio listening time in the morning, you've got to be pitching pretty early.

From 7 to 9 a.m., as well as from 4 to 6 p.m., is something called "drive time." This is the peak radio listening. For example, on the public radio stations of NPR, they feature "All Things Considered." It's the number one rated show on NPR, and it's done during drive time hours. From 11 to 2 is a good time for news conferences and news events. It's also a good time to pitch reporters. Reporters for print are just getting their stuff together. Again, for radio and even for television, you want to start getting in a little bit earlier.

One to 5 you can expect calls from reporters, particularly print reporters, who are working on deadline. Four to 6 is generally a horrible time to pitch. Reporters are working on deadline. They've got to get their stuff done. All their information is coming to them last minute. You can still expect to get media inquiries. This is also the second drive time peak listening time. From 5 to 9, you've got your front page deadlines. Some reporters who are getting a front page story, they'll be given a little bit more time to be able to flesh out the story. These are the stories that everyone's reading in print media, so they get a little bit more time. These are also the national news broadcasts. Your local news starts broadcasting in the evening, often around 6 or 10 or 11, some places at 9 o'clock.

Next in our toolbox of media tools are news advisories and news releases. These are two distinct kinds of documents, often used together. Media specialists use these as a basic, as a primary tool, to get news coverage. First, a news advisory, this is a document that's faxed or e-mailed before a news event. It's meant to entice a reporter, to get them interested to come to the event and get the full story. Again, this is an invitation; we're getting them to come. It includes a brief blurb about the news item, sort of a "why should you come in the first place," and what will happen at the event; as well as a who-when-where-and-what. And these are literally—the who-what-when-where-and-what are bullet points saying literally it's at this address, at this time, here are the speakers, here is the subject. You also want to include your contact information so people can get back in touch with you.

A news release is a story just the way that you would like to have it written if you could write the story yourself. Literally, it's something that if the reporter were to decide to, they could cut and paste the entire news release into their article. So you obviously want to write it very favorably toward you. It's something that's done before the event but isn't released before the event; it's released at and after the event. Again, remember, we want to entice people to come.

The news release gives it all away. However, many people won't come to your news event but may still be interested in covering it. That's what the news release is really there for.

So they might not be at the event, but they don't have to. They can just get the news release, and there they are. In fact, much of your press coverage will actually be in this form, people who couldn't make the event but got the news release. Again, this is written favorably and in the perspective of your campaign. Ideally they can just cut and paste, and there it is. For many smaller news outlets, that's actually what happens. Entire paragraphs are lifted. Certainly in all news outlets they lift the quotes that you put in your news release. So if these quotes are printed beforehand, they're not something spontaneous and random that happen at the event. In fact, most of the quotes we see in the newspaper are quotes off of a news release, not necessarily a live event quote.

The next set of tools deals with radio media. Radio feed and actualities. A radio feed is a little like an audio version of a news release. It's much shorter, said in about 30 seconds. It explains the context of an event or a perspective from a campaign or an organization. It also includes a quote from a principal, whether it's the candidate or a surrogate, or maybe an executive director or chair of an organization. It's meant so that it can literally be copied and plugged right into the radio story. Often what radio reporters do is they take a piece of the feed, usually the quote, and put it into their story.

Actualities are like radio feeds, except they're live recordings of a candidate or a speaker at an actual event. Actualities are more valued than radio feeds because it shows that the radio station is everywhere always, even if really they're just getting actualities sent to them. With radio feeds and actualities, you're better off getting a more professional recording. It should be digital. Some stations will allow you to just call in a feed. If you can just give a quote right there, they'll record it and put it on. Some stations will expect a little bit more professionalism, if you can record it digitally and send it over to them.

Just as important as news releases and news advisories are your pitch calls. That's when you're pitching the reporter your story, letting them know that this is worthwhile; it's very valuable. Typically this happens after your news advisory. You're calling to follow up on a news advisory, making sure they got it, and then pitching it. It's one of the most basic and important tasks to getting your story covered. And probably the number one aspect of getting your story covered is what kind of contact the reporter has had with the story itself, with you, and the relationship they're building with this story. A one-to-one conversation helps the reporter see the importance of the event and slowly builds your relationship with him or her.

It's just not enough to send a fax and wait for the media to cover your event. You want to figure out who to pitch. Remember to look for the right beat reporter. You want to figure out what to pitch. Make sure that your news is newsworthy. You want to figure out when to pitch. You want to consider the entire news cycle. And you want to make sure that you're pitching for a good reason. Why are you pitching? Why is this a story? There's no real science to pitching. You just want to keep it quick and keep it interesting. Often I've found that after I've faxed I asked them, "Hey, so did you get my fax?" And that's just the conversation starter, getting the fax in their hands.

So why doesn't your story get in the news? Well often it's because you don't pitch or you do a bad pitch. And it's often because of the pitching or the relationship itself. Media and media coverage is very much an interpersonal skill. It's not just about having the hottest story and the flashiest visual. A large part of it is the one-on-one interaction you have with the media itself. So it doesn't do us really any good to trash the media, especially right in front of them while giving them a great deal of attitude, when at the same time we need the media to reach this large audience.

One of the most important sections within any print media is the editorial page. The number one read section of a newspaper is the front page. Number two is the editorial section. People often just skip right to desert. I know, I often do. On the editorial page you'll find a section called "letters to the editor." Letters to the editor are enormously effective, and actually relative easy to break into. It gives you the perfect bang for your buck in terms of time and money and people resources that you spend getting media coverage.

I'm going to go over really quickly the tactics—what works for the individual letter—and then go over the strategy, what works for your organization. You want to make sure that your letter is reacting to something in the news. You're literally referencing an earlier story. Often you'll find in newspapers that the LTE, letter to the editor, starts off with the reference, "In your previous article about X, Y or Z," and then the article is cited with the date. And that's the way that the editorial page can show its readers that there's a vibrant discussion going on, and that everyone reads the paper.

Next, you want to make sure that you are being timely. Do not send a letter to the editor any more than three days after the story or the article has been published. You want to make sure that you get it in right away if possible. Certainly, you want to make sure that you're concise. One of the main reasons that you don't get a letter published is because it just goes on and on and on and on, which we're prone to do, every one of us. You want to make sure the letter is concise. There's a word limit on every editorial page; it's usually right there in black and white. It will say 250 words or 200 words. You want to make sure to undershoot that limit by at least 50 words, maybe more if they give you a generous word limit. There's a limited amount of space. The editorial page wants to publish more letters rather than fewer letters. It can do so if the letters they publish are shorter.

You want to make sure that your LTE's are local and personal. Again, we're putting a human face on the news. My example was I had a lot of difficulty writing about two-thirds of all waterways have mercury pollution. That was one of my campaigns. But then when I started finding people who had a creek with mercury pollution there, it was much more powerful and much more successful to get the person to say, "The creek in my back yard is polluted." Once you get that in the paper, it's immediately published and people start relating to it, and that's what's important.

You want to make sure the grammar and the tone of your letter to the editor is professional. But at the same time you want to make sure it's smart and witty. I can't teach smart and wittiness over a training, but there are a lot of people out there who are very good at it.

Make sure you find those folks. You want to make sure you leave your contact information. Most newspapers will not publish any LTE unless they know it comes from a real person and they can call that person and confirm that they've submitted it.

You also want to make sure that you follow up. And this is what a lot of activists forget to do or don't know that they can do. Call the editorial room and ask to see if they've gotten your letter to the editor. "Have you received it? Well, you know, I sent it over email, and I just wanted to make sure it got through. Oh, great. Well, do you think you'll be able to publish it?" You want to be able to follow up. Remember, being on their radar is going to be much more helpful than just waiting to see if it's going to work out for you.

Now that we've gone over individual tactics that help out your one letter to the editor, let's talk about bringing this larger scale for an organization or a campaign. We want to do three things here: reactive, proactive, get active. Reactive: You want to react to any letter that's published in the paper immediately with a number of LTE's that come in. Don't just get one volunteer to write an LTE; get at least four volunteers to write a response LTE. Then it's likely that one of them will get published. This team is assembled beforehand, and is assembled with your help for the campaign or the organization. Remember, this is your way of getting talking points into the editorial section in a very grassroots way. You want to get a number of people who are ready and prepped, a number of people who are watching and seeing what's being published and ready to respond. They've agreed to beforehand; they're part of a team.

Similarly, you want to be proactive. You want to seed the editorial section with your own letters to the editor. You can actually get pretty creative with this. If you know that your candidate is going to speak on a particular issue, start writing letters to the editor about that issue even before the candidate speaks. This is your way of letting the editorial board know that, "Hey, this is an issue that's really important. And, goodness, our candidate is right on top of it."

Third, get active. Both of these two—reactive and proactive—strategies require you building a team. Your activists should get out there and start forming teams. And there's actually a number of organizations that are pretty good with doing LTE rapid reaction. Your campaign should make use of these teams, make use of these volunteers. This could be a group of people who are just really good at utilizing talking points, coming up with local perspectives, and they can actually write a bunch of these. And they can send them out to a bunch of their friends, a bunch of your activists, and they can personalize to tell their own personal stories. So you can actually get a number of letters submitted by a few people if you work as a team. Again, a newspaper isn't going to publish a letter from somebody who's published multiple times before, so you've got to build a team.

As I mentioned, we are saving some of these topics on media for later sessions, so make sure that you stay tuned for our session on leveraging online media as well as our session on sustaining your media presence. Some of these topics won't be covered because some of them are a bit more advanced. For those, I encourage you to come to the DFA Training Academy. You can learn more about upcoming DFA Training Academy events at our web site, www.democracyforamerica.com/training.

We don't just do these Nightschools for fun. We want to make sure that we're making an impact. One way that we can do that is actually to use these skills right away. We've got two assignments; you can choose one of them. One is to create a news advisory and news release. You can submit them to training@democracyforamerica.com. Or you can publish one LTE in a paper on a topic in the next week.

We've got a number of people who came on our original conference call, a number of people who are downloading this, and a number of people who are going to be watching this on DVD. All of us together, we can make a huge movement and make a huge impact on taking back our media. We can only do so if we get off our couches and get out of our chairs and actually get started, get out there hitting the streets, talking to reporters, and doing what we need to do to take back our media.

I want to thank you for taking the time to listen to the first session of the summer 2006 sessions of DFA Nightschool. Again, we've got two more sessions coming up: leveraging online media and sustaining a media presence. This is a free service. We provide it to as many of our activists as we possibly can. You can help keep Nightschool free by contributing to Democracy for America. The link for that is contribute.democracyforamerica.com. We host conference calls where we pay for the bills, we'll produce the materials, we'll produce the DVD's. Let us help everyone else. We've had people from all 50 states come and sign on to this. We can't be everywhere all at once, but we can do the Nightschool, and you can help us out with that.

Thank you for your time, and we'll see you for the next sessions.