NBC-Columbia University
Broadcasting Series

Radio News Writing

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RADIO NEWS WRITING

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NBC-Columbia University
Broadcasting Series

STERLING FISHER AND RUSSELL POTTER

CONSULTING EDITORS

Radio News Writing

The quality of the materials used in the manufacture of this book is governed by continued postwar shortages.

NBC-Columbia University Broadcasting Series

CONSULTING EDITORS

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BROOKS—Radio News Writing
CHASE—Music in Radio Broadcasting

Preface

This book is based on the course of radio news writing given by Columbia University Extension in cooperation with the National Broadcasting Company. When the author was asked to outline such a course, an effort was made to obtain written material on the management and operation of a radio newsroom. Very little could be found. It was necessary, therefore, to get firsthand material based on actual practical experience.

With the growth of radio news during the war and the dearth of experienced personnel, some guidepost for beginners was essential. Not only was there a demand for some such work on the part of news writers who wanted to enter the radio news field, but also from station managements, station managers, and other executives in radio who came into daily contact with the radio news picture. At the time this book was begun no textbook existed on the subject. An effort has been made to cover the fundamentals and to point out some of the pitfalls.

There is no substitute for experience, but the experience may be more easily acquired if some of the practices and terminology are familiar in advance. This book is designed to be a practical guide for beginners and makes no pretense of being the "last word." It reflects the personal views of the author.

A completed volume would never have been published except for the help and assistance of many people—particu-

larly, Ann Gillis, Fred McGhee, and Anna Lindsey, who assisted with large sections of the text. It is impossible to list everyone to whom the author is indebted, but the Associated Press, International News Service, the United Press, the American Broadcasting Company, the Columbia Broadcasting System, the Mutual Broadcasting System, and the National Broadcasting Company were most helpful in granting permission to use scripts, as were all the newscasters and commentators whose material appears within.

WILLIAM F. BROOKS

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January, 1948

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Introduction

Standard radio broadcasting began, literally, with a news broadcast when station KDKA, Pittsburgh, Pa., signed on the air the night of November 2, 1920. But it was not until more than a dozen years later that news programs as listeners know them today really began to develop.

Many of the intervening years were marked by paradoxical relations between radio and the press. Many newspaper owners were apprehensive that this new medium would in some way supplant or, at least, detract from the interest in newspapers. The publishers largely controlled the press services which were the principal sources of news reports. They were reluctant to make these available to radio stations. On the other hand, radio station owners were feeling their way. They, too, were not so sure of this new power that science had put into their hands and were not anxious to take on any fight with the press. The result was that radio news was kept in a completely secondary position.

The date for station KDKA's inauguration of regular broadcasts was chosen because it offered the station a top news event to exploit for listener interest on opening night—returns of the Harding-Cox presidential election. They were supplied KDKA by the *Pittsburgh Post.*

Four years earlier, Dr. Lee DeForest's experimental station at High Bridge, N. Y., had devoted an evening to the Wilson-Hughes presidential outcome. The audience consisted of about a dozen people in near-by homes who possessed that

1916 novelty, a radio receiving set. KDKA's listeners on November 2, 1920, numbered a mere handful. However, by 1924 the mushrooming radio industry was able to link fifteen stations into a voluntary network for broadcasts of party conventions in Cleveland and Pittsburgh. There were still primitive touches as compared to radio today, but the original network broadcast returns of the Coolidge-Davis election to some twenty million people wearing squeaky earphones or huddling around squawky, foghorn-shaped loud-speakers.

Immediate follow-ups to the advent of KDKA included the signing on of two more Westinghouse projects—Boston's WBZ in September, 1921, then New York's WJZ in October of the same year. WJZ's first-day offering was world's series bulletins supplied by the *Newark*, N. J., *Call*.

In the subsequent rush of new-arriving stations (KDKA alone in 1920, but there were more than 500 stations in 1923) many of the best known early-day call letters were affiliated with such leading newspapers as the *Atlanta Journal*, *Kansas City Star*, *Dallas News*, *Chicago Tribune*, *Detroit Free Press*, and *Chicago Daily News*. As a rule they programmed news-bulletin roundups to advertise the contents of the parent papers. Many of broadcasting's commercial founders were newspapers, merchandisers, and the radio-manufacturing and electric industries —Westinghouse Electric Corporation, General Electric Company, Radio Corporation of America. General Electric spread commercial broadcasting to the far coast by opening KGO in Oakland, Calif., and KOA in Denver, Colo., as offspring of GE's famous WGY in Schenectady, N. Y.

Westinghouse, inaugurating the program plan of its stations, outlined a news formula that still exists. Dr. William H. Eaton, editorial representative of Westinghouse, was detailed to arrange for prominent editors to speak on news subjects. Major J. Andrew White became the industry's first

"special-events" director, as well as its original popular sports broadcaster. In July, 1921, he arranged a ringside broadcast of the Jack Dempsey-Georges Carpentier fight in Jersey City. A transmitter built by General Electric for the U.S. Navy was halted in delivery and borrowed long enough to be set up near "Boyle's Thirty Acres" for the broadcast.

By September, 1926, the newly formed National Broadcasting Company put sportscasting on a national basis with descriptions that month of the first Dempsey-Tunney heavyweight match and the world's series. These features also boomed Graham McNamee into the limelight as a sports announcer accentuating color and excitement along with technical fine points of the competition.

Elections, conventions, sports were a smash hit on radio through the 1920's, but in general they constituted the limit of radio news coverage. A program schedule of 1928 lists H. V. Kaltenborn's observations among "educational" features, the distinction from today being that "news" and "commentary" do not appear on that line-up. But the immense growth of radio's audience, the establishment of networks, the improvement of technical arrangements for eyewitness coverage, the popularity of "lectures" and headline-scanning roundups from late newspapers—all gave impetus to the trend toward regular day-to-day news reporting. Another thing that tipped the scales was the attraction of big names to radio; there were big names to be had from journalism as well as the stage and screen.

The problem for most stations and networks was to find a reliable source of complete news, despite violent objection from many newspaper publishers who felt radio news would take the edge off the vital production of the press. Alleged pirating from newspapers and news-service reports became a stirring issue in court. Some individual stations without news-

paper affiliations set up independent staffs for local and regional coverage.

The problem drifted along until 1933, when the three major press associations—the Associated Press, the United Press, and the International News Service—decided they would neither sell nor give their news reports to networks. This created considerable difficulty for the networks. Paul W. White, news director of the Columbia Broadcasting System, says: "At CBS we organized the Columbia News Service and bravely set out to cover the world with about ten full-time employees." At NBC A. A. Schecter, that network's news director, and a handful of men began covering the country by long-distance telephone from New York in order to get news for Lowell Thomas's increasingly popular broadcasts. Legal warfare broke out over the issue of broadcasters airing news which newspapers and press services felt confident must have originated with their sources.

The system was far from perfect. But the radio newsmen's work was sufficiently satisfactory for everybody to realize that warfare between press and radio was not the answer. Radio showed that it could obtain sufficient coverage if it had to do so, and many newspapermen came to the realization that a potential competitor to the press services was being forced into business. The result was that early in 1934 a Press-Radio Bureau was formed. The press services got together with the radio networks and agreed to deliver their news to the latter twice daily for broadcasts at specified times. In addition the Press-Radio Bureau was allowed to send to the broadcasters bulletins of "transcendent" importance whenever they were received over the press wires. None of this news could be sold for commercial sponsorship.

A short time thereafter Transradio Press was formed independently by private interests to supply news for com-

mercial sponsorship. Others followed suit and, although the Press-Radio Bureau put the most liberal interpretation on its use of bulletins, the plan as such was doomed. In 1935, both the United Press and the International News Service began to sell their reports to radio stations without restriction as to commercial sponsorship. The Press-Radio Bureau folded up completely in 1938, and two years later the Board of Directors of the Associated Press voted to allow that organization to invade the field. Radio news broadcasting was on its way.

In the period from 1934 through the Second World War radio news established itself to such a degree that the National Broadcasting Company, for instance, increased the total number of its news programs from 2.8 per cent of its total program hours in 1937 to 20.4 per cent in 1944. Every network and virtually every individual station was devoting increasing attention to radio news as the war ended. A year after the cessation of hostilities average listening to most of the important news programs was as high as it was the year before.

Several surveys made in 1945 and 1946 showed that well over 50 per cent of the listening public received a large part of its news by radio and that the habits of wartime listening were well intrenched. American radio covered its first war in a way few experienced newsmen thought possible in September, 1939. It achieved its position by using restraint, good taste, well-thought-out plans for accurate and comprehensive coverage.

Even former skeptics grant today that the human voice, through radio, will go on telling the story of human existence with no threat of obliteration to the printed word. Radio news has advanced far beyond the pioneering stage, both at home and in foreign fields. Newspaper circulations have not

diminished. In fact, the opposite is true in most instances. Radio news has made a place for itself without in any way invading the newspaper field. Because of its speed, radio has eliminated only the extra edition, which was never profitable to the publisher and was of no conceivable intrinsic value except as an expensive promotion piece.

Radio's first virtue as a news medium is its speed. But news broadcasting came into full flower from 1934 to 1944 because in addition reliability and coherence were achieved. Since news came along much more slowly than the entertainment features of radio, many old-time radio men were not content with the somewhat drab facts which poured in over their newly acquired news tickers. They wanted the news "jazzed up," and some of them unfortunately took liberties which made veteran newsmen shudder. This tendency was short-lived, however. Some of the pioneers in network newsroom direction were newsmen of long experience. They knew that the public would not be deceived for long, and they set out to fill their newsrooms with men of experience and background in handling that highly volatile commodity.

The Second World War put radio to the acid test. The public was in no mood to be fooled. It wanted facts, reliability, and then speed. Every network in the country deserves special citations for the "news" which did *not* get on the air. Reports and rumors were sifted to the bottom and no newsroom chief would permit bulletins to be broadcast if there was any doubt as to the reliability of the source of the news. There were slips, to be sure; but considering the opportunities for error, the prestige of radio news suffered little.

Radio newsmen contribute reliability, clarity, and speed to the general news picture. Reliability has the first place. That quality lacking, radio news broadcasting would have been relegated long since to the limbo of a passing fad.

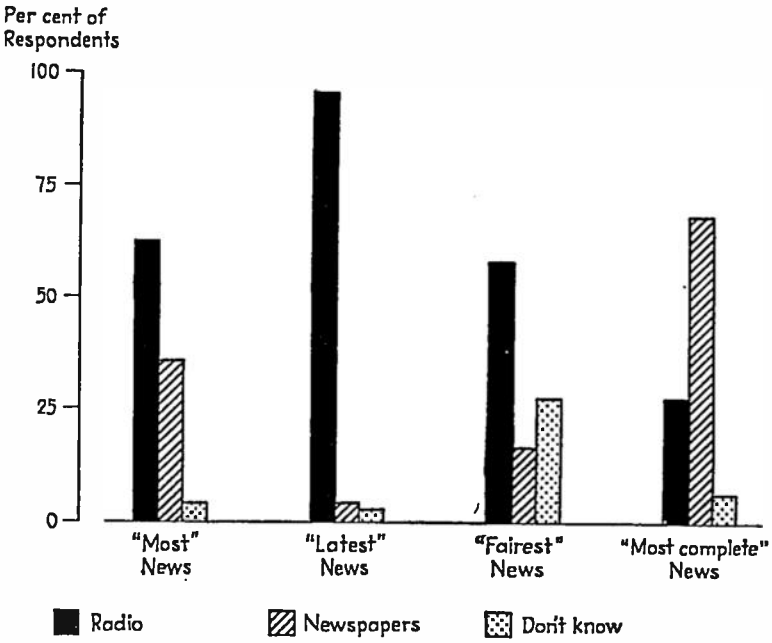
Listeners quickly discern objectivity in the reports that come over the air. Radio has a place for the commentator or analyst, but what it presents as news must be impartial, unbiased, noncrusading, allied to no selfish interest.

Within any hour of the day or night the listener now finds news available somewhere on the dial. Every station and network newsroom runs out many "editions" with each turn of the clock. Consequently the news is being reported and written for the air at a streamlined pace. An event occurring thousands of miles away can be common knowledge in the United States within a few minutes. But there is no blanket recalling of an erroneous report sent over the air—no way to "stop press" on a story that collapses after an entire country has received it. This imposes upon radio newsmen the urgent necessity of being as accurate as they are swift.

The most hectic wartime experiences were the few fictitious "flashes" that gained circulation despite the utmost vigilance of networks and press services alike. The same bulletins flourished for a few seconds or minutes in newspaper offices but were exploded before they could get into print. Networks, although they began ultra-emphatic corrections almost in the next breath, found that the false bulletin was discouragingly difficult to take back. These episodes made radio editors bulletin-resistant, and few now will go on the air without a supporting bulletin from another service or a check with their own staff men in the field. This caution and carefulness in handling news has meant much to the public. It is now well established that the special "interrupt" bulletin is reserved for matters of the utmost importance.

All these are fundamentals which make radio news writing as exact a craft as newspaper writing. They are not the *same* craft, though they have common standards of accuracy, decency, and public service. These, frankly, radio has lifted

almost bodily from the experiences of the much older fourth estate. Radio news writing must be studied in the light of the medium and of the ultimate consumer, the listener. Radio news is essentially plain, straight talk.



A public opinion survey of the University of Denver shows comparisons of the public's views on radio news *vs.* newspaper news.

In the normal flow of a news broadcast, each item is stated only once. The listener has no chance of rehearing, or of referring to the script, so the following challenges confront the writer and announcer:

1. The news must be kept alive to command the listener's attention throughout.

2. The script must be more than factually correct; its wording must be so clear-cut that the listener understands exactly in one telling.

This is the essence of that specialized craft called "radio news writing." If a news program enjoys popularity and confidence, those qualities stand out in every analysis of its success.

Who Originates News Programs?

News programs originate at all levels of radio, from the network to the individual station; the latter in 1946 numbered 1,037 in the United States.

A network may be defined technically as any linking up of two or more stations' broadcast telephone lines for simultaneous transmission of the same program. There are many regional networks operating full or part time within single states or regional groups of states. Examples are the Colonial and Yankee Networks of the Northeast and New England, the Don Lee Network in California, the Associated Broadcasters of Michigan; there are many others.

Regional networks may be commercial organizations in their own right or cooperative hookups brought into use only on special occasions. Many regional network affiliates also belong to the major coast-to-coast circuits.

The four national networks are the National Broadcasting Company (NBC), the Columbia Broadcasting System (CBS), the American Broadcasting Company (ABC), and the Mutual Broadcasting System (MBS). They operate daily on a country-wide basis and also supply wide-scale regional services which conform mostly to the time zones of the United States. For instance, at various times during the day, NBC in New York and NBC in Hollywood may be originating different programs for the opposite sides of the country, because of the three hours' difference between Eastern and Pacific Standard time.

Networks plan their news programming with an eye to the

area to be served. The coast-to-coast news program deals in events of unrestricted interest. A considerable part of a local station's broadcast may concentrate on news of the station's immediate area.

WHO PAYS?

Networks and individual radio stations supply a basic pattern of news service without paramount emphasis on whether they will be sold to a sponsor for advertising purposes or will be "sustaining." Most news programs, since they have such high interest, are "commercial," which means that a sponsor buys the privilege of advertising his product during a specific portion of the time allotted to the program.

Virtually all news programs, whether sponsored or sustaining, are written and read by members of the broadcasting firm's staff.

RESPONSIBILITY FOR NEWS POLICY

In all cases news policy is defined by the networks and stations. They assume and retain full responsibility for good coverage, fair presentation, and good taste. (Detailed discussion of radio news policy will be found in subsequent chapters.)

SOURCES OF NEWS FOR RADIO

In broad outline, press and radio coverage run parallel. The basic news reports are obtained by both in much the same way. Differences begin with the writing and tricks of presentation.

Major wire services are basic references for press and radio alike, but like the metropolitan newspapers and newspaper chains, networks and many radio stations go far beyond the mere editing of press-wire copy. For the spot-news break, feature, elaboration, and comment, networks rely heavily on their own bureaus, watching every accessible news center, in

and outside the country. The finished radio script is a compilation of news supplied by all these sources.

FOREIGN COVERAGE

The big networks maintain bureau centers in important foreign capitals, and a supplementary force of reporters brings American networks coverage from almost every far corner of the globe. The foreign reporter appears on network programs sometimes regularly and sometimes only when he has important news to communicate. He also sends in broadcasts for recording and use at a later time. He also may send additional foreign coverage by radiogram and cable for inclusion in the network's regularly scheduled programs. He acts as a sort of unofficial diplomat for his network, maintains contacts with foreign broadcasters and governmental officials, and frequently is the go-between for the exchange of musical and other cultural programs by his network and the broadcasters of his area.

A similar arm of radio is the monitor—"the short-wave listening post." Its linguist-newsmen and women clamp on earphones and search the foreign radio broadcasts for items that will be news in the United States. Since many foreign broadcasting systems are government controlled, big news breaks frequently are announced first on these programs. During the war, monitor reporters listened to enemy broadcasts with a discerning ear for separating probable truth from palpable falsehood. After the war's end there was considerable doubt as to the value of such listening posts, but a few months' trial indicated that their value was little diminished.

WASHINGTON COVERAGE

The Washington newsroom is the keystone in any network's reportorial force. As in other capitals, the Washington staff keeps an alert eye out for the major break, for opportunities

to bring newsworthy special programs to the network—addresses by high officials or actual broadcasts from the White House, Congress, or from other major government sources. Washington analysts give the national audience full coverage of capital news daily and are ready to take the air in any emergency to fill in the background of domestic or foreign developments. These men, like their Washington newspaper counterparts, are usually tops in their profession. They are students of affairs and events and of people. Most of them have come into radio after many years in newspaper and magazine work in Washington. They travel with the President, and they usually are to be found at all important national and international conferences and events. They act, too, as unofficial diplomats for their networks in their travels.

COAST-TO-COAST COVERAGE

Additional newsrooms, staffed with reporters, writers, and analysts, dot the map of a network—Hollywood, San Francisco, Denver, Chicago, Cleveland—across the country to the pivotal center, New York. These and all affiliated stations of networks can be called upon in emergency for news coverage and on-the-spot pickups from scenes of noteworthy events.

Top-flight reporters and analysts are stationed in the operating center of each regional time zone. Primarily, their role is to supply high-quality news broadcasting to the subdivisions—Eastern, Central, Mountain, or Pacific—at the best hours for radio listening. However, these regional staffmen and high-quality news staffmen of affiliated stations bolster a network's capacity for nation-wide reporting of top news in any corner of the country.

NEW YORK NEWS CENTER

The New York newsroom directs the over-all programming of a national network. It is the clearinghouse for plans of actual

broadcasts of top news-making events; it coordinates all foreign and domestic sources to round up the news each day for the coast-to-coast audience. And New York takes instant control of the entire network when an important story gives the signal for one of radio's famous news marathons.

LOCAL COVERAGE

At the other extreme is the local station and its newsroom. Many local radio staffs do a coverage job of newspaper thoroughness in their home territories, not depending on newspapers or wire services for the first break. These staffs are streamlined and usually work effectively by telephone. They supply the one exclusive property of an individual station. There may be national and foreign news at every spot on the radio dial, but the only place for a listener to hear complete local news is his home-town station. This fact has led to the installation of more and more newsrooms in local stations, particularly since the end of the war. The News Committee of the National Association of Broadcasters and its Council on Radio Journalism have instituted a series of regional meetings to help station managers and their news staffs in organizing to establish such local newsrooms, and more and more interest is being taken by the industry as a whole in local and regional radio coverage of high quality.

RADIO ON-THE-SCENE

Broadcasters are consolidating their own techniques of news coverage and doing business in their own vernacular; an example of the latter is the radio term "pickup." It is the one thing that tops the special written or telephoned report from the point of origin of a good story. It gives the listener a ringside seat at the event and usually is ten times as dramatic as a second-hand account. The radio editor, then, thinks first in

terms of switching to his newsman at a microphone on the scene. Audiences are becoming more and more accustomed to hearing the cue, "We take you now to—[wherever top news is breaking]."

When an Army airplane crashed into the Empire State Building in New York, NBC's editor learned that a former newsman was one of the survivors. This man's office was in the area struck; he had a vivid story of the crash—of victims and survivors, of rescue efforts, of the damage caused, of people marooned on high floors of the skyscraper. NBC succeeded in putting him on the air within an hour after the crash, before newspaper and radio reporters could obtain access to the damaged area. Questioned in two-way conversation by an interviewer working in the Radio City news studios, he told the story direct from an office eighty-odd stories up in the crippled Empire State.

Similarly, the radio industry brought American listeners a blow-by-blow account of the first atom bomb test from Bikini atoll. Reporters from all four networks, their material pooled because of the single set of facilities available, let listeners six thousand miles away hear the full accounts of the test and the actual dropping of the deadly bomb itself. Signals were poor and, to many, there was disappointment at the lack of "boom," but the broadcast was dramatic and filled with suspense.

Radio's kaleidoscopic style of emergency reporting was perfected during the war, and at first it was a harrowing jamboree of uncertainty—bringing the entire global organization of a network into play on an instant's notice. However, operational methods were smoothed out by the time American networks confronted V-E Day, V-J Day, and the almost unimaginable tragedy of Franklin D. Roosevelt's death. In those periods of crisis, radio flashed over the globe and picked

up the news where it was made, minute by minute. During the hours that followed President Roosevelt's death, NBC alone put 57 news voices on the air in 106 switches between 27 cities and towns around the earth.

During this prolonged session of spur-of-the-moment roundups, we were often a scant few minutes ahead of broadcast deadlines in deciding "Where next?" The millions of NBC listeners almost literally stood over the printers and eavesdropped on long-distance and overseas broadcast circuits in the NBC newsrooms.

This type of coverage is the ultimate measure of a network's effectiveness in organizing all sources—its preparedness for a world-shaking "flash."

However, the all-out signal is a rarity; the number of occasions since Munich to compare with those V-E and V-J cavalcades might be counted on the fingers of a radio editor's two hands. Day in and day out, radio turns out the news on schedule. Emergency roundups are only the high-speed version of two well-ordered forms of everyday broadcasting—the World Roundup and Special Events.

Types of Radio News

No radio program is all things to all people. This statement applies to every product of the industry and therefore enters into the planning of news schedules. An effort is made to fit the news schedule to all the listeners' convenience, since different people must do their listening at different times.

Eight general categories of news broadcasts have evolved:

Straight news reports.
World or domestic roundups.
News commentary or analysis.
Specialized commentary or analysis.
News feature reports.
On-the-spot pickups.
Women's news.
Sports.

Each type of program fits into the well-rounded picture, and some of each is available to almost everyone.

STRAIGHT NEWS

Basic entry is the straight news summary. This is the factual report, ordinarily running 5 to 15 minutes in length. Actually, such a classification as "5-minute" or "15-minute" is loosely applied, since out of every program period must come approximately 30 seconds for "station identification"—the announcement of the call letters and location of the station. This identification is obligatory under Federal Communications Commission rules. If the programs are sponsored, the

actual news portion may be further reduced by the sponsor's announcements of his product, consuming an over-all 2 or 3 minutes in a "15-minute" program. Time announcements, weather forecasts, and other service features may be regular installations. Even a sustaining news program needs some seconds for introductory and concluding announcements. These subtractions must be taken into account when the exact length of a news script is estimated.

The straight news program is the front page of radio—the type of newscast most people hear most. As a rule the straight news report is written by a staff writer and read on the air by a staff announcer. Each has his specialty. The writer concentrates on compiling a review of the top news that is accurate and complete at air times. The professional announcer seeks to give it intelligent, understandable delivery. There are, of course, many cases where a staff member both writes and reads his script on the air—doing straight news, not commentary or analysis.

Straight news differs from commentary in that it adheres to the factual pattern of current news and features. The first objective is to *cover the news*. This takes a clear priority over the development of personality or opinion. However, it certainly does not follow that a straight newscast must be colorless or lacking in perspective. Many of the best known newscasters—many who write their own programs—are straight storytellers rather than commentators. Robert St. John and Lowell Thomas typify the radio reporter who projects vivid coloring as well as clarity into a narration of straight news. Walter Winchell's high-tension "bulletin" roundups would be spectacular even without the added punch of his capsuled editorials.

The 15-minute straight news broadcast can go beyond the

surface of bulletin news and include more detail of leading stories as well as newsworthy and amusing items of secondary importance. Brief interviews or on-the-scene pickups may be scheduled into a 10- or 15-minute program to point up outstanding stories.

However, the 5-minute summary is a condensed sweep of latest top news. It corresponds to a quick scanning of the front page; details and lesser stories are left to longer programs. Many stations feature these brief roundups on hourly schedules. A familiar catch phrase is "News of the hour, every hour, on the hour." Outstanding examples of the 5-minute newscast are those supplied hourly on New York's station WNEW by the *New York Daily News*, and the Esso reports featured for years on many Eastern, Midwestern, and Southern stations.[1] One of the Columbia network's most popular newscasts has been a 5-minute summary in mid-evening. Under the expert handling of Elmer Davis, wartime director of the Office of War Information, who has subsequently returned to radio, it became a model for all abbreviated newscasts. He has demonstrated perhaps more graphically than any other, how a 5-minute summary can furnish headline knowledge of all news outstanding at a given hour.[1]

The special radio circuits of Associated Press and United Press supply 5- and 15-minute summaries "ready-made." Transradio and International News Service send several news roundups daily, in addition to separate stories filed at once as the news comes to hand. Wire services provide many features sent ready for broadcast. Through the busiest hours of late morning and afternoon AP's radio service moves a 5-minute summary every hour, and a 15-minute summary about every 3 hours. United Press Radio carries thirteen

[1] See scripts, Appendix.

5-minute summaries and seven 15-minute summaries each operating day.[1]

WORLD AND DOMESTIC ROUNDUPS

Development of the World News Roundup came during the prewar crisis period. This type of program now is the principal vehicle for routine foreign reporting on the air; roundup appearances are the fundamental broadcast work of American radio newsmen overseas. The World News Roundup features a rapid succession of reports from three or four world capitals, or other localities where top news is breaking. The broadcast is conducted on the air by a commentator, usually working from the New York studios—the international control center. He calls in outside correspondents for their spot reports, and fills in major news that is not available at the pickup points. Probably the best known program of this type is the NBC Alka-Seltzer News of the World with Morgan Beatty presiding from Washington.

The roundup has become one of the most successful, consistently fascinating types of news broadcast. Even to radio veterans roundups still seem like minor miracles of precision timing and ultramodern communication. Foreign correspondents are notified up to a week in advance that they are scheduled to appear on certain dates and are issued timings exact to the second. Of course these advance schedules are subject to change at short notice as events dictate.

Between September, 1939, and Pearl Harbor, News of the World listeners could figuratively stroll across the fighting lines in Europe. They would hear 2 or 3 minutes of news direct from London or Paris, then—in the next few seconds—the start of a similar roundup from Berlin; or the combina-

[1] Data on AP, UP, Transradio, and INS roundup schedules were verified as of date of publication of this text.

tion might be Berlin-Moscow or Chungking-Tokyo. More than that, field transmitters literally kept pace with the front-most armies and navies. Many times, especially after America entered the war, World News Roundups actually caught the sounds of bombing and gunfire.

NEWS COMMENTARY OR ANALYSIS

From the various methods of bringing its listeners straight news, radio's next step is the commentary—a progression from the factual to the analytical. Commentaries and news analyses are assigned veteran newsmen whose backgrounds and training equip them to evaluate the news and weigh its implications. The network or station must decide that a candidate is qualified for this role, but after he gets his chance on the air the commentator must prove himself to his audience.

Networks and stations have differing opinions on the extent to which this broadcaster should assert his personal views. That is one reason why he is called a "commentator" by NBC and a "news analyst" by CBS. Whatever his designation, he delves below the surface of the news and examines the backgrounds of people and events, defines the opposite sides of an argument, and looks for clues to the future. From him the listener should gain balanced information on which to base conclusions. It is no more than logical that the commentator submit conclusions of his own, so long as he draws a clear line between recorded fact and personal opinion.

Popular commentators project their personality as well as their logic. There is the crisp dignity of H. V. Kaltenborn, the flamboyance of Gabriel Heatter. Kaltenborn Edits the News is one of the most literal titles applied to any news commentary. It denotes exactly the veteran newsman's way of sketching through a large volume of the days' news, interposing whatever background, analysis, and comment he sees

indicated. In contrast, Raymond Swing's excellent discourse usually is confined to a few selected topics on any single program.

SPECIAL COMMENTARY OR ANALYSIS

There are specialties within the specialized circle—commentators and analysts who deal exclusively with limited phases of the news or approach it always from a specialized viewpoint. Because of his timeliness, during the war the military analyst became one of the best known, a leader in that field being Major George Fielding Elliott. From broad knowledge of war history, the military analyst translates involved operations into layman's vernacular.

Cesar Saerchinger, presented weekly on NBC under the auspices of the American Historical Society, evaluates the news against a historical background (see Appendix, page 168). Edward Tomlinson's specialty is Latin America (see Appendix, page 178) where for years he was a foremost American correspondent. Many specialties have been developed among radio veterans in Washington—insight into politics, national policy, legislation, and personalities of the great and near great supplied by Harkness, Baukhage, Lewis, Henry, Beatty, Godwin.

NEWS FEATURES

The "feature story" may be part of a program or a show in itself. In any case, the human-interest story makes for some of radio's best listening fare, if it is told in true narrative style—building toward a climax. For humanizing a news side light, radio has the advantage of being a voice-to-ear medium. The announcer can convey more description with a mere inflection than the writer achieves through half a dozen florid paragraphs.

A Robert St. John or an Edwin C. Hill takes up the story of a president's homecoming or a GI's, of three old men in their seventies who win a government citation for turning out a small but vital part for Navy boats. From almost any vignette of great people doing commonplace things or of anonymous people momentarily escaping the commonplace, from such material as a biographical list of presidents to be read on Inauguration Day—from any of these the master storyteller wrings drama, color, pathos, humor that transfix an audience as though the story were about an international crisis. One of the first news programs to gain national popularity in the 1930's was Mr. Hill's Human Side of the News, its fame based entirely on his expert handling of news side lights.

WOMEN'S NEWS

One of radio's early misconceptions was a theory that every women's program should be a kind of housekeeping seminar. Directors allotted morning or afternoon time for female authorities to ladle out the recipes and household hints. Response in most cases was not spectacular, perhaps for the same reason that stock-market summaries never topped the popularity polls among men. Serials, straight news, human-interest storytellers, and general entertainment walked off with the women's vote until women themselves gave some hints to the broadcasters.

One Midwestern station revitalized its recipe program by assigning the sports announcer to make it an unabashed serio-comic novelty. However, recipe programs have narrowed down to a few outstanding productions—Betty Crocker, Mary Lee Taylor. Many other good news and discussion shows for women are not preoccupied with Mrs. Public's housekeeping. More likely, they are helping her forget that chore for at

least a portion of the day, giving her an enlightened report on the world beyond the kitchen range.

Interviews are used more extensively by women's programs than any other in the category of news, but many of the leaders are featurized reports based on selected items of sport news. The style is more intimate than a straight newscast but no less informative. It pays to remember also that nearly every daytime newscast is heard principally by women, since they predominate in radio's weekday home audience.

SPORTS

There are days in every year when sports make top-lead, front-page news—Rose Bowl, Kentucky Derby, heavyweight championship, World Series. Any day, sports command such a following that the sportscast is a mainstay; such names as Bill Stern, Ted Husing, "Red" Barber, Clem McCarthy, Harry Wismer, and Stan Lomax are among the best known associated with broadcasting. Sports programs, apart from play-by-play, range from brief roundups to adaptations of straight news, commentary, interview, and storytelling features. Content is regulated by seasons and local interest. Most sportscasters are definitely in the personality class, and no commentator is held to closer account for accuracy than the man who aspires to be a sports authority. He faces a well-informed, critical, and fiercely partisan audience. The local sportscaster almost certainly will be biased in favor of the home team, if at all; a network sportsman usually finds it advisable to tread the neutral analytical path.

Selection of News

Broadcasters give much thought to what are called "program formats." The format is a presentation routine, and in a newscast this involves such things as introductory and closing tag lines, headline summaries to open or close, designation of standard features like weather forecasts for specific portions of the program, classification of the program as straight news, a feature-story session, or commentary. These production mechanics make for a smooth-running show. However, they are not meant as a stereotyped conception of news itself.

The first thing to concede about the selection of news is that many of the most noteworthy events are entirely unforeseen. There is a much-told fable about the cub reporter who was sent to cover a picnic excursion and came back with "no story" because the boat sank, all hands were drowned, the picnic was not held. The tale still points a good moral. News in its chief sense is a synonym for the unexpected, and the first principle is to spot and cover events of top interest, wherever and whatever they are. Judgment of news must be, or become, instinctive. An occurrence is either exciting, alarming, interesting, surprising, tragic, amusing, ironic, worth while as supplying incidental information, dull, inconsequential, or obnoxious. Almost every event must strike a chord somewhere, and the alert, well-equipped newsman responds instantly.

Policy, or good taste, is another important consideration. Of course, the newsman's objective is to find a way to use all

the stories he can—not to develop a genius for killing news. But, for several reasons besides libel, the lurid tabloid treatment can be justifiably passed over. Good taste usually means reporting a tragedy in such a way as not to disrupt a breakfast, luncheon, or dinner hour, and avoiding the most sordid details of crime. Your newscast seldom if ever will be heard exclusively by an adult audience; the typical youngster becomes a stanch radio listener before he learns to read the newspaper. Newscasters generally draw a line between news and morbidity, and radio news wires call editors' attention to stories that may be questionable—entirely or in part—under broadcasting codes of good taste.

FOR STRAIGHT NEWSCASTS

A straight news broadcast must have every story important to the mass audience—everything of front-page caliber. The lead story should be the one of most interest to the most people listening; the order of news thereafter is a matter of judgment on the same basis, under the reasonable theory that a listener wants to hear the top news first. It is a convenience to him; he depends on it in the same way that he depends on the front page of his newspaper. It also helps win "start-to-finish" listeners for the broadcast. Later in the script come less important stories—not dull ones, to be sure, but items that can give way to sign-off time or to important bulletins received after the newscast goes on the air.

So, if there is an orthodox order of news for the straight broadcast it is

1. Latest top stories.
2. Secondary news stories and the best available follow-ups and features.

Like nearly all formulas, this one is not rigid. For example,

a side light bearing on a top-news story probably belongs *with* that story, not cut adrift from it and coming some minutes later in the program.

For first practice in evaluating news, go through the report of a wire service, or, if none is available, obtain an assortment of newspaper clippings without headlines. List the stories in their order of importance for a network and for a local broadcast. Then check good local and network newscasts to see how your judgment corresponds to the news on the air.

For further practice, let us consider a choice of the following six stories for our working example of news evaluation as applied to various types of newscasts.

Federal tax rates lowered.
A new State highway commissioner appointed.
Universal conscription act passed by Congress.
A flood on the lower Mississippi River.
Yugoslavia and Czechoslovakia sign a 20-year treaty.
Tariff on wool increased.

Under most circumstances, the universal conscription act would be the lead—for the obvious reason that more people will be acutely affected by this than almost any other law the Congress could enact. If more people are seriously affected, more will be interested.

Next in logical sequence would come the lowering of tax rates—another story affecting many people.

These almost certainly would be the top stories for a network newscast, and probably for local newscasts in most parts of the country. But arranging the next four stories is not so simple. The Yugoslav-Czech treaty could be number three. If these two countries had been involved in a bitter dispute threatening acts of war or involvement of other nations, a

sudden peaceful turn of events might even place that story in competition for the lead.

The Mississippi flood would be a major concern of people in the Mississippi valley; in case of a major disaster it might top all other news on a national basis. A wool-producing region might be more interested in the higher tariff on wool than in lowered taxes, Europe, or the flood. And locally or state-wide, the appointment of the highway commissioner might be a noteworthy item, especially if he were a man of unusual prominence or if his choice climaxed a hot political fight.

Circumstances, location, the area your broadcast reaches, all have important bearing on news values. Sometimes the radio newsman must keep his personal interests in check; his news judgment must go farther. No two editors will evaluate news exactly alike, but there is amazing similarity in the way all the editors in one city or sphere will classify material for news broadcasts.

One of the handiest and best comparisons of local and network news judgment is to be found in NBC's New York newsroom, where at certain hours two separate programs are aired simultaneously. One has been prepared for the area covered by the New York station—the other goes on the coast-to-coast network.

Here is the alignment of top stories on these programs for one day:

For the network.

Chiang Kai-shek says end of Civil War in sight.

European Jews organize refugee fleet to defy British blockade of Palestine.

Paris Peace Conference hears Belgian criticize Big Four for ignoring small nations.

President Truman goes home to vote; primary elections in several states.

For the local New York station.
Suburban train wreck kills two, disrupts commuter service.
Chiang Kai-shek statement.
Jewish plans to defy Palestine blockade.
Paris Peace Conference.
American Army in Germany reports on dispute with Russians over imprisonment of U. S. officers in Soviet zone (involving New York area men).
President Truman's trip home and election reports.

FOR NEWS ROUNDUPS

The obvious purpose of the world roundup is to furnish on-the-spot accounts from localities that yield the day's top news. Usually this type of program will include pickups from both domestic and foreign points; sometimes the news inside the United States is dominant and the all-domestic roundup is logical.

The planning of any roundup starts about a week in advance with a weighing of prospects. Washington always is a major source, usually included in every roundup. Of our six stories mentioned on page 27, three would be date-lined Washington: the conscription act, the tax cut, the tariff increase.

A network's foreign correspondents keep it well informed on foreseeable good news days in their respective stations, and this aids the advance planning of roundups. If a general election is forthcoming in France, Paris certainly will be scheduled for the day results are to be announced. If there are heavy troop movements in Liechtenstein, the Liechtenstein correspondent will be scheduled for several days running in the hope that he will be up for broadcast on the day the troop movements are explained. Denied such easy choices, the roundup editor probably will schedule points that produce

news most often or have quick access to developments in wide regions of the globe. These schedulings may be changed any time up to the actual hour of broadcast, if events require. When the unexpected occurs, a foreign correspondent not scheduled for that day may be able to contact the network on short notice and deliver a report; for outstanding events anywhere in the United States, networks are organized through regional centers and affiliated stations to get quickly to the source of information.

Consequently all six of our stories, and certainly all of nation-wide interest, could be covered from near-by vantage points on a world roundup. If the Yugoslav-Czech negotiations had been prominently in the news, allowances would have been made in advance. If not, the correspondent in the conference city probably would have sent a message offering a report on his story, and the New York newsroom on very few hours' notice could order that broadcast from its Yugoslav-Czech correspondent, as well as from a key European bureau in Paris or London.

There would be many possibilities for a direct roundup story on the flood; at the least, a report from the affiliated station nearest the disaster. The roundup editor probably would try to go farther and arrange an eye-witness description of the Mississippi on a rampage, sending a news announcer with portable short-wave or remote-control equipment to the brink of the torrent—or even out upon it, in a boat.

Granted reasonable success with these plans, the roundup should evolve with the following ingredients: the general coverage from New York, whose newscaster would be prepared to fill with the news from any pickup point unheard through communication failure; the report from Washington on governmental actions; the direct-from-Europe account of

the Yugoslav-Czech treaty; the Mississippi flood report from the flood zone.

FOR COMMENTARIES

Commentators and news analysts are often more concerned with events in the offing than with news already made. The commentator therefore does not always give his attention at greatest length to the biggest spot-news story of the day. He points up things less obvious and watches trends that indicate some future climax. Because of personal experience and background, he is able to take an obscure story and emphasize its potentialities; or he may find that a lesser story needs more clarification than a big one.

There would be much that any general-news analyst could say about the chief stories among the sample six. They would appeal in many different ways to the various specialists. The treaty, American conscription, and changing tariffs would make contrasting impressions on Washington, on Europe, on experts in the fields of history and military science.

The chief certainty is that any commentator would dwell on the implications of these acts—their probable effects on the future. Since commentators and news analysts keep ahead of the straight news to a large extent, they undoubtedly would have gone over the congressional measures long before they were passed, finding them prime subjects for commentary while in formation and under debate. Confronted with final accomplishments, the commentator might deal with them rather briefly and go on to less prominent items that showed promise of turning into top news in the future.

FOR WOMENS' NEWS

With our six sample stories it would take a noteworthy, even spectacular kind of kitchen hint or fashion flash to gain

priority on the up-and-coming women's news program. The universal conscription act would be of top concern to the women's audience. The specialized women's newscast would not dwell on politics or military situations but would reflect the average woman's reaction on a more personal plane—the certainty of sons, brothers, and husbands going away for military service. There might be emphasized statements by noted women or interviews with mothers or young men themselves.

The Mississippi flood might produce sidelights of herosim and tragedy, appealing to women in a feature newscast—a dog rescuing a child, or the plight of some flood-stricken community.

Human interest, whether the source is local, national, or foreign, catches the eye of the women's commentator. There is much human interest in politics, economics, science, letters, arts, and fashions—all excellent fare for the women's newscast provided the treatment is intelligent and the topic is timely and current, containing the essential quality of news. What the mass women's audience does not accept is the trite handout, the drab lecture on "How to Keep House."

FOR SPORTSCASTS

The universal conscription story would probably be heard on every sportsnews summary, but again in its relation to the specialized subject. Here the new law would be examined for its effect on sports, amateur and professional. However, the great volume of sports news is plainly labeled, concerning sports competition and personalities. In choosing material for the sportscast it is essential to keep the news in season and abide by audience interest.

There are many local restrictions of interest. The Southern fan probably cannot appreciate a long discussion of ice hockey

since that is almost exclusively a Northern game. New Englanders don't know much about the rodeo heroes in Texas. Beyond the national competition in major sports, local listeners are most absorbed in their school teams, minor baseball leagues, and other sports that they actually attend and share. There may be avid local interest in such mass-participation affairs as bowling and softball, or hunting and fishing within regional bounds.

How to Write Straight Radio News

We can preface any set of general instructions for writing straight news by comparing the writer's radio job with his work on a newspaper or press service.

In radio, since the 1920's, writers have developed a new package for an old staple—news transmitted by voice instead of print. This might be said to complete a cycle that started with the town crier of ancient times, but it is explicit in the history of newscasting that radio news has been a matter of putting press on the air. Newspapermen knew how to get the news; they knew what was good and bad in reporting and editing; so they were called upon to adapt their skill to a new facility, the microphone.

They found that the straight news script is not, as a rule, the product of several writers. Material comes from many reporters covering specialized beats, but the show is turned out in final form by one writer. It goes without saying that he needs a working knowledge of every classifiable news subject, from world and national affairs down to local law-court procedure and sports. He needs to know considerable geography, local and global. This is not to say that radio writers are, or will become, a circle of encyclopedic wizards; but the background requirements are obvious if a writer is to make his presentation of general news accurate and plausible, and is to work as fast as radio demands.

CONVERSATIONAL STYLE

As to writing style, the rule narrows down to this: "Write it the way you would say it aloud to a group of people." The

written form of radio news is transitory—merely a transcript of *oral* composition. The medium is voice-to-ear, not news-type-to-eye; and so far as the listener is concerned, radio news is spoken, not read. An announcer is most effective if his audience is not aware that he is reading script, and this depends on the phrasing concocted by the writer.

When newspapers installed newscasts on their own stations some years ago, and when press wire services began furnishing news for radio, they soon recognized that good press copy is not always in good radio style. They began to rewrite more conversationally for the air. In many AP and UP bureaus each story was written twice—once for the press and again for the radio circuit. Now AP and UP have separate radio staffs throughout their bureau systems. Transradio has always been fundamentally a radio service. INS serves press and radio with the same wire, and in recent revisions its style book has underscored "Simplicity and directness that is as interesting and understandable for the ear as for the eye. There is no conflict . . . copy must be 'listenable' as well as readable."

For a demonstration, try reading the following sentences aloud:

(A) A wildly-careening limousine hurtled through the siderail of a bridge eight miles east of the city on highway 25 at eight o'clock tonight, plunging 50 feet to the boulder-strewn riverbed below, the crash causing the instant deaths of John J. Van Doe, 73, president of the Local National Bank, and two members of his family, with critical injuries sustained by three other occupants of the machine.

(B) The ending of red-point rationing had a double repercussion here yesterday as restaurants and hotels prepared to bring their menus back to normal featuring the long-absent steaks and chops

and the local Office of Price Administration began an extensive drive to end existing black markets.

(C) WASHINGTON, Nov. 24—On Nov. 30, 1941, seven days before the Japanese attacked the Pacific positions of the English-speaking world, Prime Minister Churchill urged President Roosevelt to serve upon Japan "a plain declaration, secret or public," that further aggression "would lead to the gravest of consequences," according to evidence submitted to the Congressional committee investigating the Pearl Harbor disaster.

Those are newspaper excerpts, examples *B* and *C* quoted verbatim from the *New York Times*. They conform to time-honored precepts of journalism and the "pyramid" outline, but adapted to radio they are onslaughts of verbiage that leave the announcer out of breath and his listeners in doubt or bewilderment. There is too much for the announcer to say in one mouthful, and for the listener there is no headline to throw him a cue: "Banker, 2 Kin Die in Crash," "Steak's on; Black Markets Doomed as Red Points Dropped," or "Churchill Asked FDR Warn Japan on Eve of Blow."

To be readable and understandable for the air, these paragraphs need drastic simplification. Taking example *A*:

The widely-known bank president, John J. Van Doe, and two members of his family, were killed tonight in a highway accident. Three other people were critically injured.

At eight o'clock tonight, the Van Doe limousine crashed over the side of a bridge, 8 miles east of the city on highway 25. The car dropped 50 feet onto the boulders of a riverbed.

Three occupants were instantly killed, among them Mr. Van Doe, the president of the Local National Bank. . . .

To conversationalize story *B*:

Rationing is gone, and steaks are back on the restaurant menu in New York tonight. Not only that, but the OPA believes the time

has come for a knockout drive against black markets in the Metropolitan area.

Smoothing out story *C* for broadcast:

Seven days before Pearl Harbor, Winston Churchill asked President Roosevelt to serve Japan a stern warning . . . call Tokyo's hand on further aggression. Evidence to that effect was laid before the Pearl Harbor Investigating Committee of Congress . . . the top development in its session today, etc.

Comparative reading aloud of the contrasted versions should demonstrate which are clearer for the listener, who will have no second reference to script and must retain the news from a single hearing. So from the point of view of the audience as well as of the announcer, the rules of radio news writing are simply the rules of good conversation—uncomplicated sentence structure, directness, descriptive expressions that have a conversational ring.

Avoid phrases that tend toward stuffiness. Say "build a house" instead of "construct a residence," say "held for questioning" instead of "detained for interrogation," say "the fire started" instead of "the conflagration originated."

STRAIGHT NEWS LEADS

Headlines are the eye catchers of a newspaper, and the radio lead must be an ear-catching equivalent. The listener may miss essential facts of a story unless the announcer commands attention from the start; and for this purpose the only reliable device—from the writing standpoint—is an interest-getting lead.

In the contrasting sets of stories *A*, *B*, and *C*, our radio leads correspond closely to headlines quoted from the newspaper originals. In the first few lines of story *A* (headlined "Banker, 2 Kin Die in Crash") we say twice that banker

Van Doe was killed, emphasizing what is undoubtedly the most newsworthy fact of the disaster in Mr. Van Doe's community. In story *C*, we simplify "On Nov. 30, 1941, seven days before the Japanese attacked the Pacific positions of the English-speaking world" and lead with the conversationally direct "Seven days before Pearl Harbor."

A news script is subject to fast cutting, to make way for important breaks near or during broadcast time; hence, essential facts must be contained in one or two paragraphs. However, they should not be crammed into nonstop, jawbreaker sentences. For better reading and understanding, a long and involved sentence can be reduced to several shorter ones. Inner phrases, though good grammatical form, may *sound* awkward. Here are some typical radio leads that begin with an attention catcher and cover the essentials of important stories in a very few lines:

NBC's Merrill Mueller reported from Pearl Harbor late this afternoon that Admiral William F. Halsey, the famous commander of the Third Fleet, is ready to "go ashore." He has asked the Navy to retire him. Admiral Halsey is only 62 years old, but he says he wants to step down and let "the young fellows" take over.

The Commandant of the Marines told a House committee his postwar plan for the Corps. General Vandergrift proposes that the Marines keep a hundred thousand men and ninety-two hundred officers—a force of "minute-men," he called them—ready for action immediately against any force threatening to disrupt the peace. There are almost four hundred and fifty thousand men in the Marine Corps now.

Governor Dewey stepped into New York's costly elevator strike tonight. The governor sent telegrams to the building owners and union officials, telling them to agree on an arbitrator and have the

elevators running by Monday. Otherwise, the governor said, he'll appoint an arbitrator himself. Mr. Dewey's message said the five-day-old strike threatens to bankrupt many businesses, and jeopardizes the well-being of the state. His action followed collapse, this afternoon, of direct negotiations between the building owners and union. They can't agree whether to set up arbitration before or after the elevator men go back to work.

Because it is a natural flow of conservation, radio makes much use of the so-called "tie-in" lead—a device that cues the last line of one story into another subject, or into another story on the same subject. The 5-minute newscasts of New York's station WNEW make excellent use of the tie-in style (see Appendix for WNEW scripts) and here is another example from NBC news scripts:

The army is going to send up another German V-2 rocket from the White Sands proving grounds in New Mexico this afternoon. They hope it will go a few miles nearer the moon than any rocket ever fired. The existing altitude record is 104 miles, attained by a rocket sent up 9 days ago.

No human passengers in the rockets, of course . . . but some more of today's news is about people. In Hollywood, Marlene Dietrich was in the spotlight when she started work on another movie called "Golden Earrings." It's her first new picture in three years. She has been busy on the camp-show circuit all that time, mostly in Europe . . . and left Paris only last Monday.

Howard Hughes's doctor says his fabulous patient is definitely on the road to recovery . . . that they can finally answer Hughes's famous question, "Am I going to live?" The answer now is "Yes." But Congressman Andrew May's doctor said the congressman still is in critical condition today and not allowed to see visitors. May is at his home in Prestonburg, Kentucky.

This technique improves the readability of a series of brief items and is a good way to bring in incidental features or to change the subject conversationally, so long as the writer doesn't

have to overreach for a linkup. It is farfetched to suppose that an entire program's budget of news will "tie in" from start to finish, and there is a contrasting rule of good pacing. A straight newscast also needs fresh leads at intervals through the script to sustain its spot-news flavor. If there is a 2- or 3-minute roundup of various items from Washington, or from riots, or strikes, wind up that subject and go to the next with a straight news lead.

The Winchellian "date-line" lead, one of the original newscasting styles, still is in wide use for brief bulletin roundups. Also there are variations of the date line for radio: not a bare "Washington" or "London" or "Chicago," but "In Washington . . . ," "From London . . . ," "Chicago reports a cold wave. . . . " To establish the habit of writing concise, effective radio leads, it is good practice to rewrite from press clippings. Here are several press-wire leads and the rewritten versions for a broadcast:

BERLIN (AP)—Six American soldiers were burned fatally and three others injured last night in a fire that broke out in a military police motor pool, the U. S. Army Provost Marshal's office announced today. One of the injured was reported to be in critical condition.

For radio. A fire took a death toll of six American soldiers in Berlin last night; three more injured. The fire broke out at a center for the Military Police motor pool in Germany's occupied capital. The Provost Marshal's office of the American army there says six of our troops were burned to death, and one of the three injured survivors is in critical condition.

LONDON (AP)—The Moscow radio announced today that Russia had informed Turkey of her desire for a new international treaty placing the administration of the Dardanelles in the hands

of the Black Sea powers and charging the Soviet Union and Turkey jointly with defense of the strategic straits.

For radio. Russia announced today, in a broadcast from Moscow, that she wants a new agreement with Turkey on control of the Dardanelles—that entrance-way from the Mediterranean into the Black Sea. Moscow said the Soviet Union wants to negotiate a new treaty that will let Russia share defense of the Dardanelles with Turkey, and give all Black Sea powers a hand in governing the territory on each side of the waterway.

WASHINGTON (UP)—The military services soon will release to commercial airlines a large number of four-motored Douglas transports to break a log-jam in international air travel, it was disclosed today.

For radio. Army transport planes are going to help the international airways out of a traffic jam. In Washington, the army announced today that it will soon turn over a large number of its big four-motored Douglas transports to the international airlines. This is being done to break a log-jam, caused by too many would-be passengers and not enough planes.

STOCKHOLM (AP)—An eyewitness account published in the Stockholm Aftonbladet yesterday told how a 100-foot "ghost rocket" exploded in a blinding flash over Sweden, lending support to previous reports that the mystery missiles are equipped with destruction devices which make it impossible to find trace of them.

For radio. Sweden is trying to find out what happens to those mysterious rockets that have streaked overhead for the past several weeks. And a Stockholm newspaper thinks it has the answer—which is that the rockets are blown to bits in mid-air. The paper says that one rocket—a huge affair 100 feet long—was seen to blow up before it landed. That strengthens a theory held by many experts in Sweden that the rockets are equipped

with devices for their own destruction . . . that they explode in the air, making it impossible to find any traces of them.

PRESENT TENSE AND FOLLOW-UPS

"News" suggests something in the present tense. There is rarely enough "hot" news at any given hour to fill a broadcast, and nearly every news program must repeat facts that are dated by hours, even days—and are probably known to most of the audience. Still, interest in a major story is long-lasting; the listener may lose interest in a particular story or broadcast only when it begins by assuring him, in effect, that there is absolutely nothing he hasn't heard before. (Exception: once in a while, in a story that is hanging fire, the very lack of developments can be newsworthy.)

Yesterday's speech by the president may be well worth reporting today although his talk has been summarized on a dozen broadcasts. The angle for today is a lead based on some later item incidental to the message that came eighteen or twenty-four hours beforehand—response it received, or moves the chief executive plans to carry out his program. What the president actually said becomes incidental to the follow-up:

Administration leaders in congress promise quick action on the President's new plan to forestall unemployment. The White House message delivered yesterday is being translated now into a bill that Congress will take up next week. Chairman Jones of the Senate Labor Committee says it will incorporate the five points made by Mr. Truman—that, etc. . . .

Or, in the case of the airplane crash reported late yesterday—featured as top news on the air last night and in this morning's newspaper—radio continues the story today, but again, details of the crash are made incidental:

Search planes send back word that there's no sign of life around the airliner wreck in the Utah mountains. There's still a prospective death toll of seventeen passengers and crew, from that plane crash yesterday fifty miles east of Salt Lake City.

Another rule of timeliness in radio reporting concerns events that are scheduled or expected but not actually confirmed. Instead of saying on a noon broadcast, "The union was to take a strike vote at noon today," say, "Just at this moment—noon today—the union is scheduled to begin taking a strike vote. Balloting should be under way right now, etc."

Or, don't say, "The city police today had begun a wholesale drive for suspects in the current crime wave." Put the story in the present tense: "City police are waging intensified war against the local crime wave. They're combing the city for a wholesale roundup of theft and robbery suspects."

Radio news proceeds on an hour-to-hour basis, and the report should emphasize what's happening *now*, not what was scheduled to happen.

"PHRASE" COPY

In avoiding the overlong, involved sentence the writer must guard against choppiness, monotony. A script in conversational vein will not be a "broken record" of identical rhythms. For varied pace, radio script may be helped by tacked-on phrases—incomplete sentences that lend emphasis, descriptive force, touches of humor and drama:

All Paris has turned out; people collecting around the tanks, around the cars; bells pealing a chime of thanksgiving that after all these years, Paris is free again.

Joseph Stalin finally has set off the victory guns in Moscow for the capture of Vienna. He makes the announcement in an order of the day: Vienna captured . . . 130,000 enemy prisoners . . . eleven German tank divisions routed by the Third Ukrainian army.

This is perfectly good grammar for the air because it is the way people talk, and the most effective style for many announcers. In fact, the question of what is conversational narrows down finally to the man who will read the script. A writer does well to study his announcer's elocutionary talents. There are many ways to state any given fact, so learn what tone of phrasing works best for the man who is going to stage your show. Will he do a more effective job with script constructed in complete sentences, or does he have the knack for putting over "phrase" copy? Here is a dramatic style that suits some announcers:

Tonight's news capital—Chicago, Illinois . . . the Republican convention . . . but the man obviously intended as the party candidate for president is not on hand. At a time when the votes definitely pledged to Thomas E. Dewey mounted far beyond the number needed for nomination, the delegates assembled tonight in Chicago Stadium to hear the man most-mentioned for the *vice*-presidency. Governor Earl Warren of California, in his keynote speech, predicted a Republican sweep in November . . . attacked the New Deal as (quote) "a power-intoxicated bureaucracy."

In Chicago Stadium, the Republican delegates sent up cheers and whoops to rattle the beams of the roof. . . .

The descriptive words are simple, conversational expressions. Remember that voice inflection is one of the most eloquent descriptives.

TONGUE-TWISTERS

Other recommended aids to the announcer are the following: Be careful to avoid alliteration, or "tongue-twisters." The same sound, repeated too many times in rapid succession, will sooner or later tie the announcer's tongue in knots. For example, try to say, "The seething sea ceaseth and thus the seething sea sufficeth us." Some of NBC's best announcers

guarantee that these sound sequences will baffle almost any reader. When alliterations crop up—and these problems may not be the same for all announcers—change the copy before it stalls the man who will read your newscast. You don't want it to sound like this comedy-program introduction

Welcome to Mirth and Madness neighbors . . . with Jack Kirkwood, your mischievous, meaningless master of ceremonies inviting you to waddle on in to another of our wonderfully wacky witchhunts . . . a woebegone wagonload of winsome waggery and woozy witticisms . . . with this wild-eyed word-waddy weaving thru a weird waxworks of windy wailing and witless warbling . . . and accompanied on his weary way by that wily wolf and his weak-kneed waltz-wallopers. So wend your way, wontcha, while we whisk over and whisper to the wacks to wheeze thru an overture. Whack it, men, wack it.

Substitute round numbers for tedious exact figures, unless there is unusual importance attached to the specific amount. You will want to be definite about casualty figures, speed records, and the like; but you can usually say "one billion dollars" or "just over a billion dollars" instead of "$1,000,-163,428." Prevent the misreading of large figures by writing them out: "ten million dollars" for "$10,000,000"; "sixteen hundred" for 1,600; "ten thousand, seven hundred" for "10,700."

IDENTIFICATION

The sequence of reporting a name, title, address, and age warrants study. Few people are so universally known that the mere mention of their names is complete identification, as in the case of President Truman, General Eisenhower, Joseph Stalin, John L. Lewis, Jack Dempsey, or Bing Crosby. Many listeners will miss an unfamiliar name if it leads a story cold. That practice usually brings the newsroom a series of

telephone calls from listeners complaining, "He only gave that name (or age, or address, or all three) at the start, and I missed it."

It is an ear-catching trick to precede names with titles or other identification. If Henry Johnson, a city fireman, is injured in an accident, the story is headlined "City Fireman Injured," not "Henry Johnson Injured." So, write it for radio, "A city fireman was injured today in a traffic accident. Fireman Henry Johnson, etc." Similarly, instead of saying "John Smith, fifty-nine years old, of 29 Bellview Road, president of the Bon Ton Department Store," make it "The president of the Bon Ton Department Store, John Smith. . . . Mr. Smith was fifty-nine years old, and his home was at 29 Bellview Road."

The chief consideration is what will compel attention and wake up absent-minded listeners so that they understand *which* John Smith the newscaster is talking about, especially if the item is brief. Besides, copy is more readable for the air when identifications are simplified, or "conversationalized." Ordinarily people say "Secretary of State Byrnes" instead of "James Byrnes, Secretary of State." Titles are less common than names, hence it is instinctive to preface a name with some identifying phrase—unless the name itself is sufficient for everyone involved in the conversation.

QUOTATIONS

Quotations are vital to the news, but the listeners can't see quotation marks on the announcer's script. There are several ways to indicate the quotation marks; most direct are the familiar "quote" and "end quote." They are almost imperative where highly controversial statements are involved, but for variety they can be altered to such phrases as "quoting Mr. Smith" . . . , "to quote the President exactly, he said . . . " and "that's the end of the quotation."

The plain "quote" and "end quote" can be used to the point of cluttering a story with too many stops and starts. Going back to story *C* from Washington, it would be pretty confusing for an announcer to say:

Prime Minister Churchill urged President Roosevelt to serve upon Japan (quote) "a plain declaration, secret or public" (end quote), that further aggression (again quote), "would lead to the gravest of consequences" (again end quote).

The audience can be told exactly what someone has said without such rigid bracketing. For instance:

In Mr. Churchill's own words, a "plain declaration" was what he wanted President Roosevelt to serve on the Japanese . . . point-blank warning that any more Jap aggression would lead to the "gravest of consequences." The Prime Minister insisted that the warning should be issued, whether Mr. Roosevelt did it in secret or in public.

Quotation marks in the above are for the announcer's own guidance. The phrasing is such that with proper inflection he leaves no listener in doubt what Mr. Churchill specifically urged the President to say to the Japs. Direct quotations are not used so extensively in radio as in the press, because the essence of a statement can be expressed in fewer words, leaving time for the newscaster to report more stories. It is up to the writer to judge whether direct quotes are of special interest or necessary to qualify some debatable statement. It may come down to a point of editorial policy on standards of accuracy, libel, or neutrality in politics. (These subjects are taken up in the chapter on News Editors.)

PUNCTUATION

Except for conserving on quotation marks, it may help an announcer to over-punctuate, *especially if he must read the news with little or no rehearsal.* Copy skillfully pointed up with

punctuation receives better emphasis, more meaningful delivery. One symbol that stands out in radio script is the series of periods . . . to set off a phrase.

Here is what liberal punctuation and paragraphing alone could do for the nonstop, one-sentence item *B* quoted at the beginning of this chapter.

The ending of red-point rationing had a double repercussion here yesterday, as restaurants and hotels prepared to bring their menus back to normal . . . featuring the long-absent steaks and chops.

And the local office of Price Administration began an extensive drive, to end existing Black Markets.

The words are identical, but the blur clears through punctuation and the announcer is helped to some obvious pauses for breath. Laboratory material for more of this exercise—phrasing for radio—can be clipped from any newspaper. But write your practice story from the *facts* contained in the clipping; not from the press writer's *choice of words.*

Most of the advantages of simple phrasing and elaborate punctuation are reflected in the news scripts of Robert St. John. He has published a best seller after writing for years as a newspaperman; but the copy he takes into a broadcasting studio—copy never intended for the printer—looks like the facing page.

Exaggerated punctuation, capitalization of words to be emphasized, phonetic spelling, and St. John's emphatic penciling of his script all make for flawless reading aloud.

PROFANITY AND HORROR

Broadcasters generally draw the line in conversationalism at the outer edge of profanity. In fact, obscenity is barred from radio script under the Federal Communications Act.

...August 16, 1946

Most would in America. SUGAR is one dollar and 30 cents per pound. Everything else is in proportion. If you can live on BREAD ALONE..it's not so bad. BREAD is now 16 cents a loaf. But HOW can you stretch 31 dollars a month..(a dollar a day)..over even the rudimentally ESSENTIALS ? The answer is that you CAN'T...if you live in GREECE today...even if you're a PROFESSOR ! (Incidentally, a bank president makes about SIXTY a month !) My friend who's on the faculty of the Athens High School must live (he and his family) on macaroni and cheap vegetables. Of course UNRRA HAS been sending a great DEAL of food to Greece. But [redacted] under the RULES, UNRRA merely ships the food IN, and then turns it over to the Greek GOVERNMENT, for distribution. And just a few WEEKS ago, the American in CHARGE of Unrra in Greece, issued a statement, telling how the Greek Government is USING that food for political purposes. If you're a ROYALIST..if you favor the return of the KING from Exile)..you'll probably GET...some of this DONATED food. But if you have any connection with those 12 thousand Klan from the Mountains...who fought guerrilla war against the invader for [redacted] YEARS)...your chances of getting any UNRRA food are...very SLIM. [redacted] four months AGO, in a hotel room in Washington, four men who had been WORRYING about this situation held a private meeting. TWO of them were officers of the United States Army, who had been parachuted into Greece while the Germans were still THERE...and who STAYED long AFTER the liberation. The THIRD was a member of the UNRRA staff, who has seen service over in the Middle East. The FOURTH was a Chemistry Professor. Their conversation was about the GREEKS...about people who [redacted] trying to keep alive, the SPARK of their SPIRIT, while their BODIES were wasting away. AT that meeting, it was decided to do something more tangible than passing a resolution. AT that meeting they formed a NEW organization, called The Sin-NER-gio Association. (Sin-NER-gio is GREEK for...cooperation...working-TOGETHER. [redacted] TODAY..(not many months later)..The Sin-NER-gio Association has a goodly number of members...scientists, artists and business men, who have banded together in a non-profit-making corporation, to extend agricultural, nutritional and sanitary AID, to the people of GREECE, and (as soon as it's possible)...

Robert St. John uses capital letters in his scripts as an aid to easy reading.

On some occasions, direct quoting of expletives is almost inevitable, but these instances are rare even in dealing with such turbulent matters as war. We have no knowledge of any language stronger than a supremely righteous "hell" or "damn" finding its way into radio script.

Radio writers still find conventional language versatile enough to tell most stories without these earthy references. They also find it possible to deal conservatively with stark gruesomeness. Most listeners prefer suggestives to all-out descriptives and do not begrudge the tempering of truth in this connection. As for profanity, the news broadcast is for universal consumption; youngsters hear the news before they learn to read it, and radio wants no credit for an outbreak of salty banter in the kindergarten. So stations and networks proceed on the theory that profanity will not be sorely missed if concessions are made to listeners who prefer—or should hear—straight language.

TIMING NEWS SCRIPT

The announcer's best reading speed generally determines the length of a script. A quick, accurate way to figure timing is to count full typewritten lines of copy instead of words. Most announcers average about fifteen full lines per minute if they read from paper of the standard 8½-inch width. When the announcer's average speed in terms of lines is established, it is simple arithmetic to determine how much copy the writer must supply: multiply lines-per-minute by the minutes allotted for actual news.

SAMPLE SCRIPTS

To summarize, the special writing requirements of radio news are:

Direct, concise, conversational writing.

Leads and phrases that alert the listener for vital details.

Timely angling of follow-up stories to keep the report in the present.

The 5-minute newscast is mainly a roundup of latest top leads—fine application of the art of saying much in few words.

The 15-minute newscast allows fuller coverage of each top story, and the use of more features and secondary news.

For detailed comparison, study the scripts of 5- and 15-minute newscasts broadcast the same evening over NBC (see Appendix, pages 147–153). They demonstrate the different treatment of approximately the same news stories, according to linage limitations.

Feature Stories

Good storytelling is the difference between a broadcast that contains real interest throughout and one that dies as soon as main spot leads are exhausted. The best alternatives to straight news of general interest are humorous and human-interest sidelights. They erase dull spots and round out the show.

A radio news writer wouldn't go far wrong to take several pages intact from the dramatist's and joke writer's manuals and paste them in his style book under the heading Feature Story. At any rate, when it comes to writing an unusual story, imagine how you'd tell it offhand to a visitor in the newsroom—then, as nearly as possible, put this conversational version down on paper. That, in a nutshell, is the open secret of good feature writing.

HUMOROUS NEWS BRIEFS

The chances are that writers actually have picked up more good punch lines from newsroom banter over amusing stories than in any other way. But, accidentally or by design, when you tell a joke successfully you don't *begin* with the punch line for the good reason that it means nothing until a situation has been created. If you have a story with a dramatic, surprise outcome you save the shocker for the place where it will be effective, *i.e.*, the end. You begin with some remark that captures attention and arouses curiosity; then you relate the story in a way that builds interest to the last-line climax. Otherwise your "good story" collapses because you have killed the point.

For radio, here are the wrong way and the better way to write a humorous news brief.

Wrong: Howard Hughes was reported "resting comfortably" today at the home of a friend in a special bed, of which an attendant to the famous airman said, "I'd believe it if someone told me he flew home on it." It is a bed designed for Hughes by expert technicians of his staff, made to order because he didn't like the regular hospital model. Hughes's custom-built hospital cot is motorized—built in six sections, operated by thirty electric motors and adjustable at the mere press of a push button so the patient will be made comfortable in any position.

Better: Howard Hughes is resting comfortably today at the home of a friend—comfortably, because he's lying in a custom-made bed equipped with all the gadgets his airplane designers could dream up. The famous plane maker and movie producer spent a month in the hospital, recovering from air-crash injuries . . . and one thing he didn't like about the hospital was the beds. So he had one made that he would like. It's completely motorized—built in six sections, and operated by thirty electric motors. It has push buttons. He can adjust it to be comfortable in any position. Hughes took his bed with him when he left the hospital Saturday. A nurse said she thought he left by ambulance—but she added, "I'd believe it if someone told me he flew home on that motorized bed."

Wrong: The American Bible Society issued figures today to prove that for another year, the Bible is still the world's biggest best seller. It sold 12 million copies in 1945 alone, although it's basically the same book as it was A.D. 1611. In eight years, the Bible Society said, Margaret Mitchell's *Gone with the Wind* has sold three and a half million copies. During the same period, the Bible sold sixty-four million.

Better: A New York publishing organization gave out some book news today that makes the sale of *Gone with the Wind* look like peanuts. The organization says one of its books sold more than twelve

million copies in 1945 alone . . . and is way out in front in the number of sales this year. The book? You've read it. It's the Bible. And the publishing organization is the American Bible Society. It says its book never has any trouble topping best-seller lists, without benefit of book clubs or ballyhoo. In eight years, Margaret Mitchell's *Gone with the Wind* has sold three and a-half million copies. During that same period, the Bible has sold 64 million . . . and it's still the same book that was selling back in the year 1611.

So-called features serve a variety of purposes. Literally, they come in all sizes. The jumbo size is the specialty of such expert narrators as Robert St. John, who makes a 15-minute program out of one good human-interest story. "Feature angles" attach themselves gracefully to any item of straight news, and in regular newscasts it is popular practice to end with an amusing side light. The common newsroom term for this windup is "cutie" or "kicker." It can always give way to a last-minute bulletin of major news, but if a bulletin doesn't materialize the program still is certain to end on a high note of interest. Listeners get the habit of staying tuned for the end of the newscast because they know it will be worth waiting for; there'll probably be such service institutionals as the weather forecast, important sports results, and/or market bulletins, plus a laugh—or last-minute news that's more important than the laugh.

Some kinds of stories don't lend themselves to quip making —stories involving real tragedy or situations where attempted humor would turn to ridicule an injury, or distort serious news. It also bears remembering that there is nothing more dismal than the quip that falls flat. Rather than overextend for humor, play the news straight.

HUMAN-INTEREST STORIES

Radio handling of the dramatic, seriocomic, or ironic feature often reverses more old-time journalistic precepts. If you

had a tendency to write newspaperish copy for the air, you might produce something like this:

A report from Calcutta today said a rajah who was officially restored just a week ago, twenty-seven years after his supposed death, died last night. He had enjoyed his regained title and wealth only since last Tuesday.

The Indian prince, now reported dead after a brief illness, was Rajumar Ramendra Narayan Roy. Just six days ago, the judicial committee of the British Privy Council decided in favor of the rajah, who since 1920 had sought to prove that he was miraculously saved in 1909 from a funeral pyre. . . .

The rajah who came back from the dead only to die a week later, was a pretty good story; but this was the way to tell it:

There's a brief dispatch from London today about an Indian rajah —which might be a rather insignificant item for most Americans. But behind the few words of that report lies a remarkable story— filled with all the magic that only the Far East can produce.

The story goes back thirty-seven years . . . back to a day in the year 1909 . . . at a cremation ground in a city called Dacca, in India. The rajah—the owner of an estate almost as large as England —was dead . . . (or at least pronounced dead) . . . and his remains were placed on top of a funeral pyre . . . in tribal custom. The match was applied to the pyre, and then a thunderstorm broke. The mourners fled to shelter, leaving their rajah to be burned to ashes. But the storm put out the fire . . . and the rajah revived. He had not been dead . . . only in a deathlike coma.

At that moment, a wandering band of holy men came to the cremation ground and noticed the human form moving in the half-burned funeral pyre. The rajah was rescued and later regained his health . . . except that his memory was gone. And for eleven years he wandered about the countryside as a beggar. Suddenly, in 1920, the mental cloud lifted . . . and the rajah returned home and was recognized by his grandmother and sister. But his wife decided he was an imposter . . . and this decision of hers was supported by

the rajah's physician, who had pronounced the ruler dead eleven years before. Besides, the wife had a letter, empowering her to collect the rajah's insurance from a Scottish insurance company.

But all this didn't stop the rajah from carrying on a fight to get back his fabulous estate . . . and the fight lasted twenty-five years —right up until last week. The rajah produced witnesses . . . people who swore to his identity. He produced papers, with his signature . . . and reams of other evidence to support his claims. Finally, last Tuesday, the judicial committee of the Privy Council in London handed down a ruling . . . saying that the rajah actually was the rightful ruler of the great domain in India.

But now we hear that the rajah enjoyed his victory for only five days. The title and estate . . . and his yearly income of four hundred thousand dollars . . . were his for less than a week. For the story ends in the few words of a death notice reaching London from Calcutta. The rajah—Rajumar Ramendra Narayan Roy—died, last night.

Human interest is latent in almost every story, and every advantage should be taken of this to turn out a newscast of high "listenability." There was a powerful human touch to first news of the atom bomb—the method of President Truman's announcement that it had been discovered and used on Japan.

Here is a portion of the script from an NBC newscast a few hours after the atomic bomb story broke on August 6, 1945, which combined highlights of spot news and features in an over-all report:

We know tonight that science has reached up into the unknown and made a terrible fantasy come true. We know that America and Britain have discovered the atom-smashing bomb . . . and have started to use it on Japan.

It is a devastating discovery. All through three and a half years of war, Americans have lived in a shadow of apprehension, afraid the Germans might have time to perfect some super-weapon that would strike ruin to American cities. But in Europe, German V-

bombs and rockets failed to turn the tide. Germany is finished . . . and now the United States brings out the most fearful weapon of all time. It's something the Germans tried for, and failed to gain . . . the atomic bomb.

Just twenty-four hours ago, an epoch-making blast went off at the Japanese city of Hiroshima. That's a place of about three hundred and twenty-five thousand people . . . or it used to be . . . nearly the size of President Truman's home town of Kansas City. One American plane went over Hiroshima and dropped something that may have weighed anywhere from one pound to four hundred pounds. The men in the plane were flying high . . . and they raced away; they knew what was coming. In a moment or so, there was a flash and a shock that seemed to permeate the universe . . . the first strike, in warfare, of the atomic bomb.

Not long afterward, an American plane circled back over the site of Hiroshima. The men in the plane could see nothing but a limitless cloud of dust and smoke.

Hours later, it was the same. We're still waiting for an eye-witness account, but it seems impossible that there could be anything left of Hiroshima. According to scientists . . . according to this country's military leaders . . . it should have been dashed from the face of the earth by that one, epic explosion. The one small bomb was far more destructive than all the conventional bombs that could be dropped by the greatest fleet of planes ever put in the sky. One atomic bomb . . . one Jap city . . . and warfare arrives at a new and terrible atomic threshold.

The Tokyo radio tonight mentioned the atomic bomb . . . but nothing about what it might have done. It simply mentioned that President Truman had announced that an atomic bomb had hit Hiroshima. The Tokyo radio did say that the damage in the city was still being investigated. Then the Osaka radio had this to say: that all rail communications in the Hiroshima area have been canceled. But nothing about the atomic bomb or damage to the city itself.

This is probably the first new "secret weapon" to be heralded by the Commander-in-Chief—the President of the United States—in almost *reverent* tones. And it was the President himself who announced first news of what happened to Hiroshima.

Mr. Truman is homeward bound on the cruiser *Augusta.* And here's a story that NBC reporter Morgan Beatty radioed from the *Augusta* tonight:

The President stepped into the wardroom this morning, and found a group of naval officers there. The President waved them "as you were." He wasn't in the mood for a salute, or an ovation. He had something else on his mind . . . and the officers there in the wardroom of the *Augusta* could tell it. The President stood still for a moment . . . shoved his hands into his pockets . . . and then he said, "Keep your seats, gentlemen, I have an announcement to make to you."

"We have just dropped a bomb on Japan which has more power than twenty thousand tons of TNT. It was an overwhelming success."

The ship's officers cheered. It sounded terrific . . . almost unbelievable; but everybody heard the President himself call off the figure twenty thousand tons. Everybody faced the President, expecting him to go on. Instead, Mr. Truman seemed preoccupied. Almost as abruptly as he had entered, he walked out again. The officers and men of the *Augusta* had to scrape around for hearsay . . . to piece together the story that burst on the world from their ship late this morning.

Mr. Truman made it plain that this new kind of American-made earthquake is Japan's reward for turning down the Potsdam surrender ultimatum. When America, Britain, and China told the Japs that utter devastation was their only choice except surrender, it was no idle statement. The President says we've taken the wraps off our atomic bomb, to prove it.

The British get credit for a full share of developing this weapon. In fact, it was a commentator for the British Ministry of Aircraft Production who gave out some of the most detailed information tonight. He said the atomic bomb dropped on Hiroshima was ten times smaller than a blockbuster . . . or about 400 pounds in weight . . . but many times as powerful. He says one atom bomb the size of a football would be enough to blow up the entire city of New York . . . much less Tokyo.

The atomic bomb, of course, is a scientific millennium. It means that man finally has harnessed the basic energy source of the universe. There's plenty about the new bomb still on the list of military secrets, but its chief agent is a metal called uranium. It is a lustrous white metal, similar to radium. It is extracted from other rare minerals, found in the United States . . . in England, Russia, Austria, Sweden, and Norway. As far as is known, Japan has no developed sources of uranium.

When the bomb explodes, it reduces everything for thousands of yards around to the smallest particles . . . solid objects and human beings reduced to atoms. The unearthly blast carries a vast distance with reverberating effect.

It's revealed tonight that Allied scientists have spent two billion dollars during the war, working up the atomic bomb. One Danish scientist who escaped from his homeland to England back in 1945 . . . Niels Bohr . . . is given a large share of the credit. Members of the Danish underground say Hitler knew of Dr. Bohr's work on atomic bombs . . . and tried everything to keep him in Denmark.

It was only July 16 of this year when the newly developed atomic bomb was put to the test, here in the United States. The testing place was a huge patch of desert in southern New Mexico. An atom-smasher bomb was planted, and from a distance of five miles a group of soldiers set it off. Two of the soldiers were knocked down by the blast, carrying that distance. A steel tower near the bomb evaporated into gas when the explosion went off. A flyer in an airplane nearly 200 miles away says he saw a great ball of fire when the bomb went off . . . and another spoke of a shock equal to an earthquake. One hundred and twenty miles from the history-making flash of that test bomb, a blind girl sensed a light in the sky. Clouds high in the sky, over the bomb, disappeared when it went off. Those are a few of its effects, known from the trial in America . . . and the Army Air Forces men don't have to strain their imaginations to figure out what happened to one town in Japan today.

President Truman says the atom bomb means that the Jap islands will be laid barren . . . if Japan continues to resist. It's a secret just how many of these bombs are being made . . . and what size

we've achieved . . . but it is made clear that the atom smashers are being turned out in at least two plants . . . at Richmond, Washington, and Oak Ridge, Tennessee.

America has won a race that started full tilt, back in 1940, etc.

Mere *occasions*—holidays, festivals, anniversaries—can be turned into good feature material with colorful items of history and legend, or "profile" biographies of individuals.

Here's an example of a personality story from WNEW, New York:

Every now and then a hero of the films becomes a hero in real life. There have been several of them in this war. One is Louis Hayward —movie actor and the husband of actress Ida Lupino. He went ashore with the heroic combat photographers who pictured the bloody battle of Tarawa and did a bang-up job. Another is Robert Montgomery—now Commander Montgomery in charge of a United States destroyer. And there's Captain Clark Gable—veteran of numerous flying raids over Germany.

And today another of America's screen idols is revealed as a hero of the Air Forces. Jimmy Stewart is the name—and it's familiar to millions of movie fans. But Jimmy starred in a new role today as command pilot of a bomber squadron. Jimmy went out in the record-breaking daylight raid over Frankfurt—in which some eight hundred or more of our aerial battlewagons took part—protected by hundreds of fighter planes.

Boyish Jimmy climbed out of his cockpit after the raid—and correspondents glimpsed on his shoulders brand-new gold oak leaves—insignia of an Air Forces Major.

Jimmy Stewart stood before his Liberator—named "Nine Yanks and a Jerk"—and praised the work of the squadron's protecting fighter planes. Jimmy said: "We ran into quite a heavy flak and saw a lot of German fighters, but they didn't hit our group. Our fighters were wonderful. Hundreds of them covered us and it was a beautiful sight to see a squadron of Lightnings ahead of the bombers as we made the bomb run."

Jimmy grinned through a two-day growth of beard as he described the raid. He received his promotion from captain only yesterday. Major Stewart worked up to his rank after enlisting as a private—just plain GI Joe.

The great American raid in which Major Stewart took part was a follow-up to one of the RAF's greatest night blows on Berlin. Swedish correspondents reported the Nazis ready to evacuate the city completely, etc.

Radio has many top-rated programs based entirely on features of human interest, humor, believe-it-or-not's, and now-it-can-be-told's. The press services supply their radio clients many such programs, written to 5-, 10- and 15-minute length and sent out ready for broadcast.

FEATURE TIE-INS

The afore-mentioned graceful attachment of feature angles to straight-news items comes by way of the tie-in. In the preceding chapter we illustrated "phrase" writing with the lead of a Republican Convention story from Chicago. Here is another excerpt from the body of that story:

Dewey allowed himself to be photographed by the newsreel cameramen at Albany today, but as for events in Chicago he had no comment. However, his staff is making ready for the Governor's trip to Chicago Wednesday night, if he is nominated.

A couple out in Kansas apparently have plenty of faith that Dewey will be the nominee . . . even that he'll sweep the country, as predicted tonight in Chicago Stadium. A baby born to Mr. and Mrs. Clarence Sheldon of Arkansas City, Kansas, has been named Thomas Dewey Sheldon.

Dewey has enough pledged votes tonight to give him the nomination. For Dewey, 562 pledges . . . 159 more claimed. The pledged votes alone are more than enough to put the nomination in his pocket.

A few more feature tie-in examples:

Here's the weather forecast. It has cleared up for at least a couple of days, and it's going to be sunny and warm with low humidity today and tomorrow. . . .

And with the sun back in normal operation for August, this was a good day for Wildwood, New Jersey, to avoid a strike of lifeguards, which it did. The lifeguards accepted a 25 per cent wage increase today, although they'd threatened to strike for still higher pay. So lifesaving—if and when necessary—goes on undeterred at Wildwood, New Jersey.

And so do the Rights of Man, in Chicago. A judge out there had to decide the case of a man named Peterson, whose landlady served an eviction notice because Peterson hadn't had a haircut or shave for a year-and-a-half. She said, "He isn't fit to be seen." And Peterson didn't argue about that; he refused to go to court—because he needed a haircut to look presentable, and it was against his principles to get one.

Still, the modern Samson won his rights. The judge said, "The court finds insufficient cause for eviction. If we can evict a man for letting his hair grow too long, we can—of course—evict him for cutting it too short. This would lead to all sorts of complications."

So (unquote) there's no law that says you *have* to get a haircut—unless it's the law laid down by your wife.

In those stories the order of transition is straight news into feature. The reverse order is just as good:

The Navy opened a new way of escape from inflation today. Very much on its toes, and alert to the times, the Navy started advertising on a new line for unmarried technicians and engineers to take civilian jobs in the Mariana Islands, out in the Pacific. There, said the Navy, is a promised land for anybody tired of spiraling food and rent prices. Out in the Marianas you get housing for six dollars a month; meals, not over 70 cents for three squares a day; little or no income tax. And if you're only half-tempted by all

this, they dangle another enticement . . . the soft Pacific breeze, contrasted to the muggy heat back here.

So go to the Marianas and forget about OPA and the humidity. Don't worry any more about the compromise OPA bill . . . whether Congress will go ahead and pass it, and whether President Truman will sign it if Congress does. Throw away your buyers' strike placards, or give them to somebody who is going to tough it out back here in the United States.

Today, the question of new life for the OPA seems to depend on Mr. Truman's reactions to two reports. One will be a summing up of the lawmakers' sentiments, when Congressional leaders pay their regular weekly call on the White House this afternoon. Another will be an estimate of effects of the new bill, which they're compiling now for Mr. Truman at OPA headquarters.

The newest note in public demonstrations, etc. [continuing a roundup of late news items on anti-inflation campaigns across the country].

Tie-ins from straight news to features are demonstrated in other complete news scripts included in this text and in the Appendix, and their improvement of the script is plainly to be seen. The United Press radio style book sums up the feature-writing objective succinctly: "a word-picture of people, places, and events."

Women's News

Women listeners persistently tell survey takers that they'd rather listen to men. But there are exceptions. Women have developed some of radio's leading distaff news and commentary features. If there was any handicap in their being of the feminine gender, it must have been offset by a knowledge—intuitive or otherwise—of what feminine audiences wanted to hear.

Air personality seems to be an especially strong element in the success of top-rated women broadcasters—calling again for clear, conversational feature writing to fit the style of whoever reads the show. But trends in the subject matter of these programs have come rapidly up to date. The recipe-fashion forum has been distinctly informalized. Women's commentaries have expanded into a wide field of current interests, happenings, and personalities. This is true whether the program takes the shape of an interview, a newscast, or a specialty—Hollywood and Broadway gossip, household hints, shopping guide. The top women's programs can be divided into two general categories: commentaries and the lighter gossip shows. However, checking the material used by all outstanding women broadcasters we draw these general conclusions:

Women are not interested exclusively in news made by women, although there are many successful programs based on Women in the News.

They are interested in timely household features but these

are incidental, at most, to a well-balanced outlay of women's programs.

Movies, drama, literature, and popular success stories are among the best material for telling in detail.

Women respond to the so-called human side of the news but are equally responsive to the serious things going on in the world. Nothing shows this more clearly than the range of interests covered by the women commentators favored with the highest Hooper ratings.

In view of this, we often look first for women's broadcast material in the regular run of the news. As stated before, we keep women listeners prominently in mind when organizing any newscast because survey takers advise that women comprise about 66 per cent of the mass audience in daytime and 51 per cent at night. Other averages are 19 per cent men and 15 per cent children in daytime, 34 per cent men and 15 per cent children at night.

ANGLING THE STRAIGHT NEWS

In connection with main news stories, the distinguishing factor of a women's commentary is the angling for women's interest, as pointed out in connection with the example of the universal conscription story in the chapter on *Selection of News*. Given another day's run of news, just what would you earmark for a women's newscast beyond the obviously departmentalized features?

A script taken at random from files of the Adelaide Hawley program bears a February date, 1946. Top news stories domestically that day were reconversion, shortages, strikes. Adapting these front-page topics, Miss Hawley, radio and newsreel fashion commentator, led her program with a story on prospects for an end to waiting lines for hosiery buyers. The subject matter embraced such dour topics as machinery

bottlenecks, labor tie-ups, the possibility of renewed silk imports from Japan, synthetic yarn supplies. Among sources quoted were leaders of the hosiery industry and its suppliers, army and government officials, fashion forecasters. Miss Hawley turned it into a top-interest women's story; here are a few excerpts from her script:

First . . . I'll tell you gals the answer to your question, "*Why* can't we get nylons?" You've probably heard countless words already about the why's and wherefore's of the stocking shortage. But I'm going to add some more words in the hope that you may not have heard these particular ones before. . . .

There will be enough nylon stockings to supply as many as you want—when you want them—in 1947. Part of the trouble comes from distribution difficulties, and part of it stems from loss in production. To begin with, there was a two months' production loss in converting the plants from rayon to nylon . . . and then, although DuPont is allocating nearly all its nylon yarn output to hosiery, there still is not enough yarn. . . . It takes two to three years for a new nylon plant to get ready, and they're having plenty of trouble with strikes and material shortages and so forth. . . .

There's a cute little drop stitch in the story there [about surplus nylon which had been turned out for war materials]. All those millions of pounds of nylon yarn . . . were not in stocking deniers, so they had to start from scratch producing the right weight yarn. Now, another thing—there are not enough hosiery machines to make the stockings, even if they had the yarn. There are nine thousand hosiery machines in existence, but three to four thousand new ones are needed in this country alone, while only three hundred will be made in a year. . . .

No rayon, either. At the beginning of the war, when silk was no longer available for hosiery, the government allocated rayon to the hosiery industry. . . . But now the war is over; the first allotment of nylon came out, and the government rescinded the rayon order, so the rayon companies will not sell any more yarn for hosiery. Ergo, fewer and fewer rayon stockings in the stores. . . .

As to news of a shipment of silk from Japan . . . of the small amounts being sent there are about 100 people demanding every bale of it. . . . Eventually the Japanese will send more silk. . . . One bit of prophesy I thought interesting is that eventually—perhaps two years from now, when things get straightened around—nylon will be the chief hose. Silk will be the quality product, selling for more than the most expensive nylons now. . . .

The story, weaving spot-news references into every paragraph, explained how the currently celebrated headaches of government, industry, labor, and occupation of Japan were linked directly to the bare shelves in the hosiery shops. In the balance of this particular program Miss Hawley covered a variety of lighter subjects including a Broadway play review. But her nylon situationer typified the kind of material that an alert woman's commentator can glean from the straight-run news.

HOME HINTS—RECIPES—FASHIONS

Coming to some definite conclusions about household hints, recipes, and fashion reports:

Women like to hear about useful new products. They need to keep up with significant changes in retail markets—food, clothing, home furnishings, and other family commodities. They want to know when scarcities develop or disappear and about price changes that will alter the family budget. But they won't depend on radio for this information unless it is presented with an element of entertainment, and is actually current and useful—which may mean, primarily, in season. Here are two ways of handling one household hint, depending simply on whether it's (*a*) winter or (*b*) summer:

(A) There's scarcely a woman anywhere who doesn't like to have flowers about the house. A lovely bouquet of flowers can do so much toward beautifying a room . . . especially these grey, chilly, and

generally gloomy days. Roses, for instance, always make a beautiful floral arrangement. But it's a good thing to know the best way to take care of them, and here are a few hints on how to make them last longer: make a diagonal cut at the end of the stems . . . diagonal, not straight across . . . and then trim a small portion—diagonally—from the base of the stem each day. Arrange your roses first in a tall vase filled with water. Clip the stems each day, and as they grow shorter, arrange in a shorter vase. Repeat this until the roses are short enough to be used in a low bowl . . . and finally cut the stem off and float the roses in a shallow dish. Remember to keep roses away from warm radiators, direct sunlight, and drafts. They keep best in a cool and humid room. Keep these suggestions in mind and you're bound to get the most out of your roses.

(B) These days, above all seasons of the year, we can't do very well without flowers about the house. A lovely bouquet of flowers can do so much toward beautifying a room, and I hope you're lucky enough to have a flourishing crop right in your own garden. Roses, for instance. But whether you grow them or buy them, it's a good thing to know the best way to care for your flowers, and here are a few hints on how to make them last longer. When you arrange a bouquet of roses, make a diagonal cut at the end of the stems . . . diagonal, not straight across . . . and then trim a small portion—diagonally—from the base of the stem each day. As they grow shorter, change them to a shorter vase, then a low bowl, and finally cut the stems off and float the roses in a shallow dish. Remember to keep roses away from direct sunlight and drafts—and, in winter, away from warm radiators. They keep best in a cool and humid room. Keep these suggestions in mind and you're bound to get the most out of your roses.

The seasonal value of household hints applies in other ways. This one was strictly a tip to save for the hot-weather season:

Summer weather is no respecter of cereals, crackers, and flour. That's why specialists at the College of Home Economics at Cornell

University warn you not to buy more of any cereal product than you will use in a short time. It's a good idea during this warm weather to keep a careful check on opened packages of foods of this type, to see that they're completely used up . . . before new packages are opened. And remember that the carton and the inner bag should be carefully closed each time, after you use the cereal.

Women make the logical point that they don't know whether they will want a recipe until they have an adequate idea of the dish in question. How else can they decide whether a new recipe is desirable? This seems to have been the key to the failure of many recipe-dictating programs. In these a series of recipes was issued with scant preliminary description, the formulas being dictated once. The ladies declined to spend 15 minutes poised with note pad and pencil, tediously writing down a volume of information of unknown value. As a result, women's programs now develop more menu ideas than outright recipes. They "glamorize" the recipe by associating it with a celebrity or contrive some other way of talking it over pretty thoroughly:

You've probably had Edam cheese many a time—back in prewar days, of course; not for quite a while because it comes from Holland. It's coming back again right away, and our recipe hint today is going to involve Edam cheese. But first, a story about it . . . because you may not know that there's a curious formality connected with its being delivered to market in Alkmaar in north Holland. This, it seems, is cheese time again in old Alkmaar, and the men who carry Edam cheese to market there are back in traditional trappings that used to make them a favorite tourist spectacle. The Netherlands Information Bureau describes it. The Edam cheese carriers of Alkmaar have an ancient guild, and they wear traditional white clothes and big straw hats, of medieval fashion. It's quite a sight to see them arrive at the cheese weighing house in Alkmaar . . . and the weighing house is quite a sight, too, because it's

hundreds of years old; back in 1582, no less, it was transformed into a weighing house from a chapel. There's one of those ingenious old clocks in its bell tower . . . and when the bell strikes every half hour, figures of galloping knights and a mechanical trumpeter go into action. Another old tradition revived at Alkmaar is free beer for the carriers. Well, that's just a little story that will make your guests appreciate what a rare morsel you're serving, the next time you treat them to Edam cheese. . . .

Mrs. Housewife, after hearing the chatter, which is generally entertaining regardless of whether it "sells" a recipe, may decide that here's a new cookbook entry she wants. Often it will be available by mail or at the corner grocery. But if the lady on the radio intends to dictate, she takes pains to keep the preliminary talk going along enough for listeners to go after notebooks and pencils when they make up their minds. The dictation may be put off to the end of the program.

One of Betty Crocker's programs, offering recipes that substituted oatmeal for wheat flour, made reference to the postwar flour shortage, then explained why so many Scottish dishes contain oatmeal (oats are plentiful in Scotland). In three or four minutes of this, she generated much interest in the oats-for-flour suggestion. Recipes finally were offered by mail. Another Betty Crocker script, promoting the realization of postwar famine abroad and the necessity of Americans accepting substitutes to speed relief, follows:

BETTY CROCKER: Hello, Radio Friends! Because quite a number of your letters have said that you'd be glad to make more effort to save food and share it with the famine sufferers, if you knew that it actually got to them, I think it would be worth while for us to hear reports from representatives on relief organizations working in the different countries in Europe. I've seen two or three reports recently which give first-hand information. One writer went over to Pier C in Jersey City to see them loading supplies for Greece, and talked

with the UNRRA representative who supervises it. That morning they had loaded 3,400 tons of oats. The official explained to the writer—

APPROPRIATE MAN'S VOICE: Too bad it wasn't wheat but we couldn't get wheat for this trip because of the shortage. I'm told oats makes passable bread. I *hope* so. The Greeks really depend on bread for the staff of life.

Most of those trunks you see over there are filled with clothes and shoes. The shoes are stuffed with wool stockings. And the stockings with bottles of vitamins and boxes of bouillon cubes.

That Chap's going to take care of the chickens on the way over. He's a member of the Church of the Brethren. We get a lot of our attendants for livestock from the Brethren because it's the kind of work that ties in with their religious beliefs. Seems like a lot of them come from farms near Lancaster, Pennsylvania. Long before the war was over they were building up herds of cows to ship overseas when peace came again. Hundreds of their cattle are now producing calves and milk in Europe.

BETTY CROCKER: On the docks there were bales of black cut cloth —new bolts which became surplus almost before leaving the mills. The UNRRA official fingered the burlap wrapped around the bales as he explained.

SAME VOICE: This burlap will be a prize for whatever Greek gets ahold of it. They use it for fixing quilts and making clothes.

BETTY CROCKER: They walked past wooden cases of shoes, cartons of Wisconsin cheese, crates of blacksmith's tools, and they saw a stevedore carrying a small box up the gangplank with great care. It was explained.

SAME VOICE: Bee hives. Live bees. Honey is a whole lot better than no sugar. See that small electric motor in a crate? There's a hospital in Salonika with an elevator that won't run. They have to carry stretcher patients up and down stairs.

BETTY CROCKER: A man came along and told the UNRRA official that the chicken truck had arrived, and they walked back to see the Leghorns.

SAME VOICE: Each of those hens lays three eggs every two days—75 calories per egg, and the Greeks are getting only about 1,400 calories a day. You ought to have a general idea of conditions in Greece in order to appreciate what's needed. By the time the nation was liberated there wasn't an undamaged bridge or culvert in the country, only six locomotives had survived. Nowhere were there more than a dozen continuous miles of track.

BETTY CROCKER: He said the rebuilding has to be done by Greek laborers. They aren't able to last out a full shift—they haven't had enough to eat for too long. The Nazis had also ripped up some of Greece's vineyards to make airports.

SAME VOICE: Medical supplies are being flown over as well as surgical supplies and anesthetics.

Before UNRRA went to work on a program to reduce infant mortality, more than nine out of ten babies died within a month after birth. An attempt is being made to provide extra rations for pregnant women and undernourished children. A doctor I know was examining patients in a village in Macedonia one day when he came across a little girl he took to be about six years old—but the mother said she was thirteen. He asked what the child had had to eat during the last few years and the mother pointed out the window to a meadow. "Mostly grass," she said.

BETTY CROCKER: He explained that nearly half a million people in Greece died violently or of starvation. Then last year's drought in the Mediterranean countries had a *serious* effect upon UNRRA plans and upon Greek stomachs.

SAME VOICE: What a moment for the worst drought of the century! The Greeks had really put the old effort into their spring planting. For all the banged up conditions of the country they planted 90 per cent of their prewar crop, and then came that drought!

BETTY CROCKER: That's one of the points we must all remember—that the present famine—the most far-reaching and serious in world history—is due in great part to drought not only in the Mediterranean countries but in Australia and India. Only Canada and the

United States, out of all the world, had bumper wheat crops last year. That's why help must come from us! Goodbye, dear friends!

ANNOUNCER: If you would like chief points of information and suggestions for this emergency period, send for Betty Crocker's bulletin "Food Emergency Helps." Write to Betty Crocker, etc.

There is probably more approval for commercial announcements on the better women's programs than for any others in radio, because of the women broadcasters' knack for turning commercials into items of legitimate interest:

NANCY CRAIG: I'd like to suggest a little mending artistry at which any woman can excel, with very little time and practice. The secret lies in this miracle mending tape, Irontex. One day last week I met a friend of mine on Fifth Avenue who had her daughter out Easter shopping. She said, "Take a quick turn around and see if Nancy can spot the mend in your coat." Her daughter turned, and I couldn't see any mend. But she had caught this coat on a nail and made a nasty three-cornered tear. Her mother thought of Irontex immediately, so she got the navy blue which matched the color of the coat . . . carefully trimmed the loose threads . . . and then placed the coat on the ironing-board wrong side up. Over this she placed a strip of Irontex extending beyond the tear and pressed on it with a hot iron. And the job was done! It's so simple, and yet makes such a perfect mend. . . . The name is Irontex. If you'd care to try a small sample send along a request and it will be sent to you.

Dealing with fashions, the broadcaster cannot hope to duplicate the contents of an illustrated fashion magazine or newspaper. Radio can cover highlights of fashion news and build excellent programs with interviews and personality stories from the fashion world, but not even television will hand out copies of dress patterns. So fashion talks, like recipe roundups, are worthless when they become too intricate. Adelaide Hawley managed to cover two important fashion showings in these few well-chosen words:

MISS HAWLEY: . . . And now, if you can make a noise like a couple of hundred feminine sighs you'll capture the atmosphere of the Ritz Oval Room the other day when the young millinery designer, Peg Fisher, had her spring showing of hats. And one Peg Fisher model that really enchanted the girls was a *femme fatale* wide-brimmed beauty of black taffeta. It was a large black taffeta open-crown halo, revealing the Directoire influence, and lovely sheer black veiling was caught in loops every two inches or so around the outside of the brim. Very fetching! And any gal wearing it might very well feel as if she were walking on clouds. And speaking of clouds—you heard, of course, about the Army contacting the moon?

CLYDE KITTELL (Program Announcer): Oh yes, I listen to the radio *all* the time.

HAWLEY: Well, leave it to the American women. The army got an echo from the moon—and before you can say "Man in the Moon" the American gals are already dressing for the occasion.

KITTELL: What occasion? What are you talking about?

HAWLEY: Why, the "Away We Go" showing of McCampbell and Company, the fabrics firm, the other afternoon. You see, instead of an ordinary fashion show, they put their imaginative heads together and came to the conclusion that the next thing in travel will be a weekend trip to the moon. And so the models parading on Wednesday afternoon were showing fashions for—

KITTELL: I guessed it; for a vacation on the moon.

HAWLEY: Right! It was a 24-star production, this show. The Starlight Roof of the Waldorf was appropriately chosen as the headquarters for showing off styles especially created for rocketing to the moon, but you wouldn't be ashamed to be caught in them tomorrow afternoon at Grand Central, either. An element-defying rain ensemble in a new color called "solar lime" was the highlight of this section of the show, so far as I was concerned. Probably because it had spats, also of solar lime—spats halfway up the leg.

KITTELL: I'm still disappointed to know that it rains on the moon.

HAWLEY: Well, it *does* rain in New York in the summer; let's face

it. And we might just as well ignore the weather as best we can, with bright colors. . . .

KITTELL: What came next?

HAWLEY: Next stop, an Emily Wilkens creation, slacks and shirt-waist, was quite lovely—and was done in a lightweight linen-like Brighton rayon that looked like a very fine silk. And you men were in the spotlight for a small but dazzling moment—with a starburn orange jacket and starburn beige slacks and shirt. . . .

KITTELL: Orange and beige, ow! I'm afraid I'm not the type.

HAWLEY: Strictly for the glamour boys, Clyde . . . more on the Warde Donovan type. . . .

INTERVIEWS

A large number of the best known women reporters and commentators work almost exclusively by interview. They interview guests, or are themselves interviewed in every program.

The conversation between a woman broadcaster and male announcer illustrated by the script just quoted has been one of the most successful inventions of the women's program. It approximates the casual talk that passes between Mr. and Mrs. Average Citizen, but sometimes the cards are previously stacked against the gentleman stooge. In some scripts prepared under female authorship, he plays a caricature of the personable male, often outsmarted, long-suffering, and befuddled over feminine foibles, valiantly trying to defend the male conception of a well-ordered world before a packed jury. The Maggi McNellis gossip program is known for its conversational light touch; here is an excerpt from the bantering line of talk featured by Miss McNellis and announcer Herb Sheldon:

MAGGI: Happy Tuesday, Herb.

HERB: Same to you, Maggi. And have you got your Tuesday tips?

MAGGI: Uh-huh. And they include our guest, comedian Bert Wheeler, currently starring on Broadway in "Harvey." Then we have my tips on beauty . . . the transcriptions . . . and—this happened on the set of "Dead Reckoning" . . . the new Humphrey Bogart film. It seems they needed an insert shot showing oranges being tossed at a pillow—supposedly by a ballplayer. Bogart spoke up and said, "I play baseball every Sunday. Let *me* do the pitching." Well, the cameras started grinding . . . Bogart started winding up . . . he let the first orange fly . . . and hit the table lamp, knocking it to the floor and busting it!"

HERB: Oh no! Well, maybe it wasn't Sunday.

MAGGI: Quit making excuses just because it's a man. If it had been a girl you'd say . . . "couldn't even land an orange in the middle of a pillow . . . the easiest target in the world!"

HERB: Next to the side of a barn.

MAGGI: Actually what they should have done was borrow Frank Faylen—remember him as the Bellevue male nurse in "The Lost Weekend"?

HERB: Yes. Would Frank have at least hit the pillow?

MAGGI: I think so. He's a semi-pro baseball player. Herb, two things I forgot to tell you yesterday. The first one is, don't ever invite me to an outdoor party.

HERB: You mean you're a hothouse plant? That's hard to believe in view of the fact that I happen to know you spend all your weekends on boats.

MAGGI: I don't mean it that way. I mean . . . well, it was this way. Last Saturday, the ____'s gave a party at their home in Connecticut. There was a beautiful buffet and a lot of tables set out on the lawn. And just as *we* drove up, there was a terrific downpour. The guests all had to run for shelter, and the salad and French pastry were floating in their silver bowls.

HERB: Well, that's a switch, anyway. People are usually spoken of as bringing *sunshine* into a room.

MAGGI: Not me! Luckily, though, most of the guests had finished eating and the rain lasted for only five minutes. After that, the party

went on its merry way. . . . And on the subject of weekends, last weekend ____ revealed an unsuspected talent; he can read handwriting.

HERB: Really? Did he analyze yours?

MAGGI: Yes, and that's the second thing I forgot to tell you. I'm an intellectual!

HERB: I guess ____ hasn't studied the subject much, has he?

MAGGI: What a crumb! Well, I prefer to believe him. He also said I'm very dependable.

HERB: Well, that I can understand . . . for instance, I can always depend on your being late.

MAGGI: Oh, you're just jealous because nobody ever said you're an intellectual. But speaking of handwriting, here's something odd. The word Maryland has been found to contain more of the various writing motions used by the average penman than any other word in the average writer's vocabulary.

HERB: That is odd . . . but how often does the average writer write Maryland, unless his girl lives in Baltimore?

MAGGI: Not often, I guess . . . but Maryland is written an estimated fifteen million times annually by a small group of people . . . the men and women pen testers at the ____ Company.

[Commercial announcement]

Kate Smith's daily chat takes a more emotional approach to the news. She has the gift of persuading her listeners that the problem of hungry sparrows, derelict in a snowstorm, is something of utmost urgency—a crisis demanding immediate action. Still, her topics are timely and far-ranging.

Mary Margaret McBride, one of the outstanding women reporters and magazine writers of the present day, makes a daily business of conducting forty-five minutes of discussion, commentary, and sales talk. An interview is the basis of her program, and after several years of radio work in New York City she still entertains immensely with a line of questioning

that reflects her native viewpoint—that of a Missouri farm girl. Her choice of interviewees and subject matter also reflects a lively and intelligent interest in world affairs on the part both of Miss McBride and of her very large regional audience.

Her guests are authors, scholars, public workers, foreign correspondents; people from these fields far outnumber the theatrical personalities, fashion and home experts invited to her program. The McBride interviews are largely extemporaneous, completely informal.

All of which is enough to show that successful women's programs have turned to the feature formula of people, places, situations, and events—as they appeal especially to women. That is evident in the following representative scripts of the AP's Listen, Ladies and UP's In the Women's World, two of several wire-service daily features prepared for broadcast verbatim or as reference for women's programs. (For further study of the woman's interview program, see the chapter on Radio Interviews.)

LISTEN, LADIES

Sound: knocking on the door.

COMMENTATOR: This is [Commentator] knocking at the door, ladies, with bits of news and views of the latest things in the woman's world. May I come in?

Music: "Beautiful Lady" or similar theme.

ANNOUNCER: Good morning, ladies. [Station or Sponsor] brings you another visit with [Commentator]. Another fifteen minutes of helpful ideas and suggestions. So listen, ladies. Here is [Commentator]. You know how the men folks in your family are forever poking fun at your new hat. Or perhaps, to mention the more serious side, you recall how hubby stares unbelievingly at the bill and says, "Don't tell me you paid all that for that one silly-looking hat!"

Well, in Hawaii, the shoe is on the other foot—or rather, the hat is on the other head.

In the Hawaiian Islands the men decorate their felts and straws with feather boas instead of the traditional cloth hatbands. Therefore, it is the woman there who can scream, "Good heavens! Two hundred dollars for that thing?"

Feather wreaths, coming in standard sizes of 26 inches, and each made from some fifteen thousand to twenty thousand feathers, are taken from the plumage of pheasants and peacocks. These garlands of feathers are really works of art, as they are made by hand and often take six to eight months to complete. To give you an idea—there are approximately 125 thousand tiny stitches involved, or seven stitches to a feather. That's why these hat decorations for men range in price from the so-called "cheap brown kind" of twenty-five dollars to the more luxurious blue pheasant feather boas at three and four hundred dollars. But they last a lifetime.

Pheasant feathers are commonly used. In the case of peacocks, feathers can be removed without killing the bird, who, incidentally, hides in shame until new plumage grows. Then, to satisfy man's vanity, more feathers are removed for more hat decorations, sending the chagrined peacock again into embarrassed hiding.

The feather garland idea originally was thought of back in the eighties when the Royal Family of the Islands bedecked themselves in multicolored feather cloaks which required from four thousand to five thousand birds' feather contributions.

Anyway, in a land where bareheaded women outnumber those with head coverings, there's no question as to who wears the hat in the family.

This year, most of us feel we are not only helping ourselves, but helping others, when we preserve all the home-grown food we can. Of course it's one sure way of getting what we want to eat this winter—but it also will help allow this country to feed other people who are hungrier than we are. So today, we're busier than ever canning vegetables and fruit.

Incidentally, there are many good reasons for canning plenty of tomatoes this summer. One is the fact that there's such a good crop of high quality tomatoes available. And as they become more plentiful, the price becomes lower. Everybody knows that commercially canned tomatoes have been scarce for some time, and the size of next season's pack is uncertain. And any woman who plans meals knows that the tomato is just about the most useful of the canned vegetables, because it has such a wide variety of uses in cooking.

In addition, tomatoes are very easy to put up. Like fruit, they may be processed by the boiling-water-bath method, which is an easy operation. Furthermore, if you don't happen to have a regular water-bath canner, it's easy to make one from an old wash boiler, or any other large, clean container that has a good lid. It needs only a rack to hold the jars so they won't touch the bottom, as the water must boil all around, over and under every jar. A simple wooden rack may be used.

But to get back to what's cooking—for canning— it's good news to hear that peaches are plentiful this season, isn't it? Can you think of a better treat during the winter months than a delicious dessert of canned peaches? Or better yet, a peach shortcake topped with whipped cream?

You may have heard or seen in the newsreels how several prominent Washington women canned peaches at the D. C. Community Canning Center. Among those present were the wives of Admiral Nimitz, Secretary of Commerce Wallace, and the daughter of Treasury Secretary Synder.

Right here we would like to remind you of something in regard to empty fruit jars. Remember, they should be kept lidded to keep them clean and protect the rims from chipping.

And we mustn't forget to mention how tasty sweet garden corn can be when it's preserved. There is the possibility, besides, of putting up a few jars of corn relish. So, when garden rows yield corn on the generous scale of "plenty to eat and some to spare," almost any family can find a way to save this popular vegetable to

advantage. For canning corn at home, the outstanding point emphasized by the United States Department of Agriculture is to use a steam pressure canner. It takes a high degree of heat, which a pressure canner provides, to can corn and other low-acid foods safely. Types of bacteria in these foods may cause spoilage which is not only wasteful of good food but dangerous to health, if the foods are not canned properly.

Snap beans and beets not only provide wholesome, nutritious food for summer meals, but they're potential winter fare if homemakers pitch in and put them up.

We can't begin to tell you all the delicious and vitamin-packed healthful fruits and vegetables now available, but go ahead and can as many as you're able to, and you'll be more than happy when they grace your table during the winter months. And will your family enjoy them!

So often we've heard our friends remark, "Food always seems to taste so wonderful outdoors." And this is the season for intelligent outdoor eating.

Right here we want to say that the fact that meat is not always easy to get should not keep anyone from having outdoor grill parties. For one thing, there's plenty of chicken available. And did you know that chicken broiled on a grill is perhaps the best chicken anyone ever ate?

We have been told of a perfect way to make chicken beautifully brown, whether you do it outdoors, in the oven, or under the broiler. You must start the fire well in advance, so that when you are ready to cook you have glowing hot coals, with no flames. Mix one teaspoonful of Kitchen Bouquet together with the butter or margarine, and if you and your guests like garlic, mash a clove of garlic in this. You may also add a bit of herbs if you like the flavor. Then sprinkle salt and pepper on the bird. Now brush half the Kitchen Bouquet-fat mixture on the underside of the chicken. When ready to turn, brush the other side with the mixture.

You'll find it takes half to three-quarters of an hour to broil

chickens this way on an open fire. And the result is crisp, brown, and delicious.

To top off this fireplace meal, make a big dish of scalloped potatoes with onions in the house and bring it forth at the right moment. It will stay hot a long time by the side of the fire.

All that's needed to complete the dinner is a big bowl of green salad—and perhaps a bit of cheese to go with it. And plenty of coffee to drink all through the meal, of course.

Try having a grill party for your family and friends soon—they'll love it, and so will you.

With school days just around the corner, it's time to take a look at your child's wardrobe to see what he has and what he needs.

Iowa State College clothing specialists remind you that there's no time like the present, so why not fix the small fry's clothing before school starts?

Someday soon, when you're especially enthusiastic, take down the clothes hangers, empty the dressers drawers on the bed and start taking inventory. Go over each garment or article for its possibilities. If it can be used as it is or if it can be made over, the experts are all for it—both for the sake of the clothing budget and because shortages in children's clothes still exist.

Make a pile of clothes that need fixing and get at the "fixits" as soon as possible. Remember, with lunches to make and studying to supervise, it's harder to get the mending done after school starts.

Our beauty hint for today is aimed specifically at your daughter who's going to college, or the high school gal in your family. The campus coiffure, at long last, has grown up.

To go with the smoother college clothes this year, a sleek coiffure is an absolute "must." No more of those long, wild hairdos that give the wearer the appearance of having combed her hair while she was standing in front of an electric fan.

This new, sleek style in general should be adopted by the career girl, the business woman, and the housewife. The keynote is smoothness.

It may sound as though we are rushing the season, but we want to pass along this word-to-the-wise in regard to storing clothes. Before putting clothes away for the season—any season—they should be sunned, dried, and aired to make sure they will not be affected by mildew.

And here's a tip regarding woolen clothes. When airing them, place a clothespin between hangers to keep them from crowding to the center of the line.

Music: "Beautiful Lady" or similar theme. Hold under.

COMMENTATOR: It's time to go now, but I'll be back tomorrow knocking at your door. And so, until then, bye-bye.

Sound: Door opening then shutting.

ANNOUNCER: So ends another visit with [Commentator]— brought to you by [Station or Sponsor]. Be listening tommorrow, ladies, when [Commentator] will bring you more news and views of what's happening in the world of women.

Music: Theme up and out.

IN THE WOMEN'S WORLD

News of special interest to women. The changing fashions, the problems of the homemaker, the girl in uniform. "In the Women's World," a special radio program prepared for Station ____ by Mary Johnson of the United Press Radio Feature Staff.

Sometimes it's hard to get a clear-cut picture of how American families of occupation troops are getting along in Germany.

But if a GI wife planning to go overseas thinks she will be living in a style far beyond that to which she has been accustomed, she had better think again.

The glowing descriptions of enlisted men's families living in spacious homes with a maid and a cook should be taken as the exception rather than the rule.

According to United Press Correspondent Walter Cronkite, Ger-

man servants are far from plentiful, even though there is an army of unemployed.

The American reporter, who was recently returned to this country after covering the war trials at Nurenburg, explains the situation as he sees it.

The German people—Cronkite says—managed to build their savings accounts during the war and they still have quite a bit of money salted away.

Since they can't buy household goods, clothes, and other necessities, their bankbooks have a fat balance. So they aren't interested in the wages the American families offer.

What does interest them—however—are the luxury items that are in the hands of the occupation troops.

Cronkite says a GI wife is much more likely to get a maid by assuring her good food and a ration of American cigarettes than by offering her a tempting pay check.

The United Press Correspondent gives American wives another tip. He advises them to be a paragon of efficiency if they do have a German servant in their household.

Cronkite explains that the Nazis put such stress on methodical working habits that the German maid or cook will have much more respect for the mistress who runs her home on an efficient schedule and lays down a concrete set of orders for the day.

The American correspondent says the housing available to families of occupation troops hasn't been particularly good, but the Army is making a great effort toward remedying the matter. There is a big shortage of home furnishings and many houses given over to the use of a GI and his wife contain only the barest essentials.

However, Cronkite adds that most kitchens are well equipped.

Some have all electric fixtures—a welcome sight to the homesick American wife.

What about recreation? Well that largely depends upon the area or city in which the GI family is located. Cronkite says women who have joined their husbands stationed in a large population center enjoy many of the entertainment features of life in an American city.

But just as it is here at home, those who are living in small towns and military outposts might feel fairly isolated if they are used to lots of parties and the gay whirl of a metropolitan existence.

Mostly the Army wives depend upon small camp parties, GI movie houses, and Army dances for their entertainment.

And of course, there is the fun of planning a sightseeing jaunt for the next Army leave.

Cronkite says many American families have had a gala vacation in South Bavaria.

Skiing, skating, and other winter sports are in season most of the year. In the summer months, the swimming is wonderful and lots of Army wives have taken up the fine art of fishing—with highly gratifying results. Since the mountain lakes haven't been fished in five years, they are well stocked and many a GI bride returns to tell her bridge partners about a whopper that reached from there to there.

Life in Germany may not be the most leisurely and luxurious existence, but to most American wives it is fun.

They are with their husbands and that's what counts.

Sportswriting for Radio

Sportswriting soars into more flamboyant style than other varieties of news because the subject matter is essentially entertainment. The sportscaster wrings every possible ounce of drama and humor from events in his field—just as do the people who buy tickets to ball games or tune in to hear them. Whereas the regular newscaster can offend by overplaying trivialities, the sports man is apt to enrage or fail to interest his clientele by going to the other extreme. Sports are made to stir the imagination and, bitter as the competition may be, they offer escape from the world's really malignant troubles. They are a realm of semi-make-believe where everyone hails his own heroes unrestrained and calls a bum a bum without fear of courting a lawsuit.

All of which allows considerable license in the vivid interpretation of sports stories, but the radio man must not adopt the wrong vernacular. Sports fans don't talk quite the extreme jargon of the sports page; some of the fancy contrivances that look good in print don't make much sense conversationally. A broadcaster can borrow so much newspaper phraseology that his talk grows awkward and ridiculous, and sports bulletins written into straight news programs should adhere to the general tone of the report.

While scripts of outstanding sportscasters contain a palatable amount of grandstand and locker-room slang, they are conservative alongside copy intended for print alone. Harry Wismer's reports and Bill Brandt's commentaries are expressed

in a universal language, not a tongue unknown to all but the avid fan. Red Barber's famous play-by-play descriptions are mostly pure "cracker barrel" from his native Deep South, and as applicable to politics as baseball. Bill Stern of NBC is celebrated for the tremendous drama of his sports programs, but achieves this entirely through enthusiastic, expert delivery. There are few colloquialisms in this Bill Stern script.

Reel one! Profile of "lucky numbers."

Did you ever stop and wonder why some people consider certain *numbers lucky* or *unlucky?* Some people think the number *three* is a lucky one, others consider *four* their lucky number. Well, something happened last week that made me start thinking about these so-called "lucky" numbers—and when it happened I decided to find out just how "lucky" or "unlucky" certain numbers are, and in doing that, I came across an amazing story. The story of a horse race . . . For last week at Goshen, New York, in the running of this year's Hambletonian Trotting Race, the biggest trotting race of the year, the number *eight* proved to be the "lucky" number for the winning horse, a horse named Chestertown. And it's amazing how often the number eight appears to have helped this horse in last week's race. For instance,

* * * *

Its owner, Walter E. Smith, bought this horse "eight" days before the race.

* * * *

He kept the horse in stall number "eight."

* * * *

When the horse *began* the race, it ran from post position "eight."

* * * *

Its owner watched the race from chair number "eight" in box number "eight."

* * * *

With "eight" people in his party.

* * * *

And the race was the "eighth" race.

* * * *

On the "eighth" day

* * * *

of the "eighth" month!

* * * *

Certainly the number "eight" proved to be a lucky one for the great trotter, "Chestertown," the horse that won last week's famous "Hambletonian."

But other numbers have had amazing influences on other careers. Do you remember Ray Chapman the great shortstop of the Cleveland Indians? The number "two" was Ray Chapman's lucky number, and he was so sure that the number "two" *was* his lucky number that he wore number "two" on his uniform, and on this particular day, was at bat officially "two" times,

* * * *

had gotten "two" hits,

* * * *

had received "two" bases on balls,

* * * *

had scored "two" runs,

* * * *

had stolen "two" bases,

* * * *

had been left on base "two" times. . . .

* * * *

had made "two" put-outs, and "two" assists,

* * * *

had made "two" errors

* * * *

and was up at bat with the count on him of "two" strikes and "two" balls. . . .

* * * *

when the next pitch

* * * *

struck him . . . and killed him!

* * * *

Such is the story of how the number "two" affected the baseball career of Ray Chapman . . . but strangely enough the number "two" was to affect the career of another ball player, the immortal Lou Gehrig, of the New York Yankees, for Lou Gehrig joined the Yankees on a June the "second."

* * * *

On another June the "second" he became a regular.

* * * *

A year later on another June the "second" he began his famous hitting streak. . . .

* * * *

And on still another June the "second" he set a world's record in games played.

* * * *

He left the New York Yankees on another June the "second,"

* * * *

—and years later on still another June the "second"

* * * *

He *died.*

* * * *

But speaking of "dates" affecting people's lives—let me tell you the story of how the most famous day in American history, July the Fourth, affected the lives of three men.

Many years ago, three men owned a race track which was located just outside of New York City. The biggest race *at* this race track

each year was "The Fourth of July Handicap"! It was run every year *on* the Fourth of July.

* * * *

But what made this so interesting, was the fact, that *these three men* who did own this race track that featured a "Fourth of July Handicap" were the very three men who had *made* "the Fourth of July" *a national holiday!*

* * * *

For these three men who did make the "Fourth of July" famous, and owned a race track. . . .

* * * *

. . . were *all PRESIDENTS OF THE UNITED STATES!*

* * * *

They were *John Adams*, *Thomas Jefferson*, and *James Monroe!*

* * * *

And that's the strange story of three Presidents of the United States, who owned a race track that featured a "Fourth of July Handicap" because *they* had made the Fourth of July famous. . . .

But the strangest part of this story is the fact that these three Presidents who *did* make the Fourth of July famous—all died *ON*—the Fourth of July.

* * * *

Profile of History.

The asterisks represent phrases of organ music that lend dramatic force to Stern's narration on his Sports Newsreel program. Otherwise, the punch is derived entirely from forceful, direct telling—building climaxes according to the regular rules of good feature writing. Descriptives and nicknames are neither farfetched nor heaped up. Sportscasters say who and what they're talking about, as plainly as any other fan relating highlights of an event or describing a sports personality.

It sounds stereotyped for a broadcaster to cram something like this into a microphone:

Jolting Joe Jones clouted a mighty grand-slam smash over the left field barrier in the ninth frame today, sweeping three markers before him and blasting a 6-to-5 triumph for the Bears over the Beavers.

This would come through a loud-speaker more gracefully:

Jolting Joe Jones came through with a homer with the bases full in the last inning today . . . and that was the heroic finish of a 6-to-5 victory for the Bears over the Beavers. Jones sent one flying high over the left field fence, when he took a swing with the bases loaded and his side three runs behind. The three runs he drove in tied the score . . . and when Jones himself crossed home plate, the Bears that instant won it—Bears 6, Beavers 5, and all the fireworks saved for the last of the ninth.

Figures are important but not in the clusters that devour much small type on a sports page. On the air they are used sparingly for the sake of clarity. A sportscaster reporting a baseball result wouldn't give figures in larger single doses than "hits, runs, and errors." Other statistics are used separately and comparatively. In football, it's "State made 12 first downs to 10 for Siwash; State outgained the Tigers from scrimmage, 200 yards to 140. . . . "

There is much leeway in organizing a sports report program. Interviews are standard; and there is a wealth of feature and "dull day" material in the files. Sports addicts never tire of "classics"—the old Boston Braves skyrocketing from cellar to pennant, the Dempsey-Tunney long count, Alexander fanning Lazzeri, and good stories about Babe Ruth, Bobby Jones, Bill Tilden, Red Grange, or any sports figure famous or obscure, no matter how long ago the incident took place. No majority

has ever determined whether modern champions are better, worse, or precisely as good as early-day stalwarts. A sports broadcaster may reminisce interminably; so long as his story has the essential elements of humor or drama, his audience is entertained.

This source makes it easier to standardize the format of a sports program. A human-interest story doesn't have to come off today's sports wire; it can be many years old and serve the purpose just as well. The following script is an example.

"Back in the early fall of 1913, a small Midwestern school was drawing rave notices for its feats on the gridiron. The school was Notre Dame, a name that now is almost synonomous with the word football. But in those days, about the only thing most of the country's sports fans knew about Notre Dame was that they were called "The Irish" and the school was located in some town named South Bend, and South Bend was not always identified with Indiana. One New York paper continually referred to Notre Dame as the little school at South Bend, Illinois.

As the 1913 season developed, Notre Dame's football force began knocking over everything in the Midwest. That in itself was surprising, but the way the Notre Dame team was winning was even more amazing. The Notre Dame boys were playing a new and strange brand of wide-open football. They were using all sorts of tricky formations and even doing such a rash thing as relying on long forward passes for their scoring punch. Something new was definitely added to the game of football, as Notre Dame played it.

The boys behind the Notre Dame pass plays were two fellows whose names are now familiar to even the mildest of sports fans. One was a lanky Irishman named Knute Rockne and the other was a stockier lad named Gus Dorais.

The summer before, Rockne and Dorais had worked at a Great Lakes resort. In their spare time, they had played around the beach with an old football they managed to salvage the year before at school. Naturally, about the only thing they could do with it was

throw it back and forth. Both became quite expert at the art of handling a big egg-shaped ball and by the time fall football practice rolled around, they had the idea of getting the Notre Dame coach, Jess Harper, to let them try out their passes against real opposition. Harper was skeptical at first, but when the Dorais-to-Rockne passes began bringing in football victories, he was easily converted.

But, while the Irish were burning up Midwestern football fields through September and October, the experts of the East were too busy paying tribute to Colgate, Yale, Harvard, and Army to pay much attention to such trivial matters as the passing team of Notre Dame. And it wasn't until November first of that year that they began to sit up and take notice.

It was on November first that the boys from Notre Dame breezed out of the West to play the undefeated Army team at West Point. The game caused little stir among the fans, because Notre Dame was comparatively unknown in the East. The crowd was composed mostly of cadets and a few fans who had heard something about Notre Dame's use of the forward pass and turned out to see what all the commotion was about. Well, what they saw was plenty.

The Irish started throwing the ball around at the opening kickoff. And before the fans and the Army knew what was going on, Dorais had thrown a touchdown pass to Rockne, the left end. Dorais tacked on the point and Notre Dame led seven to nothing.

Then Army's great team began to click. The Cadets kept the ball as much as possible and took the play away from the Irish altogether. Army's fullback, Hodgson, bulled over for one touchdown and then soon afterward, Quarterback Pritchard went 20 yards for another one for Army.

Notre Dame struck right back, though, with another dazzling air show and just before the half, Dorais passed to Halfback Pliska for a touchdown. He again tacked on the point and Notre Dame led fourteen to thirteen.

The third period was a bruiser, with Army on the offensive most of the time. The Notre Dame boys dug in, though, to stave off repeated Army threats and at the start of the fourth quarter the Irish still led fourteen to thirteen.

Then suddenly, the boys from Notre Dame forgot they were underdogs. They were ahead by one point and feeling their oats. They threw caution to the winds altogether and started throwing the ball around at random. When the Army defense would spread to stop a Dorais aerial, the wily Mr. Dorais would send Notre Dame's big fullback, Harry Eichenlaub, crashing through the middle or off tackle.

The Cadets were baffled and dismayed. And as they began falling apart at the seams, Notre Dame shoved over three more touchdowns to win thirty-five to thirteen with their amazing weapon called the "forward pass."

The game ranks as one of the most important of all time. It dramatized the forward pass, brought Notre Dame into national prominence, and spotlighted the names of Rockne and Dorais.
[Based on AP Radio]

Sports listeners, always opinionated and sometimes well versed in the finer science of performance, want and even demand "experting." They are critical, but the sportscaster needn't mind an amiable argument. In the sports fraternity, the conversation lags when everybody agrees.

The sportscaster may criticize, but unqualified favoritism is a question of the area the program covers. The local sportscast, emotionally, is for the home team. Many play-by-play and commentary sportscasters on local stations are typical home-team fans. But on a network the sportscaster is above home-town identification and every faction of his audience expects a good word—or, at least, no rooting for one side and deriding another. For this the nimble-tongued sports commentator has a safe strategy. As a rule, he takes pains to see that his criticisms are constructive, that while he heralds the might of a favorite, he never questions the gallantry of a less skillful underdog who is doing his best.

As can be verified through listener polls and by checking

the crowds at most sports events, women often are in the majority among listeners to a sportscast. And, indisputably, if the women's audience tunes out you lose the greatest listener potential—66 per cent of the mass radio audience up to 6 P.M., and 51 per cent at night. That is another valid reason for writing color, personality, and clarity into your sports script, keeping it entertaining in tone. The majority of women fans admit that they must have some intricacies of play and extreme slang translated by their male compeers. But they understand results; they know which side they're on and which competitors they admire on the basis of achievement, appearance, and personality. They know a good show, sports or otherwise, when they hear it on the air.

Commentary

The straight news broadcast reports the event:

President Truman has appointed James F. Byrnes as Secretary of State. Mr. Byrnes was director of the Office of War Mobilization until his recent resignation. Before heading OWM he served as an Associate Justice of the United States Supreme Court and for many years earlier was an influential Senator from South Carolina. The straight newscast goes on to review more of Mr. Byrnes's public record and personal history and his plans as Secretary of State insofar as they are "on the record." Then the story is taken up by the commentator or analyst.

The commentator refers briefly to the actual news of Mr. Byrnes's appointment, then begins to estimate what it means to America and the world. He outlines the Byrnes policy record and philosophies of international relations as voiced and demonstrated in the past. The commentator tries to foresee Mr. Byrnes solving major problems at the State Department and takes stock of Mr. Byrnes's personal associates for clues to the men, or types of men, likely to surround him in key departmental posts. The staff inherited by the new Secretary is sized up to determine whether those officials may be expected to stay or to be replaced.

All this examination of the appointment may require part of a broadcast or an entire program. It depends on the practice of the broadcaster—whether he touches the complete run of a day's top news or picks "specialty" topics. H. V.

Kaltenborn might condense his Byrnes analysis into a few minutes' time, whereas the specialist—"Harkness of Washington"—might find the Byrnes appointment subject matter for his full 15 minutes.

In any case the commentator works to interpret the surface news and provide adequate background and perspective. When a profile has been sketched, a listener who had been only vaguely familiar with the name and record of James F. Byrnes should have been given a working knowledge of the man and his policies. He may then be able to guess what Mr. Byrnes will do in a given diplomatic situation as accurately as he can foretell the new mayor's way of dealing with problems at City Hall.

This is the usual radio formula for covering local, state, national, and world events. When something happens, it is first reported in the newscast—the front page of the air. Then background, possibilities, and other aspects are weighed in the commentary—the column and editorial page of the air. Sometimes, in the case of an event involving an individual, the process is varied and the results are accomplished through interviewing the person in question, on the air.

There are mechanical as well as logical reasons why comment and analysis are set apart from news. As a case in point, the Byrnes appointment is one of many breaks that the straight newscast must cover to fulfill its purpose. This cannot be done in limited time if the newscast wanders through the complicated realm of pros and cons on a single story. A day's schedule on every station and network provides news and commentary but they necessarily are delivered in separate packages. The listener knows where and when to tune in for straight news roundups and for comment.

In the field of radio commentary no quick-blooming prodigies shoot up. Analysis calls for a large fund of knowledge

based on study and first-hand experience, plus research for fact and opinion—and the habit of taking a level gaze at fast-breaking events. Analysis of the Byrnes appointment will range through a library of past and current history. However, the commentator's quickest reference is his own familiarity with the men, problems, and places involved. The seasoned newsman glances at Mr. Byrnes in his new role and quick-sketches the picture. He may do this on short notice with the aid of information stored "under his hat" before the appointment story breaks. That is why the top radio commentators are recruits from the ranks of news veterans. There are few exceptions as you examine the preradio histories of men among the Who's Who of editorial broadcasting.

The preponderance of former newspapermen in the ranks of the best known news commentators may be reduced in future years, when radio news is old enough to have developed more veterans entirely from its own ranks. Most of the present-day commentators show experience dating well before the radio news boom of the 1930's because radio had to call in seasoned newsmen to handle analysis of the complicated events of that decade and the war it produced.

Some radio organizations confine themselves strictly to "analysis," which means that recorded facts and arguments are presented but the broadcaster does not voice his own opinions. Other stations and networks give the well-qualified commentator a free outlet for constructively summing up his own convictions, and this need not clash with the first principle —which is to give a rounded presentation from which the listener may draw conclusions of his own.

COMMENTARY SCRIPTS

The actual style of commentary and analytical newscasting is almost impossible to standardize, since every commentator

expresses his own personality when he goes on the air. Some strive for informality while others take on more of the tone of the lecturer. But all have the common objective of clarity. They must give the listener a crystal-clear picture of facts and arguments, since he has but one chance to hear and understand. The commentary sticks to its topic, goes straight to the point, and adheres to the layman's vocabulary to this extent: military analysts don't bewilder their civilian listeners with strictly professional terms and Washington commentators avoid the rather weird extremes of bureaucratic jargon.

The several commentary scripts included in the Appendix, pages 156–167, show how different commentators dealt with approximately the same run of news.

Interviews on the Air

Good interview writing is supposed to be radio's easiest job, but that fact—being much forgotten—has not lifted the interview from the paradoxical status of "simplest to write yet worst written" of all radio features.

One expert interview scripter calls his art "playing mimic at the typewriter." He explains, "Good interviews are written by ear. Somebody has experienced a 'good story' and other people will be interested in hearing him tell it in his own words. So as nearly as possible I give him his own words. My best scripts are 90 per cent stenography."

Many feature commentators are admired for the easy conversationalism of their dialogue-style programs (see chapter on Women's News). They contain the first requisite of any good interview—naturalness. Of course that is achieved more easily by professionals than by amateurs brought to the microphone with first-hand stories; but when news interviews fail to capture naturalness the most common fault is bad writing—and an interview is poorly written only to the extent that it is *over*written.

WRITING BY EAR

The interviewer's main problems are the interviewee's tendencies toward mike fright and his inability to put across lines from script. The story sounds good when he tells it in informal, personal conversation. Does this suggest that an "ad lib" interview is uniformly more listenable?

Ad lib questions and answers have the sound of spontaneity and on-the-spot excitement if the person interviewed is normally articulate and not overawed by the microphone. Script has the potential extra value of organization to eliminate groping for questions and answers, keep the story on the main track, cover a maximum of high points in limited time, build to a narrative climax. All this is beneficial *if* the unstilted conversational tone can be preserved.

The interview expert quoted above calls his script a work of stenography because he actually conducts the interview *before a word goes down in script.* It takes place during the preliminary talk to get the facts of the story. That is when questions are asked and answered conversationally—answers phrased by the interviewee in his natural expressions.

Fireman Blank is a hero; he pulled three people out of a flaming building. Talking it over in advance of drafting an interview script you remark, "I don't think I'd have had the nerve to go in there."

Fireman Blank does not respond with some idiotic theatrics like, "Really, old man, it was only my duty to rescue those people or die in the attempt." Instead, he replies, "Well, believe me there were a lot of other places I'd rather been, but I saw those people and it looked like a chance to get 'em. You know, it sounds crazy, but some instinct compels you to grab 'em. . . . They're only a few feet away and instinctively you can't just run off and leave. It's only a few feet inside the room, and—well, I had 'em drug into the hall before I hardly realized it. Then all of a sudden I says to myself, 'Brother, you scorched your eyebrows on that one!' "

That is Fireman Blank's account of his bravery and no writer could invent a better one; it's how he would have responded had the interview been on the air ad lib. The writer's remark, "I don't think I'd have had the nerve . . . "

is also an apt phrase to prompt the fireman's dramatically simple answer. Since there's no devised speech that Fireman Blank can deliver as well as his own words, this exchange of remarks is transmitted into script. Minor allowances are made "by ear" for the fact that Fireman Blank's impromptu statement was hesitant in one or two places. He isn't an actor, so when he reads his speech on the air he'll do better with straightforward statements not too impeccably grammaticized.

The script version follows.

ANNOUNCER: I don't think I'd have had the nerve to go in there.

BLANK: Well, as I've said before, there were a lot of places I'd rather been, too. But I saw the people, and there looked like a chance to get 'em. The truth is I think anybody would have the same impulse. Something compels you to grab 'em if you can, because they're only a few feet inside the room and it's instinct that you don't run off and leave. I had the people drug into the hall before I hardly realized it. But then all-of-a-sudden I says to myself "Brother, you really scorched your eyebrows on that one!"

That being Fireman Blank's story as he retells it, it's a good interview script—easy to write because, essentially, Fireman Blank "wrote" it for himself.

Interviews can be written for somewhat formalized dramatic programs without compromising the spontaneity of conversation or halting the "drive" of the show. An example is this excerpt from script for the Army Hour, famous week-to-week documentary produced during the war over NBC:

CORRESPONDENT: Before the microphone is First Lieutenant Jim Dugan of Dermont, Pennsylvania, a P-38 pilot and leading ace of the 13th Army Air Force with ten Zeros to his credit. Welcome to the Army Hour, Lieutenant Dugan.

LIEUT. DUGAN: Thank you.

CORRESPONDENT: Lieutenant, we want to hear the story of how

you bagged in only forty-five minutes six enemy combat planes, making you an ace in less than one hour.

LIEUT. DUGAN: You make it sound great. To me it was simply kill or be killed. . . .

Another wartime example—from the script of a program interviewing wounded soldiers just returned to the United States:

ANNOUNCER: Now, Private Joseph K. Fray-lick of Toledo, Ohio. Here's a veteran of the battle for Munda. Private Fray-lick, you ought to be able to tell us something about jungle warfare.

FROEHLICH: Well, they tell me New Georgia was a classic example.

ANNOUNCER: That all came last July, didn't it?

FROEHLICH: Yes, we landed on the small peninsula about seven miles across from Munda airfield. Of course the way we went to Munda it was more than seven miles because we swung around to the right.

ANNOUNCER: And jungle all the way. . . .

FROEHLICH: Mister, you had to be within a few feet of a Jap to even see him. I was in a machine-gun crew and we aimed mostly at sounds. . . .

The chief advantage of having a script is that it prevents an interviewee from choking for words through sudden self-consciousness before the microphone. Ad lib interviews, staged with absolutely no preparation, sometimes result in monosyllabic cooperation from an interviewee and throw all the load on the announcer.

What's your name, soldier?
PFC _____
Where you from, Tom?
Fort Wayne.
Not much ocean around there. . . .
Not much.

Ever done any deep-sea diving before you joined the Army?
No, sir.
You mean to say this is the first time?
Yes, sir.
About how deep do you have to go?
About 25 feet.
Tell me, what's the current like down there?
Pretty swift.
Pretty swift? And what kind of footing do you have?
Slimy. Seaweed.
Do you run into any mermaids down there?
Not many.

A well-written interview doesn't sound written, but it consolidates the story and gives the interviewee something to say when he gets on the air, forestalling his tendencies to go speechless. As in normal conversation, the interviewer may not give all his "questions" an interrogative form. It makes for natural-sounding talk to put questions in the form of statements that an interviewee will interrupt and correct:

FROEHLICH: . . . We were fighting those Imperial Marines, and don't let anybody tell you those Japs aren't big, well equipped, and well fed. They're especially wicked at night.

ANNOUNCER: I see. You laid low in the daytime and did the fighting at night.

FROEHLICH: No, it was just the other way around, as a matter of fact. . . . There were rather low ridges on New Georgia and our objective was to take a new ridge every day—maybe three or four hundred yards advance. When we got to the ridge we dug in for the night, but then after dark the Japs would infiltrate. Some of them crawled up within arm's reach trying to goad us into shooting so the gun flashes would give away our position to other Nips up in trees. You know, the Nips have smokeless gunpowder and it doesn't make a trace even in the dark.

ANNOUNCER: Oh, then you had to hold fire after dark.

FROEHLICH: That's right. Unless a Jap got close enough to get him with a knife we had to ignore him and "take it" until morning. We put trip cords attached to ration cans in front of our foxholes and they even rattled the cans trying to make us give ourselves away.

EYEWITNESSES

News interviews will be aired under varying circumstances. At the scene of a disaster, announcers broadcasting by remote control or short wave round up eyewitnesses on the spot. These interviews are carried out in an atmosphere of rush and excitement and sometimes the "amateur" performs best under such conditions because he has many distractions from mike fright. It is best practice to use teamwork in an on-the-spot operation, assigning a reporter to work with the announcer, to round up interviewees and furnish the announcer with notes on the stories they can tell. This enables the announcer to introduce his man quickly and hasten to the main point of his angle on the story. The scouting reporter brings up a man to the short-wave truck parked near a train wreck and hands the news announcer a note that says, "John Jones. Trackwalker. Eyewitness to the collision." With a glance at the note, the announcer turns at once to Mr. Jones:

But now, we've just found a man who, we understand, actually saw the wreck. Would you identify yourself, sir?

I'm John Jones. I'm trackwalker on this section.

And you actually saw the trains run together?

I did, and I tried to yell at the engineer of the *Passenger*, but it was too late. I'd heard the freight whistle at a crossing about a mile back down the track and then here came the *Passenger* around that curve up there about half a mile, and I knew they were gonna get together.

. . .

Trackwalker John Jones, no radio actor, was so absorbed in his story that he told it freely, undisturbed by the micro-

phone. Had he been taken to a broadcasting studio later, there would have been no stimulus like the excitement at the scene of the wreck. So in questioning Jones before writing an interview, it would be the writer's job to extract his story in similar detail beforehand, then put Jones's words into script. Otherwise, an ad lib studio interview might sound like this:

We're going to hear an eyewitness account of the wreck now, told first-hand by John Jones, a trackman, who is here at the microphone. Mr. Jones, I understand you actually saw the trains run together.

I did.

Do you think there was any chance the trains might have been warned to a stop?

Well, I tried to flag the *Passenger* but it was too late.

How far apart were the trains when you saw they were headed for a crash?

About a mile.

I see. The *Passenger* coming around that curve, and where was the freight?

I heard it whistle at a crossing about a mile back.

You heard the freight whistle and then saw the *Passenger* and knew they were headed for trouble, eh?

That's correct.

The interview continues with Trackman Jones, frozen before the mike, mumbling "Yes" and "No" while the announcer strives manfully to tell the story himself. As a result, the audience hears a few sounds by Mr. Jones, but his mere presence isn't a real contribution to the program. The newsman might have done better single-handed, reading a good straight-news account of Jones's eyewitness story.

As a preparation for writing by ear, listen closely for the interviewee's natural phrasing and choice of words when he tells you the story in pre-interview conference. This informal talk will yield ideas for the outline of the interview and clues

to the interviewee's ability as a reader. Write the script so that it sounds like the interviewee when he talked to you; use his exact words and phrases insofar as possible. But if it becomes apparent that he speaks haltingly and will be a self-conscious reader, lean more heavily on the announcer. Confine the visitor's long speeches to answering questions that seemed to draw voluble response in informal conversation.

When script is set, put your interviewee through a rehearsal ostensibly for timing the program. In this first rehearsal you can straighten out phrases that come unnaturally to his tongue and make mental notes on his reading ability and frame of mind for going on the air. Some people benefit through repeated rehearsal while others grow progressively worse. If the trend is to grow worse, tell your interviewee that everything's fine, lay the script aside and concentrate on putting him at ease. Get his mind off the frightening vision of a radio audience and keep him well occupied with other things until broadcast time. If you're on the air with him, don't betray any nervousness on your own part before the microphone. Try to make the interviewee feel as comfortable in this broadcast conversation as when you talked to him informally, the first time, about his story.

PROFESSIONAL INTERVIEWEES

Ultrasimplicity and nonchalance at the microphone are sedatives an interviewer must apply to counteract the fright gripping most people who go on the air as strangers in the public eye. But an experienced speaker of "celebrity" status is expected to give a somewhat more histrionic performance. Joseph Dokes, eyewitness, would stumble heavily over a passage like this:

It is a very beautiful country—a country of magnificent spaces—of superb mountains—shining deserts—rich oases and lush meadow-

lands. Wherever water reaches the land, it blossoms like the rose.

Literally . . . it is a land of flowers?

Parts of it, yes. There are valleys of scarlet poppies, mountainsides covered with iris, acres of larkspur, the yellow and rosy hollyhocks in the golden wheat are altogether lovely . . . and always seen against the beautiful gray-blue or purple-blue of noble mountains.

That is from an interview with Hussein Ala, Ambassador from Iran, a man of great literary and forensic gifts painting an ambassadorial word picture of his country for the audience of a woman's commentary.

The wide use of question-and-answer routines by women's programs makes them a prime source of good examples of the feature-news interview. Following is a script representing Nancy Craig's Woman of Tomorrow network program.

CRAIG: Our guest today is a young lady who has just emerged as one of the leading young book illustrators of the season. Her name is Judy Varga. She is twenty-four, dark, very attractive, and her specialty is drawing pictures for children's books. The latest of these is *The Magic Lamb* by Agnes Bond, a delightful fantasy for youngsters, just published by Merry-Day House. In addition to being the illustrator of *The Magic Lamb* . . . Judy Varga is also art director of Merry-Day House. Well, Judy, you really don't look much like a juvenile illustrator—or an art director of a publishing house; I thought you'd be much older.

VARGA: I've only been doing juvenile illustrating the past two years professionally. But I worked at it for fun long before that. At first I did it as a natural release from the work I was doing.

CRAIG: What kind of work was that, Judy?

VARGA: I was with the Hungarian Underground Movement at home in Budapest. I used to think and do a lot of things every day that didn't go very well with children's books.

CRAIG: I shouldn't think they would. But when was this?

VARGA: This was in Budapest in 1936 when the trouble was just beginning in Hungary. I was fifteen at the time. . . .

CRAIG: Goodness—you would hardly think they'd let a little girl of fifteen become part of the Underground. The situation must have been desperate.

VARGA: It was. I was attending the Hungarian Academy of Commercial Art at that time. It's the oldest and finest school of its kind, and hardly the place you'd expect to find any active Nazi influence. However, the members of the Turual, the Hungarian Nazi Youth organization, staged a rather disgusting pro-Nazi celebration there one day, and three of us walked right out of school that same day. Then we decided to join the anti-Nazi youth organization in Budapest. They thought I was a little too young to be of any constructive value to them . . . but my family, who were ardent Hungarian patriots and members of the regular Underground, approved. So I went into the fight.

CRAIG: Pigtails flapping, I suppose . . . But what could they find for a fifteen-year-old to do?

VARGA: Many things. Eventually the members of the Turual joined the Hungarian Arrow Cross Party and became full-fledged, active Nazis. Then everything broke loose! Our anti-Nazi movement grew proportionately, and there were many jobs for a sixteen-year-old girl.

As fast as German propaganda appeared on the walls, we pulled it down. We put out many pamphlets . . . which appeared mysteriously among the pages of phone books or hanging from the front porch of a Nazi official. We especially liked to decorate the German Legation with rather ordinary and crude phrases regarding the ancestry of Hitler and his unpleasant friends.

CRAIG: That didn't make you a very popular girl among the Germans, I'm sure.

VARGA: I wasn't, Miss Craig . . . and I had every opportunity to know it, too. I'm a jailbird, you know. . . .

CRAIG: A jailbird?

VARGA: Yes . . . the pro-Nazi police held me in their little dungeons seven different times. Of course they couldn't keep me there because on paper at least, Hungary was still a free country. But they would put us in jail and keep us there as long as they could.

CRAIG: On what grounds could they arrest you? Certainly not for filling the phone books with pamphlets.

VARGA: We did a few other things, too. Once I was thrown in jail for sling-shooting at the windows of the Nazi Party headquarters and throwing in a stink bomb for good measure . . . and once for rubbing garlic on the door of the German legation . . .

CRAIG: Rubbing garlic on the door? What on earth for?

VARGA: That has strong implications in Hungarian folk-lore. According to old gypsy superstitions, that kept away the blood-sucking vampires. . . . Another time I went to jail for dropping a flower pot on the head of a Nazi party leader as he passed by. I didn't mind going to jail for that crime . . . it was worth it!

CRAIG: You certainly had some rather violent preparation for juvenile book work! Were you able to work at your art at all during this time?

VARGA: Yes . . . I designed costumes for the Hungarian Opera, and of course I helped to make the posters used by the Underground. But it wasn't until I came over to Canada that I began to work with more conventional illustrations. After quick flings at a girls' school and interior decorating . . . I went to work for the Canadian National Film Board, making publications for the armed forces. I did a special book on Gremlins at the request of the R. A. F. . . . both the pictures and words for it.

CRAIG: Was that just a straight entertainment book, or did it have some military purpose?

VARGA: A combination of both, Miss Craig. The Gremlins, you know were the little guys who made the mistakes in the Air Force, and my book was a sort of literary rogue's gallery to warn the pilots. Gremlins are cute, but dangerous people.

CRAIG: So I've heard. . . . Coming to Canada after Budapest and all your jail terms must have been quite an interesting transition. . . . .

VARGA: It sure was. At first it was hard to think of peace and security, and it was hard to remember I could think and say anything I wanted and do anything I wanted.

CRAIG: Was that *anything* juvenile books, Judy?

VARGA: Yes. I always wanted to work for children . . . that's why I was so happy about my job with Merry-Day House. I don't know how much you know about the firm but Merry-Day works under a special production program and produces tremendous quantities of books which sell for a very small price that anyone can afford. This way I have an opportunity to have many more children looking at my pictures than I would under more conventional conditions.

CRAIG: And *The Magic Lamb* was your first book for Merry-Day?

VARGA: Yes . . . but it was not the only work I did with them . . . as I've been very busy as an art editor as well as an illustrator.

CRAIG: How do you go about this business of illustrating a book, Judy? Take the case of *The Magic Lamb* as an example.

VARGA: First I read it, just like anybody else. After reading the book I think about it for a while and begin to visualize it.

CRAIG: Is this the inspiration period artists talk about, Judy?

VARGA: That's right!

CRAIG: What do you do—search the skies—walk among tulip petals—or drink chocolate sodas?

VARGA: Nothing quite so arty, I'm afraid. Just between you and me, since I came to America I've discovered a magnificent mine of inspiration. . . .

CRAIG: This sounds like a revelation. . . .

VARGA: It is. I read comic books. In fact I read hundreds of comic books. The same minds that manufacture Superman and The Howling Hornet also produce some wonderful little animals. It is important to see what other artists are doing with rabbits and giraffes and little boys. Then, stimulated by their variations, I make some of my own.

CRAIG: Did the magic lamb have those pleasant eyes and floppy ears the first time you drew him, or did he develop? I know some authors have to go through reams of paper, doing drafts and revisions. What about artists?

VARGA: Artists usually revise their work, too. I had a lot of fun with the Magic Lamb. You know he changed color to match whatever he had for supper that night. Red beets—red wool; green spinach—green wool; fresh grapes—purple wool. He had another

kind of magic, too. Miss Bond, the author of the book, gave him an endless supply of wool, and he never ran out. He really was a very magnificent magic lamb.

CRAIG: So it seems from your illustrations. . . . Tell me, do you think children still like "magic" books? A friend of mine told me the other day there has been a tremendous trend away from wish stories, and the old-fashioned fairy story.

VARGA: That's true, but it hasn't necessarily been away from magic. It has, rather, been a trend away from the association of magic with absolutely unknown and unreal things, such as wishes and wood fairies. Of course, the old Grimm and Anderson classics will always be read and loved by children. However, the modern publishers have walked into this magic business with a more normal approach.

They have given magic qualities to ducks and trees and tinted lambs. These are all things children have seen and can understand. The magic alone satisfies their imagination. Today's children enjoy reading about things they know.

CRAIG: You are talking like an art editor now. But how does it feel to be a published illustrator?

VARGA: I get a little glow when I think about it. Mostly because I always thought it would be such a long, hard effort. However, I don't think about it so much these days.

CRAIG: Why is that? Because you've had such success?

VARGA: Well, the time element gets all mixed up in publishing, Miss Craig. I finished *The Magic Lamb* for Merry-Day months ago. Then we shipped him off to the printers, and I forgot about him and turned to other things. Now he has just begun in public, and I have to think back to remember my work on him. However, it is a nice feeling to see it when I pass a store window or find it in my favorite department store.

CRAIG: It must be . . . and we will be watching for your pictures too, from now on. Thanks so much for joining us this morning, Judy Varga, and lots of good luck for you and your Magic Lamb.

VARGA: Thanks, Miss Craig.

News Editor

Supervision must be highly centralized in a radio newsroom for efficiency and speed, so the radio news editor holds one of the most comprehensive assignments in the entire news industry. Even the largest newscasting organizations seldom have more than two desk divisions—one to clear regular news programs, the other to set up special events. In most local-station newsrooms the two editorial functions are combined; and under any circumstance the opportunity for a special news broadcast may be spotted first at the news editor's desk. (See chapter on Special Events.)

The radio news editor and his staff carry on a very special, never-ending bout with two tyrannical critics—the loudspeaker and the clock. Air editions are turned out on absolute deadlines; you can't postpone "press time" on the air, nor compromise on the budget of copy to be supplied. When there are many outstanding stories, they must be condensed all the more so everything important will be covered. When news is scarce, there is still an unyielding amount of broadcast time to be filled. But with thousands of words received every few hours from reportorial sources, almost any straight newscast is extremely compact—and so is the team that puts it into shape for the air. A 15-minute script covering all of the latest worth-while news can't total more than ten or twelve standard-size typewritten pages. The final writing, editing, and reading of a newscast may involve no more than three people—writer, editor, and announcer.

The editor's job is to see that each report is complete, accurate, presentable, and interesting, and conforms to the amount of wordage needed for five, ten, fifteen minutes, or whatever the time prescribed.

The first necessity, of course, is that the editor see and absorb every report coming into the newsroom from any source. He must "know the news" if he is going to judge a script—either straight news or commentary—for accuracy and bias. He must see that programs conform to station or network policy and official codes such as wartime censorship; he is responsible for the judgment and speed with which major bulletins are handled, interrupting non-news programs when necessary.

EDITING NEWS SCRIPT

The writer, often pressed by time and fast-changing developments, has a double check at the editor's desk against mistakes and oversights. The editor trims or eliminates stories if the script becomes too long, and there are many ways he may improve a script by giving it careful reading. He watches for old stories overplayed in view of newer developments, for too much similarity between a new script and those of previous broadcasts. The man at the desk takes a more detached look at what the writer has done, and can size up listenable and readable qualities, check pacing and phrasing, and thus make "conversational" changes for the better.

For penciling script, radio editors have invented their own symbols to guide the announcer's eye instantly. This is especially important when the copy must be read on the air unrehearsed. Certainly, the announcer can't respond in a split second to printers' symbols, wandering lines, marginal notes, misplaced corrections of spelling, or unfamiliar longhand scribbling. Corrections, penciled or typed, must be clear,

emphatic, instantly readable. Broadcast script should contain, in proper sequence, the words to be read—and *as little else as possible* in the way of editorial markings. Several of the important do's and don't's for editing radio script are exemplified in reproduction on pages 116–117 of NBC copy ready for the announcer:

In this script the crossed-out words are drawn through with heavy pencil in an unbroken line and an arrow point indicates the continuing word. Stories are clearly labeled at the top; this simplifies a hasty running-through of copy to make certain that the announcer has it in proper order. Heavy arrows at the bottom of the page indicate continuation of a story. Misspelled words are blotted out and rewritten in full. No words are left incomplete at the right-hand margin. Words which must be accented for correct meaning are in solid capitals.

POLICY ENFORCEMENT

In foregoing chapters we have discussed the universal standards of radio news. After all, the writer does his best to translate standards into practice. The editor stands guard against lapses into bad news judgment, bad writing style, and violations of editorial policy.

In the final analysis, "policy" is made by the network or station. Many specific local questions must be determined by the editor and then made clear to his staff. However, we believe any style book will fit into the framework of rules outlined in this text, and that the famous slogan of the *New York Times*, "All the news that's fit to print," comes close to expressing the good-taste code observed by the overwhelming majority of broadcasters.

You can report almost any legitimate story so long as you stick to qualified facts and avoid some of the pitiless reality of expression that is passable in the press. Libel may be the big

2 - Yugoslav

2 - YUGOSLAVIA

So all this might explain a certain confusion over the Moscow story earlier today...when Moscow radio said Yugoslavia had complained to the SECURITY council, and Mr. Lie denied that any thing of that sort had come to his attention. The Danube boats, Moscow said, consist of a Yugoslav river fleet allegedly taken up-river quite a long time ago by the Nazis, and still tied up in Austria because American occupation authorities won't give them back to Yugoslavia.

Well now, more headline news with the Yugoslav label. For one thing, unofficial reports have started coming out of Belgrade that Marshal Tito is going to tell the United States that he REJECTS the 48-hour ultimatum, as such, over the airplane incidents.

And then from Gorizia, Italy, we now have the story of the August 9th incident first-hand from the pilot of "Forced-down Plane Number One." He is Captain William Crombie of East Longmeadow, Massachusetts.

He and eight more out of the ten occupants of the plane were freed yesterday by YUGOSLAVIA, and ushered back to American lines north of Trieste by UNRRA people. At Gorizia this morning, Captain Crombie made two noteworthy statements. He said, first, that bad weather WAS to blame for his

A typical sheet of radio copy

3-Yugo

getting off-course and over Yugoslavia on the flight August 9th from Vienna to Udine, Italy. And he said that when Yugoslav fighter planes started diving on his transport all of a sudden, they were 'rocking their wings.' That was a signal..(as far as British and American airforces are concerned).. for "assembly." But when he got down, finally, in a Yugoslav cornfield with his plane badly wrecked and one passenger wounded by a machinegun bullet, the Yugoslavs told him that "rocking the wings" was the international sign for an order to land. Of the Yugoslav fighter-plane's behavior -- which Marshal Tito described two days ago as having been an "invitation to land" ... Captain Crombie said simply, "I didn't know what they meant."

In the confusion, he said, a Yugoslav plane sent a bullet through the rudder and tail of his transport. It struck a Turkish army captain in the back just above the heart. He was so badly wounded that Captain Crombie said, "I don't see how it's possible, but they tell me he's still living." Crombie crash-landed his transport in the cornfield and the ship was battered, but nobody was injured in the landing because the passengers all lay down on the floor of the plane. The Turkish captain is presumed to be still in a hospital at Yugoslav Fourth Army headquarters.

edited for broadcasting.

poser when facts are in question; vulgarity is at the extreme boundary line of good taste. The editor may stay on the safe side of that line and rescue a story from the wastebasket simply by discreet choice of words. News services do not try to make final decisions for their clients. They give borderline stories careful writing, then refer these items to the editors' discretion.

Another chief policy concern of radio editors is the super-sensational "flash." Broadcasters have found that it is not always a triumph when a bulletin is rushed pell-mell to the microphone. If it creates public alarm and then is proved false, the only reward is acute embarrassment. Wiser by experience, radio men usually want to take a second look before they leap into action with a flash. They want a confirming bulletin if it comes from the news wire, or confirmation from another source.

The networks' standing arrangements to handle special bulletins are duplicated by many individual stations. It is a simple matter to fade a musical number or interrupt a variety show for a news item, but unless a story is so big that it takes priority over all schedules, there are several other acknowledged reasons why a bulletin can be held up for a few minutes without disservice to the audience.

For example: the program in progress is a dramatized show. You want one minute for a special news bulletin but it would be difficult to make an orderly interruption at the present instant. However, like most dramatized shows (including the daytime serials) this program is written with optional cuts. On short notice, they can shorten the program to provide one minute for the news bulletin at the end.

The news is going to be heard by the same audience despite the few minutes' wait, and if you hold it up there will be no peremptory disruption of the regular broadcast. The only alternative may be to break off the regular show, read the

bulletin, then fill out the program period rather drably with incidental news or chamber music. If a bulletin is ready for broadcast so near the end of a program period that a short-notice cut is impossible, it takes only about an extra half minute to wait for the next program period, from which a "news leeway" can be taken at the start.

FEDERAL COMMUNICATIONS LAW

The Federal Communications Act of 1934 bans obscene, indecent, and profane language from the air and forbids "any advertisement of or information concerning" a lottery. Under interpretations of the law, financial and commodity markets and horse racing have been exempted as lotteries, but the ban has been found applicable to such gambling as bingo games and theater bank nights.

Enforcement of lottery regulations on the press by the Post Office Department has been lenient in connection with such stories as Irish Sweepstakes winnings. However, radio has no assurance of the same degree of leniency from the Federal Communications Commission.

As to outright news censorship—suppression of legitimate reporting—radio has the same constitutional guarantees as the press. FCC is specifically restrained under the Federal Communications Act from summarily censoring newscasts or other radio programs.

LIBEL AND SLANDER

Libel and slander laws, as applied to radio, can be summarized only in the most general terms since there is no uniform code for all states. Some states have enacted Criminal Libel statutes specifically for radio, while other states have only preradio laws inapplicable to broadcasting. One of the

outstanding authorities on radio liability, Fred Siebert,[1] recommends that every radio editor fortify himself with legal advice on the specific state laws under which he works. However, he surveys the problem of libel and slander as follows:

Defining the two terms, "libel" is "defamation by writing," and "slander" is "oral defamation." *Criminal* liability (for libel) depends on the existence of state law applicable to radio. However, it is considered the safest policy to assume that a station must accept full *civil* liability for a defamatory broadcast, whether it is read from script, ad-libbed, originated by the station, or piped in. Civil liability may be reduced if it is shown that the offending broadcaster deviated from approved script under circumstances beyond station control.

To be "defamatory" a statement must injure somebody's reputation, and the person injured must be identifiable—either by name or by description. A station may defend itself against damages by proving that a statement is true. Fair and accurate reports of judicial and legislative proceedings are privileged; statements coming from such official and semi-official bodies as legislatures, government commissions, county and school boards, and courts have been generally held *not libelous* even though they are defamatory. Libel decisions also have exempted defamatory *comment* on *people who seek public approval* (performers, artists, public officials, candidates) so long as the comment is presented as a deduction from established facts. Courts have allowed wide latitude in "defamation" of public officials and candidates for public office on the basis of "comment" as defined above.

One of the pitfalls of libel is that a broadcaster may be held liable for damages if he repeats a defamatory statement issued by an executive or administrative *individual*. For example, just because the chief of police says a suspect is a swindler, you're

[1] Director of the Illinois School of Journalism and member of the Illinois bar.

on thin legal ice if you brand him a swindler outright before he has been so designated in a court record.

In general, radio has held its legal difficulties to a minimum by keeping news operations self-reliant, factual, and objective—quoting only reliable and authorized sources, avoiding spitefulness and gossip in either straight news or commentary. The radio editor eliminates nearly all danger of costly defamation if he learns and applies the specific laws where he works; then adds an ounce of discretion. This brand of good judgment, drawn from long experience, is one of the main reasons why commentary programs are nearly always entrusted to seasoned newsmen.

It is certainly dangerous to "convict" a person in the news on circumstantial evidence. A broadcaster once ad-libbed the remark that "it's no wonder" a certain athlete played poorly because, the night before the game, he was seen "staggering out of a hotel." The accused athlete filed suit for damages. It might have been proved that his performance was under par, and that he was intoxicated the night before the game. But could the broadcaster prove an absolute connection and was all this a legitimate item of news? The athlete won an out-of-court settlement of his claim for defamation without having to take the case to trial.

Regardless of whether the practice exists elsewhere, broadcasting firms do not characteristically "budget" libel and slander expenses as the calculated price of sensationalizing their news—which is something for editors and writers alike to bear in mind.

PRIVACY AND COPYRIGHT

While some states have laws that forbid unauthorized use of a person's name for "advertising" or "purposes of trade" the use of a name in news broadcasts is permitted under all state

laws, whether the broadcast is sponsored or unsponsored, straight news or commentary. In some states, the "privacy" question may arise only when the name is used in connection with mere "gossip" rather than legitimate news, and this point of law has never been clearly defined.

Ownership of the exact form of a broadcast script extends beyond its initial presentation. This has been established under the law of literary property, but additional protection may be obtained through copyright. Courts have held that the law of unfair competition forbids one station to make an unauthorized transcription of a competitor's news program and rebroadcast it. It also has been held that radio and newspapers are competitors under this branch of the law, and likewise forbidden to "steal" material from each other. There is one exception: this does not apply to news tips. A report "tipped" from a competitive source may be used so long as it is developed independently.

Special Events

The British, to whom radio is "wireless," have a name for special events that is more literal than ours. The British call them "actualities," which is exactly what they are—broadcasts of actual events as they take place.

Between KDKA's inaugural broadcast of election returns in 1920 and special-events programs as they are known today came twenty-five years of experimentation and development, climaxed by radio's coverage of the war. From the point of view of American networks, the Second World War was one gigantic special event. A news director confronted all the problems of a political convention, globe-trotting expedition, diplomatic crisis, and human disaster, combined and magnified to global proportions.

In the 1920's, special events developed quickest in connection with sports, conventions, ceremonies, and parades. Stationary microphones could be set up in halls, fight arenas, ball parks, and reviewing stands without undue difficulty even in those early days; thus every major heavyweight championship prize fight since the Dempsey-Carpentier affair of 1921 has been carried on at least one station. Actual proceedings of national political conventions were aired for the first time in 1924. NBC introduced the world's series as an annual network high light in 1926. By 1927, when announcers stationed along parade route described the memorable homecoming of Charles A. Lindbergh from Paris, millions of listeners had become familiar with the sound of "live" crowd noise coming through earphones and loud-speakers.

FROM SINGING MICE TO WORLD-NEWS ROUNDUP

Then broadcasters began to do more than seek out ready-made excitement. They launched a wave of stunt broadcasts—many of them outright novelties conceived by radio men for broadcast purposes only. Between 1930 and 1936 nothing was safe from a special-events crew. There were broadcasts from under the ground and up in the air; from under, on, and above the sea; from roofs, cellars, planes, ships, trains, stratosphere balloons, mines, and caves; from almost every far corner of the earth and—perhaps most significant—from the Civil War battlefields in Spain.

Stunts or not, there was sound pioneering in all of these activities. They enabled radio men to find out just how far they could go in a hurry with remote-control broadcasting. The industry aimed for new long-distance marks in short-wave voice relay. It learned how to use new portable short-wave and recording equipment that could be put to work at the scene of an emergency far faster than lines could be strung, and to take the special-events microphone to places inaccessible by wire. The stunt broadcasts of the '20's and '30's attracted much attention to radio. One of the most famous of NBC's deliberate novelties of that period was its broadcast of a contest between "singing" mice. Radio still felt the need of attracting the eye and ear of the mass public and these were quick, certain, inexpensive ways to demonstrate the versatility of the medium. When the Second World War broke out and mere stunts for novelty's sake were abandoned for the duration, nobody challenged radio's potential ability to deliver a broadcast of any kind from any place.

Either live or recorded, almost every climactic event of the Second World War was broadcast over American domestic networks, and microphones reached every principal battle-

front without exception—land, sea, or air. Yet the major development in special events during the war was the everyday World News Roundup. On-the-spot roundup programs have been reclassified from the extraordinary to the routine, and now every network has one or more of these global news sweeps each twenty-four hours—pegged at regular times and taken for granted by huge audiences.

Even as a standard, the roundup is still in some ways a special-events program because it involves the technicalities of making remote pickups on short notice. Editors and facilities experts work together, spotting the places to be heard from and then ordering short-wave or land-line channels to feed the reports. Pickup points are determined as late as possible in an effort to guarantee that roundup reports cover the biggest news.

EMERGENCY ON-THE-SCENE PICKUPS

International roundups are strictly network operations, but nearly every station has its local and regional variations of News of the World. Above all else, station editors watch for chances to cover spectacular news on the scene. More and more stations are equipping themselves with portable recording machines and mobile short-wave units. News editors and staffmen must learn how to take advantage of this equipment —find out what it will do and familiarize themselves with the availability of special broadcast lines. A station's eyewitness coverage via live or transcribed pickups is no better than its equipment and the effectiveness with which it is used. Often an alert local station finds itself feeding the entire national network direct reports on a big story.

Backbone of the emergency special event is not the writer but the ad-libbing reporter-announcer. Graham MacNamee was probably the first celebrity of this breed, and some of the

best currently are Ben Grauer, Bob Trout, and George Hicks. These are men who can describe what is happening as they see it happen, painting an accurate and colorful word picture extemporaneously. Grauer and Trout have turned in many memorable accounts of ceremonies and parades. ABC's George Hicks came up with the most famous eye-witness broadcast of the war when he described from the Normandy invasion armada in June, 1944, a brush with Nazi bombing planes. Hicks spoke into a recording machine from the open deck of a United States destroyer. His running comment was played against the exciting live background sounds of war—zooming planes, pounding ack-ack guns, shouts of the gunners and sailors:

We have yet to see a German plane over the amphibious convoy, which doesn't necessarily mean that we shan't see them before the attack is over. Our air support has been fine . . . and the loud-speakers call almost constantly . . . "Spitfires on the port are overhead, our B-17's passing on the starboard side." As far as I know, no report has come in of attack by Nazi seacraft on the convoys.

Now it's almost blacked out and you see the ships lying in all directions just like black shadows on the water . . . some signaling out to sea, sheltered on the inside from the German's eyes . . . signaling with red lights blinking code. . . . There are four fires on the shore, looking like pin points winking, suppressed by smoke. Our planes are going overhead.

Sound: roar of low airplane motor

The baby was plenty low! We just made the statement that no German planes have been seen. . . . This was the first one seen so far. It came very low, just cleared our stack and as he passed he let go a stream of tracers that did no harm, and just as that happened there was a burst of fire on the coast just off 5 miles. German planes have been in the sky now. The darkness is on us and the tracers

have been flying up. They seem to have been withdrawn for the moment, but the plane that just had come over our ship was the first Nazi we've seen so far. He took a pass at us and nothing in particular happened.

Sound: screeching siren

Our own ship is just sounding the warning whistles and now flak is coming up in the sky with streamers from the warships behind us. The sparks just seem to float up in the sky and we're too far away to hear their explosions.

Heavy firing now, just behind us, and anti-aircraft bursts in the sky and bombs bursting on the shore, and along in the convoy the German planes are beginning their first attack on the night of June 6. Now the darkness has come on us. These planes you hear overhead now are the motors of the Nazi coming and going in the cloudy sky. The reverberation of bombs; every once in a while you see a burst of fire of a bigger caliber on the warships flying up.

Sound: deep boom

That was a bomb hit. Another one! The tracer lines keep arching up into the darkness. Very heavy fire now at the stern. More ships in that area. Fire bursts and the flak

Sound: loud crash of ack-ack

and streamers going out in a diagonal slant . . . right over our head . . . right over our head from a ship. . . .

Sound: continuing ack-ack which slowly dies down

right over our head and we can't see the plane—nothing but the flak bursts as they ack-ack in the dark sky. Here come the planes. More antiaircraft fire inward toward the shore—and the Germans must be attacking low with their planes off our stern because the stream of fire, the tracer is almost parallel with the water. Our tracer lines are coming up almost all around us off the stern and off the side toward the French coast. Flares are coming down now. You can hear the machine-gunning. The whole seaside is covered with

tracer fire, going up meeting the bombs, machine-gunning, the planes come over closer . . . low thick smoke, firing down low toward the French coast a couple of miles. I don't know whether it's on the coast or whether the ship's on fire. Here's the heavy ack-ack now.

Sound: very loud noise of firing

Sound: muffled shouts of crew

Well, that's the first time we've shot our guns . . . still coming down

Sound: drone of a plane

Burst right over our heads . . . the way of the outboard side. Flares are going up in almost every direction as we pick up the German bombers overhead. . . . Heavy fire from a naval warship as well as 20-millimeter and 40-millimeter tracers were the sounds you just heard . . . and perhaps the burst or two of the bombs. . . . Quiet for a moment now. There is nothing but black cloud tufts from the explosions in the sky and the distant. . . .

Sound: roar of plane motor

They're working toward our aft again. Down there near some of the British convoys.

You'll excuse me, I'll just take a deep breath for a moment and stop speaking. Now the air attack seems to have died down except for the British convoy off a couple of miles beyond us and for that one fire burning near the shore, the French shore, which is beginning to die down somewhat. Can't report that there were any hits because there seem to have been none on any of the ships around us at all. I see nothing in the night, no fires, or anything of that kind.

Sound: loud firing

Here we go again! Another plane has come over.

Sound: roar of plane motors

Right over our port side. It's right over our bow now . . . before they burst. Tracers still going up and now the plane is probably gone beyond. It looks like we're going to have a night tonight. Here we go, boys. Another one coming over. The cruiser right alongside of us is pouring up streams of tracer, hot fire coming out of all these small ships and the barge as well. Something burning is falling down through the sky and circling down. It may be a hit plane.

Sound: machine guns fire for many seconds

Here we go. They got one—they got one!

[For a moment Hicks turned away from microphone to speak to a gunnery officer]

VOICES OF SOME OF CREW: "We got it!"

Sound: loud cheers by crew

HICKS: They got one.

CREW VOICE: We got that one with the gun right here.

HICKS: That big one?

VOICE: Yeah.

HICKS: Great blob of fire . . . came down and is now just off our port side in the sea, an oozing mass of smoke and flame.

CREW VOICES: We got one—you said it! We made it look like polka dots.

HICKS: We've had a few minutes' pause. The lights of that burning Nazi plane are just twinkling now in the sea and going out. When the tracer starts up again, and there's warning of another plane coming in. It's now 10 past 12 and the German air attack seems to have died out.

To recapitulate, the first plane that was over that we described at the beginning of the broadcast was a low-flying German, probably JU-88 that was leading the flight, and came on the convoy, in surprise we believe, because he drew up and only fired as he passed by and perhaps he was as surprised as we were to see each other, and

there seems to be no damage to the amphibious force that we can discover. One bomb fell astern of this warship, 150 yards away. A string of rockets were fired at a cruiser beside us on the port side. No damage was done and gun number 42 at our port just beside the microphone shot down a plane that fell into the sea off the port side.

It was Ensign William Shriner of Houston, Tex., who's the gunnery control officer and Seaman Thomas Squirer of Baltimore, Md., handled the direction finder. It was the first kill for this gun. The boys were all pretty excited about it. It's a twin-barreled 40-millimeter antiaircraft piece. They are already thinking now of painting a big star on their turret. They'll be at that first thing tomorrow morning when it's daylight.

Meantime, now, the French coast has quieted down. There seems to be no more shelling into it and all around it is darkness and no light or no firing. Now it's 10 past 12 the beginning of June 7, 1944."

In the first postwar year many war correspondents found themselves "reconverted" in a hurry to handling home-front assignments much the same way as battle-front pickups. They took portable broadcast gear to strike-bound factories and railroad terminals, and networks pooled resources to stage a remarkably cohesive "play-by-play" broadcast of test atomic bomb explosions in the Pacific. There were stunts and semi-stunts. NBC's W. W. Chaplin rode the first Constellation airliner from New York to Los Angeles and illustrated the new mode in transcontinental air travel by reporting at frequent intervals from the plane over New York, Pittsburgh, Indianapolis, Kansas City, Denver, Los Angeles—breakfast to dinner, coast to coast. A cat that stowed away on an Ireland-to-New York Clipper plane was "interviewed" in a Radio City studio, the cat responding nicely when coaxed with a piece of fish.

PREARRANGING SPECIAL EVENTS

These and countless other programs like them were prearranged, and the majority of special-events programs can be planned in advance. A special-events director must be a good newsman, keeping a book of future events that will be interesting broadcast material. When it comes to the actual coverage, he must know where to spot his men and equipment—where and when the high lights are expected to happen. As a major example, network arrangements to cover a national political convention involve the following:

A staff of from fifty to a hundred people, including supervisors, reporters, commentators, announcers, writers, radio engineers, program traffic handlers, telephone operators, stenographers, and secretaries. A special event of this magnitude requires literally months of conferences and planning. Sixty to seventy microphones are needed to equip the broadcasts booths, the speakers's rostrum, and pick up delegates' speeches in all parts of the convention hall.

Election coverage requires a well-meshed team of tabulators, writers, and announcers. Parade routes are examined to see where crowds and excitement will be biggest, and these are the spots picked as microphone locations.

WRITING FOR SPECIAL EVENTS

Special-events writers are usually news writers familiar with all the predictable high lights of the convention, parade, or other event to be covered. They furnish background material for announcers who either are too busy or are unprepared to write their own copy. The writers turn out interview scripts, straight-news reports, and "color" roundups that will keep the show rolling between speeches, ballots, or ad-lib. eyewitness accounts. Writing techniques are generally

the same as for other types of news programs except that the writer must be more agile than when he is turning out a regular news script in the newsroom. More often than not he will be feeding the announcer continuous takes of stories, hand-to-mouth, when affairs come to a climax. "Filler" copy designed to reinforce an ad-lib. announcer should be extremely simple, with no involved sentences, no long-running trains of thought—because the broadcaster reading that copy may have to leave the script abruptly and describe something that is taking place before him. This is sketchy news writing, and can best be described by an example.

Suppose you are to write the script for a broadcaster who will be on the reviewing stand for a Fourth of July parade. The parade has been well-organized and you know the position of each band and unit passing the reviewing stand. You know in advance the chief dignitaries who will be present on the stand. The script should read something like this:

This is the triumphal Fourth of July celebration of a victorious nation celebrating the return of peace. . . . From the reviewing stand in front of the United States Capital in Washington, D.C., the National Broadcasting Company brings you a description of the six-mile-long Fourth of July parade of the nation's military might . . . a parade arranged to celebrate the first Fourth of July in peacetime since 1941.

On this reviewing stand are the great of the nation, headed by the President of the United States . . . Harry S. Truman. The President is flanked by Secretary of War Henry L. Stimson and Secretary of the Navy James Forrestal. Immediately behind them are the other members of the cabinet headed by Secretary of State James F. Byrnes . . . and the members of the Supreme Court.

The main decoration of the reviewing stand is a forty-foot defiant eagle—painted by the well-known artist Serge Sakrinsky, who has endowed it with such a lifelike quality that it actually looks as

though it were hovering over the stand . . . triumphant but ready to protect its own . . . it's a fine symbol of all this day is celebrating.

The parade will be by here any minute . . . we can already hear the lead band . . . the United States Marine Band, which is followed by the Fighting First Army Division . . . veteran of many a landing. . . . The First Division was given the honor of leading this parade because it was among the first into three invasions . . . North Africa, Sicily, Normandy. As the Marine Band passes this stand it will give the Presidential salute . . . the traditional ruffles and flourishes and "Hail to the Chief," followed immediately by the National Anthem . . . The President will then take the salute of the First Army Division.

Formations of B-29's are whirring overhead . . . they dip their wings in salute when they are directly overhead. . . .

It can be seen how easily the announcer could break into this script at almost any point and insert things of interest that were happening around him—things a writer could not possibly foresee. Without breaking his pace, he could pick up his script again because it is written in the briefed, rambling style of an ad-lib account.

The opening of a special-events script should be built like an inverted triangle. Start with a broad generalization on the event to be described. Then narrow down to a series of "good anytime" details.

It may be possible to weave one special theme effectively throughout a special-events script. In our parade example, it might have been the painting of the eagle, with an occasional reference to the symbolic eagle such as: "The B-29's up there in formation, look blood brothers to the eagle above us." And the script might have ended: "The American Eagle looked down on America's might today and if a painted eagle can have an expression, this one did—at the end of this magnificent parade. It was an expression both proud and

gentle . . . proud, for the eagle's fighting men had done him proud in battle . . . and gentle, for the eagle's fighting men were home."

An example of a special overseas report scheduled into a straight news broadcast is the following script. Other examples are given in the Appendix, pages 174–177.

CHARLES COLLINGWOOD AND THE NEWS

ANNOUNCER: CBS News now presents Charles Collingwood and the News, a complete summary of the latest developments at home and abroad. Mr. Collingwood.

COLLINGWOOD: Good evening! The news is good enough tonight for President Truman to be able to relax as the Presidential yacht, *Williamsburg*, cruises up the inland waterway toward New England and eighteen days of rest for the Chief Executive. When the newspapermen along with the President asked whether he had any news for them the White House press secretary, Charlie Ross said: "There's been nothing doing . . . absolutely nothing!" but in the rest of the world things are still happening.

The Paris peace conference: the Russians were voted down once again as the western nations insisted on Austria's right to present its views to the conference. Also, in Paris, the British Foreign Secretary, Ernest Bevin, went in and out of a series of conferences with Jewish leaders on the Palestine question and in Palestine itself more Jews were put on more British troop ships to be taken to the detention camp in Cyprus.

The civil war in China continues to spread and the Communists there claim a big victory.

At home, the OPA Decontrol Board went into closed session as it wrestled with the problem of whether or not to put foods back under price controls, and ships on the Great Lakes were still tied up in the nation's biggest strike in progress. Plenty going on!

In Paris, the peace conference, running way behind schedule, cleared some of the last remaining obstacles in the way of consideration of the peace treaties for Germany's satellites, the job they

came there to do. Today, winding up its third week, the conference voted to hear Austria and Iran on their points of view about the Italian treaty. The invitation to Austria was carried over the protests of Russia by a vote of 15 to 6. When they were beaten on Austria, the Russians then proposed that Iran be invited too, to which the rest of the conference gracefully and unanimously agreed.

Now, for more details on the Paris conference, we take you to Paris—Don Pryor reporting.

PRYOR: You can take this for the truth! No matter what you have read or heard and, judging by the reports we have seen here, you must have heard a great deal to the contrary—neither Secretary of State Byrnes nor any of the more experienced and better-informed observers here is discouraged so far by the progress that has been made during this first three weeks of the peace conference.

There's a great gulf between Russia and the western powers, but, it can be closed. The issues here are far-reaching and fundamental, but they can, and everybody but the mongers of pessimism agree that they can, be solved. But it takes time and patience, especially time. That is why this conference has taken so long to cover such a little bit of distance.

Here are a few statements of facts . . . they are not my opinion. They come from the highest authority in the American delegation, although I'm not permitted to quote the authority by name. As soon as this conference gets down to the job of discussing the real problems of the peace, things will move much more smoothly and swiftly, and then Secretary of State Byrnes will use his influence to get the Big Four together to discuss the recommendations this conference makes and to draw up, bit by bit, the final treaties. Next week, the Italian Political Commission should get down to work and two weeks from now there may well be some definitive recommendations for the Big Four to discuss. Aside from that, the most important debate here will be over the right of free trade in the Balkans. That's where the ideological clash between east and west will be most bitter. Frankly, although we shall make a strong fight for free trade in that region, neither Mr. Byrnes nor anyone

else on our side expects to win more than a small inroad into the Soviet economic domination of eastern Europe. Whatever we win there will be gravy.

As for postponing the peace conference, about which there has been a great deal of talk lately, both Molotov and Byrnes are convinced the peace conference and the United Nations Assembly can go right on at the same time, if necessary, and both are convinced the peace conference should not be postponed.

If anybody should be discouraged about this conference, Mr. Byrnes has a better right to be than anybody else in America probably, but he is not! And, so, before any of you cries "Enough!" it might be well to stop and ask yourself how much you paid for this war and how much you are willing to pay for peace.

This is Don Pryor in Paris. I return you to CBS and Charles Collingwood in New York.

COLLINGWOOD: The OPA Decontrol Board in Washington has a "DO NOT DISTURB" sign on its door today as the three members sift the evidence they heard this week and make up their minds whether or not to put price controls back on food, etc.

Television News

Today news once again is on the beaker's edge of joining in a new amalgam. Television, a relatively new industry, offers new, seemingly limitless horizons in the presentation and dissemination of the events taking place on this globe.

Television offers news the opportunity to combine a picture and accompanying sound and to broadcast the total impression across spaces equaled only by radio broadcasting limits.

Television poses several critical problems to the editor. As an isolated example, a picture editor in a newspaper or wire-service office has time to select reproductions and descriptions of news events suitable to his readers' tastes. However, the instantaneous pickup and transmission of images by the television camera make it imperative that a form of editorial discretion be exercised during the actual broadcast of certain isolated news stories such as fires, accidents, and disasters of nature.

The gathering, preparation, and presentation of news by television confronts the working newsman with several unknown quantities. No engineer or program executive now active in television would dare set the limits of potential development in this new medium of communication. Neither will any television news editor presume today to define the ultimate form of television news presentation.

An analysis of present television news forms yields a rough breakdown into two categories: a straight recital of the news or news opinion, aided by charts, maps, or still pictures; and the transmission of the news event as it happens, allowing the picture to tell its own story.

The first television news form is probably the simplest to produce, from both the manpower and the budgetary point of view. It is a frank adaptation of a news form developed by the major broadcasting networks to their own peculiar needs. Undoubtedly there is a large area of expansion available for this type of format. However, the very fact that it is candidly a variant of standard broadcasting practice limits its long-range value.

For, while it is redundant to define television, this news format makes it necessary to repeat that television is the simultaneous transmission of sight and sound through space. A news form that avails itself of only one element of this new medium automatically limits its development. The addition of static maps, charts, and photographs is an ineffective compromise to the visual aspects of television, and is to be regarded as an interim in the development of a true television news form.

The second form, in use at present, can be broken down into a consideration of live pickups and of the use of motion-picture film.

The equipment at present required to make an on-the-spot television broadcast serves to limit somewhat the range in which television news can operate. Certain fixed installations are now in use, and others are being installed, which permit the instantaneous transmission of sporting events and public affairs.

The radio listener would be impatient and vehemently vocal if subjected to broadcasts of news punctuated with long ruminative pauses, reading fluffs, apparent ignorance of world affairs evidenced through mispronunciation of proper names, and extraneous studio noises. The apparent reason for this reaction is, of course, the fact that the listener must receive his total impression of the news through one sense alone: hearing. Anything that detracts or confuses this sense is speedily called to task.

Similarly, the television viewer automatically demands the

fullest employment of the medium in order to gain the most complete picture and significance from the news story transmitted. To rely, then, on sound alone to carry the whole burden of the television news story is an error. Admittedly, there are news developments of such proportions and suddenness that the very impact of the news itself will suffice to inform the viewer adequately. In these cases the aural element of television can be implemented through the use of still pictures, maps, or slides. Even in such outstanding instances, however, the news editor will attempt to meet the full requirements of the medium through the use of stock shots from the station's film library.

At the present stage of television news development, film plays the major role in the presentation of news. Film is shot, edited, scored with music, and arranged for commentary in much the same manner as national newsreels. There are several conclusive advantages in the use of motion-picture film for television news presentation. A cameraman has a high degree of mobility and can reach a news scene with less advance preparation, greater speed, and lower cost than present television mobile-unit equipment. There is also the inherent factor that spot news does not occur at the convenience of the station's viewers. The news story may develop during a period when the station is off the air, and a viewing audience conditioned to the opening and closing times of the television station's operations would have no effective advance notice to tune in. A live pickup at such a time, even if possible, might be relatively useless. The use of film, however, enables a television broadcaster to record the event and project it before his audience at a prearranged news period. If the story is of outstanding importance preannouncements can be broadcast, outlining the time of transmission of a special news feature.

For example, NBC was in this manner able to present to

its viewers the first public showing of Tests Able and Baker of "Operation Crossroads."

Film also vastly increases the range of news operation of the television station. Again NBC was able to present to its television audience in New York and Washington motion pictures of the Paris Conference within forty-eight hours of their filming in France. With the cooperation of a trans-atlantic airline NBC executives in Paris were able to speed to New York their picture record of one of the most momentous deliberations affecting the future of the world. Handled within the framework of normal routine these films were processed, edited, scored, and cut for commentary well within forty-eight hours. They were then presented directly to a wide audience in their own homes.

The television broadcaster, through network affiliates and overseas staffs, will be in a position to present the fullest possible news picture to his audience, mainly through the use of film. There is the added advantage in the use of film in that it can be recut and prepared, along with films of other events, to present summaries of the interrelationship existing between such seemingly isolated events as the Paris Conference and the development of atomic power.

The news sources available to a television news desk go far beyond spot news. In addition to actual news developments there is a vast fund of material in industrial and research centers. A new type of aircraft, never before seen by the general public, is difficult to describe by words alone. Motion pictures of such a machine in actual operation make it more easily assimilable by an untutored public. Perennial picture news stories such as Children at the Zoo, Hot Weather Stories, Ship News Stories, and minor sporting events such as sailing, swimming, diving, and other sports which lend themselves to

pictorial treatment, all help the editor to give pace, humor, and variety to his television newsreel.

A television news desk must function more nearly as a newspaper or press association than as a radio broadcasting operation. The television news desk must unearth its own stories. Spot news can be received from film staffs of affiliates or overseas bureaus. There is, however, a large percentage of the television newsreel whose material cannot be gleaned from a wire service or a newspaper. The television newsreel camera must be on the spot when the demonstration, stunt, or event takes place. This entails building up a large number of sources whose tips result in suitable material. Newspapers, periodicals, wire services, press releases from public relations firms and industrial organizations and trade organizations, all are grist to the television news mill.

As in the presentation of spot news, this feature material must all be screened for compliance with the standards of good taste as set up by the television broadcasting industry.

"Names make news," and will continue to do so, perhaps more than ever before. The active mannerisms and voice inflections of outstanding public figures are of prime interest to the television viewer.

Sporting events, while covered "live" by on-the-spot remote pickups will still hold a place in the television newsreel for a nighttime picture summary of the outstanding sporting events of the day.

The woman and her problems in the home will support far more than a mere "woman's page." Motion pictures of news of interest to women will make possible effective television news reports slanted especially to the distaff side during the morning and afternoon hours.

There is, then, in the handling of television news, this

important difference from straight radio news: the television camera and television newsreel camera must be on the spot when the news happens. It cannot completely rely upon the press-association correspondent or newspaper reporter. News seldom obliges with repeat performances. The newspaper and wire service can fix the story in printed words; the television station must fix the story on film or in an instantaneous transmission of the event.

The television news desk is responsible for lining up in advance those stories which can be foreseen. Cameramen are assigned, along with engineers and electricians, to cover those stories requiring sound and lights. As a part of day-to-day operation the news editor must ensure coverage of swift development of spot news within practical operating distance of the station. This requires holding a cameraman available immediately in the office or by telephone for assignment to the story. Television news desks also make use of a staff member and car to transport cameramen and equipment to out-of-town news points.

When the picture is on film the television news desk has no further responsibility in the production of the story. It turns to the next item on the schedule. At this point another group takes over. The film is processed and routed to the cutting and editing staff. The entire film is screened and the editor determines the sequences and the length of each required to tell the story within the limits of broadcast time. Since 35-millimeter film is projected at the rate of 90 feet per minute, film readily lends itself to the split-second timing required of all broadcast operations.

The cutters then cut and assemble the film. While doing this they prepare a "spot sheet." This listing of scenes outlines the principal action or personalities, as well as the footage, in each scene. The spot sheet is turned over to the writer, who

then tailors his story to fit both the picture and the length of time it appears on the television screen.

With film cut and commentary written the editor draws up the main and secondary titles. These are then prepared along with optical effects, which permit dissolves or superimpositions for effect and pacing.

Music is cued to those portions of the film which are backed up by studio-read commentary. Many stories, however, are newsworthy only when filmed with sound. Important pronouncements by public figures, for example, are rendered effective only in sound. Much spot news, however, will be shot silent, with commentary drawn from the information supplied by the cameraman' scaption sheet of scenes filmed.

The operation is concluded when the film is run in a television film projector, the image picked up on a television camera and routed on wire to the station's transmitter high above the city.

In that same instant the news is broadcast, the story is told. And from its telling an American viewer has perhaps gained a set of additional facts on which to base an intelligent decision as a participating member of a republic.

A Chinese statistician once estimated that the impact of a single picture was equal to that of ten thousand words. New multiplication must be performed to gauge the impact of a picture in motion, accompanied by sound, capable of instantaneous transmission across the reaches of the world.

Appendix

COMMENTARY SCRIPTS

A Late Evening 15-minute Roundup

With unrest mounting throughout the Middle East, the American State Department warns tonight that the oil to be found in that strife-ridden part of the world may soon become our major source of supply. The Department has just issued a statement that is considered one of the frankest ever made on the subjects of oil, war, and international politics. Two Department officials, speaking on NBC's "Foreign Policy" program tonight, made these principal points:

Barring unexpected new discoveries, domestic oil production will take such a drop during the next twenty years that by 1965 we'll be importing half the oil used in this country. Because of that, it's extremely important that the United States retain control of 42 per cent of the oil reserves in the Middle East. Oil is, and always will be, a source of friction among various powers, unless the United Nations sets up a system of controls of this vital commodity.

That's the version given out by the State Department tonight . . . and the spokesmen declared that uncertainty over the future of Palestine is even now holding up the construction of a pipe line across Saudi Arabia.

More uncertainty surrounds events in Iran. Reports were heard again tonight in Teheran, the capital, that the Russians are massing troops along the northern border of that country—even though the stories were denied by the Soviet news agency. A foreign official at Teheran said he has received reports from qualified military observers that the Red Army has perhaps as many as a hundred and fifteen thousand men lined up along the Russo-Iranian frontier. The premier of Iran was described as "greatly concerned." . . . One of his official spokesmen calls the situation the greatest crisis of the premier's career.

The deportation of Jews from Palestine to the island of Cyprus goes ahead tonight, as the British prepare detention camps for ten thousand refugees. But Jewish resentment also grows by the hour, throughout the Holy Land. At Haifa, an unidentified voice speaking over a loudspeaker at a mass meeting urged a crowd of angry Jewish residents to be prepared for anything . . . to "stand by" for the next few hours. Fourteen-hundred more illegal immigrants are scheduled to be deported from Haifa tonight. The British hope the transfer can be carried out without violence . . . but they're worried about the thinly veiled threats of a public uprising.

In London, British Government leaders indicate they won't yield an inch to the Jewish opposition. Foreign Secretary Bevin and Colonial Secretary Hall flew to Paris today and conferred with members of the Jewish Agency Executive . . . but no information has come out of the meetings up to this hour. When the two British foreign officials get back to London, a cabinet meeting is expected to be called to formulate a new over-all policy for Palestine. The British take the view tonight that the United States has bowed out of the controversy . . . and that London must take its decisions alone.

In Washington, and other places in this country, there's a decided coolness toward President Truman's plan to admit more European refugees to the United States. A survey shows that the President can expect little support from Congressmen for his new immigration plan; many of the lawmakers came right out and said they'll take a strong stand against it. In New York City, a series of work stoppages is being arranged to protest the British policy in Palestine. The first demonstration is planned for Monday . . . a two-hour mass meeting at Herald Square in Manhattan. The planners of that demonstration say they expect it will stop production of the entire dry-goods industry in Manhattan from noon until two o'clock, Monday afternoon.

Reports of deadly fighting between Moslems and Hindus keep coming from Calcutta, India. By the latest accounts, 270 people have been killed . . . and estimates of the number injured in these riots range from sixteen hundred to more than two thousand.

British army units—some of them moving around in armored cars—are trying with the help of the Indian police, to restore order. But gunfire still sounds in the streets of Calcutta . . . and the death toll rises by the hour.

The trouble developed from a demonstration put on by the Moslems yesterday—their "Direct Action" day, arranged to protest the British plan for giving India its independence. The Hindus support the British plan . . . and their rivals' demonstration was only a few hours old when Hindu and Moslem crowds came to blows in the streets. The fighting spread yesterday and last night, and raged all day today through the city—a lull of sorts this afternoon, but a new wave of battles worse than ever again tonight.

Both Moslem and Hindu leaders have beseeched their followers to stop what they call the "murderous, fratricidal" warfare . . . but those appeals have had no more effect than the action of policemen and troops. A curfew was imposed again tonight, but if the rioters follow the example they set last night, it will bring no calm to India's largest city. Some predict that it will take a week to bring order out of the political chaos raging now in Calcutta.

It was the usual story at the Paris Peace Conference today. The conferees wound up their third week with still no action taken on the work for which they assembled in Paris . . . the drawing-up of peace treaty recommendations. The discussion today centered on Austria . . . the question, whether that country should be allowed to present her views on terms for Italy. Russia and the Russian satellites said "No"—Austria should not be heard. The other delegates all said "Yes" . . . and when it came to a vote, the Russian side was overruled. So the Soviet Union asked that Iran also be invited to speak on the Italian question . . . and the Conference gave its approval. That was a day's work at the Peace Conference.

Two important plans of the Nazis in Germany were uncovered today by our Army of Occupation. One was a postwar plan to boost the population of Germany for any possible future wars, by encouraging polygamy. The other was Adolf Hitler's blueprint for

the invasion of Britain . . . a blueprint drawn up in 1940 when Der Fuehrer was still riding high. The proposed invasion was called, by the Nazis, "Operation Sea Lion"—and they planned it as a surprise crossing of the English Channel behind a protective barrier of mines. The operation, as visualized in Berlin, would have been carried out on a broad front, under the cover of long-range artillery on the Continent. It was to go into effect as soon as the Royal Air Force was crushed . . . and after England was captured, the Nazis intended to move on to certain Atlantic islands, to get set for an attack on the United States.

But the pin that destroyed this bright German bubble, of course, was the RAF. It was never beaten . . . so Hitler's "Operation Sea Lion" was replaced in history by "Operation Overlord"—the Allied invasion of the Continent.

There's action aplenty on the high seas tonight. The Coast Guard has dispatched a rescue ship to the aid of the S. S. *Benjamin Milan*, five hundred miles off the coast of Newfoundland with a fire in her cargo of coal. The *Milan's* condition is described as serious, but not critical. However, on the S. S. *Newbern Victory*, four hundred miles off New York, one passenger is dead and another seriously ill—possibly from diphtheria. The Coast Guard sent a doctor out to the ship by air . . . but the plane was unable to land. So then a second plane started out to parachute medical supplies to the *Newbern Victory*. But the medicine plane turned back when the ship radioed that it could make port in New York by tomorrow. So the *Newbern Victory* is scheduled to dock in a few hours with its fourteen hundred passengers—all soldiers.

At Portland, Maine, one man was killed and three others injured by an explosion aboard a fifteen-thousand-ton tanker, the *Diamond Island*. It exploded while its crew was steaming out the tanks, after discharging a cargo of petroleum.

Out at Rockaway Point on Long Island, weekend bathers got another scare today by a live mine that drifted in from the sea. The mine, with its three thousand pounds of TNT, was washed up on a jetty this afternoon. It was identical to one that drifted in yesterday

. . . a type of mine that can be set off only by wires that connect it with the shore.

Up in New England, a spectacular crash between an airplane and a railroad train was narrowly avoided tonight, when an Army fighter plane fell onto the tracks of the Boston and Maine Railroad near Concord, Massachusetts. The plane hit the tracks just ahead of the crack passenger train, *Minute Man*. The pilot was killed . . . but the train was brought to a stop just before it got to the wreckage —and the torn-up tracks.

But a glider and light airplane collided at Elmira, New York, and two people were killed in that disastrous interruption of the National Soaring contests at Elmira. They were the first fatalities in the history of the Soaring contests.

No sign of an early break in that Great Lakes shipping strike.

The walkout by the CIO Maritime Union is in its third day, with about one-fourth of the shipping on the lakes tied up . . . and Union officials are trying to extend it to the lake freighters not yet affected. New wage and hour offers were received today from two companies hit by the strike, but the Maritime Union turned them down as unacceptable. However, the Union will start negotiations again with the two companies . . . that's the only bright spot in the entire strike picture. The meeting will take place in New York, beginning Monday.

The CIO Political Action Committee set its sights today on the Congressional scalps it hopes to obtain in the coming elections. PAC published a list of the men it is "for" and "against," indicating the voting record of every man in Congress on twelve issues that the CIO considers vital . . . issues like price control, housing, minimum wages, and the like. Only two Senators voted exactly the way the CIO thought they should in all cases. They are Mead of New York and Guffey of Pennsylvania.

Other news of Senator Mead developed today in the metropolis of his home state, New York City. The Senator inspected a cargo

ship that had brought surplus war goods from the Philippines, and he took the occasion to voice an opinion that much valuable surplus property is being left overseas. The agencies in charge of these materials, he said, are holding them abroad to make "tie-in" sales to foreign governments. There's no excuse, he said, for holding such items as building materials, hospital equipment, and road construction materials overseas when those things are needed so badly in this country.

The Government's new economy program goes rolling right along tonight, with definite progress reported in President Truman's efforts to cut federal spending to the bone. Next week, the budget bureau will tell all Government agencies and bureaus the maximum number of employees they may have on the payroll. All those over the maximum will have to go. But the Army and Navy—the two branches that are supposed to make the biggest contributions to economy—haven't indicated whether they're ready to comply. The Navy promises to say next week whether it can cut its spending any further . . . but Army officials say they don't know when they'll be able to state their position.

One top Government leader—Paul Porter of the OPA—was more worried tonight about the budget of the average housewife than about the high cost of the Government. Mr. Porter expressed the hope that the Price Decontrol Board will decide to restore price ceilings on grain, meat, and dairy products on the twenty-first of this month. But, he added, whether it does or not, the reduction of subsidies makes it inevitable that prices on some foods will continue their present trend—upward.

President Truman left politics and the other affairs of a troubled world behind him tonight, as he put out to sea aboard the Presidential yacht *Williamsburg*. For eighteen days, Mr. Truman and his staff will cruise through the inland waters of the New England coast . . . putting into shore wherever his fancy dictates. The President won't let any towns know in advance that he's arriving, because—for

the duration of the cruise—there'll be no ceremonies . . . no speeches . . . no formal public appearances.

A famous American writer died today—Channing Pollock, the author, playwright, and critic. He passed away at his summer home on Long Island at the age of sixty-six. Mr. Pollock was stricken by a cerebral hemorrhage yesterday, and remained unconscious until his death this afternoon.

A bulletin—just in, from Mankato, Minn. At least five persons were killed tonight and many others injured, when a tornado demolished a tourist camp on the outskirts of the town. That's from Mankato, Minn.

[Balance of the program included institutional announcements, weather forecasts, late sports results.]

A 5-MINUTE ROUNDUP BROADCAST WITHIN THE SAME HOUR

The entire Orient, from Palestine to India and China is a checkerboard of riots and "war of nerves" tonight. Latest is a report from Bagdad. It says a regional warfare between tribes up near the border of Turkey and Iraq has brought on a series of battles in which four hundred have been killed. In India's biggest city, Calcutta, the death toll from Moslem-Hindu street fighting has increased to nearly three hundred. British troops and Indian police say the trouble in Calcutta may not be checked for a week. In north China, the Communists claim eight thousand government troops have been wiped out in a battle along the Lunghai railway, up near Pieping.

Oil is a basic ingredient of other top news from abroad tonight. From Iran comes another report that a hundred and fifteen thousand Red Army troops are massed along Iran's northern frontier. The story persists even though it has been denied by Russia's Tass News agency. That border country is where Russia's biggest petroleum reserves lie . . . and the tangled web of oil and diplo-

macy was further revealed tonight in an unusually frank statement made by members of the American State Department, over NBC. They said the United States will face a critical oil shortage in twenty years, unless there are sensational new oil-field discoveries in this country. Otherwise, by 1965, the United States will have to import about half of its petroleum. And as the best source of foreign oil, they pointed toward the Middle East. But the State Department spokesmen said the uncertainty of events in Palestine has held up work on a pipe line to the Mediterranean from Saudi Arabia. The State Department broadcast declared that international oil reserves are bound to be a source of future conflict, unless an over-all control is set up through the United Nations.

Tonight at Haifa, Palestine, the British are getting ready to transfer fourteen hundred more illegal Jewish immigrants to the island of Cyprus . . . and the British are on guard against a threatened uprising by angry Jewish residents of Haifa.

Another scare down in Mexico City. Several thousand people gathered in front of the American Embassy where the guest of honor was General Dwight Eisenhower. Mexico City police feared there might be a riot in the making, so they used tear gas to warn the crowd away. But the crowd insisted it only wanted to serenade the great general from the United States.

OPA Administrator Paul Porter made a prediction in Washington tonight. He said the June 30 ceilings will be restored on most meat products, if the Price Decontrol Board authorized subsidies to make up enough of the difference to farmers.

The St. Louis Board of Police Commissioners has ordered thirteen hundred members of the police force there to withdraw from an AFL union or face dismissal. In the Great Lakes shipping strike, police in Chicago say two shipping officials were beaten by some CIO sailors . . . while strike leader Joseph Curran of the National Maritime Union reports two pickets injured in a fight at Cleveland. According to Curran, the walkout has stopped about one hundred ships, or one-fourth of the Great Lakes fleet.

A tornado struck the outskirts of Mankato, Minnesota, tonight

. . . several casualties reported at a tourist camp destroyed by the storm. Up in the North Atlantic, the Liberty ship *Benjamin Milan* is making a race for port, while the crew battles a fire in the cargo of coal. A radio message says the captain hopes to get his ship to St. Johns, Newfoundland, but the distance to go is about five hundred miles.

There were disasters, but also lucky escapes today in two accidents up in New England. A tanker blew up in the harbor at Portland, Maine, killing two members of the crew. A fiery shower of oil came down near where a swimming contest was under way . . . but the swimmers escaped unharmed.

At Concord, Massachusetts, an Army fighter plane crashed onto the tracks of the Boston and Maine Railroad. But the crack Chicago-Boston passenger train, *The Minute Man*, was stopped barely soon enough to avoid derailment.

As nearly as possible, for a man so much in the public eye, President Truman set sail today for about two weeks of serene oblivion. He started up the Atlantic Coast from Washington on a vacation cruise aboard the yacht *Williamsburg*. Mr. Truman gave out word that he'll go ashore where and when he feels like it, but there'll be no advance notice. He hopes for about seventeen days of no receptions, no parades, no speeches.

As for the weather—if Mr. Truman is headed in this direction, he'll probably run into showers about tomorrow. [Add forecasts.]

H. V. Kaltenborn from New York

Marshal Tito of Yugoslavia has rejected the American ultimatum on the shooting down of two American planes. He calls it irrelevant. He says that the aviators whose release was demanded already had been set free. This refers to the fact that Tito ordered the aviators released as soon as word of the ultimatum reached him and before the ultimatum could be formally delivered to him at his summer home. Yugoslavia has not released the Turkish officer who was a passenger on the August 9 plane. We also demanded his release in our ultimatum.

Belgrade's defiant attitude was broadcast about 17 hours before the expiration of the 48-hour U. S. ultimatum. Belgrade said that after investigation of the shooting down of the plane, local authorities on government orders freed crew and passengers. The government agreed that American military authorities take possession of the plane shot down August 9.

Marshall Tito has just notified Ambassador Patterson that all five American airmen shot down last Monday were burned to death in the wreckage of their plane. In Washington, Acting Secretary of State Dean Acheson said that the U. S. is not yet satisfied that Yugoslavia has complied with the ultimatum. He pointed out that the important thing is what the Yugoslav government does, not what it says. Secretary of State Byrnes remained away from the Paris Peace Conference meetings today because of his preoccupation with Yugoslavia. Because of Marshall Tito's rejection of our ultimatum as irrevelant, the U. S. seems likely to carry out its threat to take action in the United Nations Security Council. The council meets Wednesday morning at Lake Success, Long Island.

Washington still has to determine what demands it will make on

Marshal Tito for reparations and indemnities. Since our planes were shot down in violation of established international law and order, we are entitled to claim damages. We told Marshall Tito that our future course would be determined in the light of the evidence in the efforts of the Yugoslav government to right the wrong done. Today's Belgrade broadcast is an attempted defiance and indicates no intention of righting the wrong that was done. U. S. representatives are now interviewing all survivors to obtain a complete account of the attacks by Yugoslav fighter pilots. Other American officials are still seeking some trace of the second transport.

Constantin Fotich, former Yugoslav ambassador to the U. S., said in a letter to Acting Secretary of State Acheson that the Yugoslav people should not be blamed for the shooting incidents. Fotich said that Tito and his dictatorial regime were imposed on the peoples of Yugoslavia by Russia and that the feelings of the Yugoslavs towards the U. S. are characterized by deep friendship and gratitude.

Yugoslavia has appealed to the United Nations to force release of 171 river craft which the U. S. seized on the Danube on May 21. Dr. Stamper, the Yugoslav delegate to the United Nations Economic and Social Council, has forwarded Yugoslavia's appeal. The U. S. will probably welcome a general airing of the current dispute between Russia and the western Allies over freedom of navigation on the Danube. We believe in it, Russia does not. Since Russia controls most of the territory along the Danube, she has made this river a Russian waterway. This violates the Danube Statute of 1921 which declares "Danube navigation shall be unrestricted and open to all flags." When Russia violated existing international agreements by closing the river, we seized some seven hundred river craft in our area by way of reprisal. Now the Russians control the river and we control most of the river boats. Yugoslavia's appeal to the United Nations is an effort to break the deadlock. Moscow is backing the Yugoslav protest.

We first explained our seizure of the river craft which happened to be in our occupation zones of Austria and Hungary, as an attempt to halt arms smuggling. This was only part of the truth. Actually we

made the move to prevent the Russians from dominating all traffic on the Danube with the aid of satellite powers. All river craft that went into Russian-dominated reaches of the river had a habit of not returning. So we waited for a good chance and took over some seven hundred.

At the State Department in Washington, it was stated today that we'll keep the craft until Russia pledges freedom of navigation and commerce along the entire length of the Danube. The Danube has had international administration since this was set up by eight interested nations in 1856, just ninety years ago. We do not deny Yugoslavia's right to regain some of her boats eventually, but we have them and we propose to hold them until Russia gives other countries a chance to that use of the Danube River to which they are entitled under the law of nations.

Discussion with Russia on this issue, as on most others, made no progress. Russia is stalling and there is no prospect of an early settlement. Yet since the enlargement of the Ludwig canal which links the Danube to the Main and Rhine Rivers, this waterway from the Black Sea to the Atlantic has outstanding importance in world trade.

Yugoslavia's action in placing the question before the United Nations Economic and Social Council will provide an opportunity for United Nations consideration of the entire Danubian and Balkan problem. It will permit airing Russia's policy toward Austria and Hungary as well as Russia's refusal to reopen the Danube.

Once again, Russia is punishing her leaders for deviating from the Marxian line. Where other countries have free elections to throw the rascals out, Russia has a purge. But in Russia the ousted officials lose their liberties and often their lives as well as their jobs. With us they retire on pensions. The communist party in Russia's richest province, the Ukraine, has undergone a mass purge. Nikita Kruschev, chief of the Polit, that's the powerful bureau of the communist party which dominates all Russia, today announced what he called the mass replacement of leading party personnel. The Ukraine purge has reached high government levels. P. V. Smirnov, head of the Soviet Meat and Milk production has been dismissed. Newspapers

have announced purges in both the agricultural and industrial fields. Housing and railroad officials have been sent to prison on graft and corruption charges. Prison sentences have been meted out to many medical racketeers. Kruschev, speaking at Kiev, said that about one-half of the leading communist party's personnel in the entire Ukraine Republic has been replaced. In one district, 91 per cent of the presidents of executive committees of regional Soviets have been dismissed. The reason for the purges is what Kruschev calls hostile bourgeois nationalist ideologies. Well, that can mean anything the secret police want it to mean.

A little more than ten years ago, I made a somewhat detailed study of both Ukraine industry and Ukraine education. The plants in the Ukraine producing consumer goods were the most efficient I found in the entire Soviet Union. The whole Ukraine was leaning more to western Europe than any other part of the Soviet Union. The institutions of higher learning were actually revising their history books to make them less Marxist and more accurate. And I imagine that it's that entire tendency in the Ukraine which has reached, from the point of view of the people in the Kremlin, a dangerous point and so they stepped in and have put in a completely new personnel.

It was in the Ukraine that whole divisions of Russian soldiers went over to the Germans in the early weeks of the war. Ukraine is supposed to be an independent nation, able to think for itself. Someone ought to propose to Ukrania's representatives to the United Nations that they make an appeal to the United Nations Council on the ground that Russia has willfully purged the officials of a friendly neighbor nation, thereby endangering peace. As Victor Kravchenko points out in his best seller, *I Chose Freedom*, it is the frequent purges and the fear of purges that keeps Russian industry inefficient. And how inefficient it is I have been able to see for myself on several occasions.

Generalissimo Chiang Kai-shek is pretty well convinced that he cannot drive the communists out of Manchuria and north China without outside help. He is now considering an appeal to the U. S.

to administer this territory as one way to avoid complete civil war. Such a move would place one-fourth of China, including a third of her population, under foreign control. It is hard to believe that Chiang could make such a move without impairing his prestige. It would be an admission that he is unable to recontrol China's richest industrial and agricultural areas. The truth is that China's Central Government never had actual sovereignty in the disputed areas. When I was in Manchuria and north China during the 1927 revolution, private war lords controlled each province. Marshal Chang-tso-lin, who ruled Manchuria with an iron hand, laughed at the idea of young revolutionists running his province. He said to me, "We are not ready for their kind of China. Wearing western clothes and playing western politics doesn't change China's age-old traditions. There will be no unified democratic China for centuries to come." The old war lord was killed soon after he told me that. But so far he's been right. The Japanese took over Manchuria from his son. Then the Russians occupied it and turned it over to the Chinese communists. The nationalist forces have only succeeded in reconquering a small part of it. They can't take over the rest without our active help and if we ever admit that we are backing the nationalist army, Russia will have an excuse to back the communist army. In Manchuria and north China, Russian backing is worth more than ours.

The OPA today handed down more price increases. It is gradually dawning on the minds of the American people that when wages are forced to an unnatural level by strikes and by political intervention on the side of the strikers, prices will also be forced to an unnatural level. In the first six months of 1946, we forced up wages. In the second six months of 1946, we find ourselves compelled to force up prices. That spells inflation and inflation is under way. In the past year, wages have jumped around 12 per cent; prices are up 9 per cent. The wisdom or lack of wisdom on the part of labor and government leaders will determine whether we continue that process in 1947. If the government doesn't play politics and support strikes, labor and industrial leaders will and can work out their own prob-

lems. But the CIO unions have already filed notice of another meat strike. The OPA has had to put up prices on almost everything. Items affected by the new ceilings include trucks, tires, building materials, household goods. The 18 and a half cents an hour increase granted to automobile workers, steel workers, railroad workers, other industrial workers, forced these price increases and further wage increases will force more price increases.

Morgan Beatty from Washington

The OPA granted price increases hand-over-fist tonight, to comply with the new price control law. The Wage Stabilization Board has refused to approve an above-ceiling wage increase for AFL seamen.

On the international scene, Yugoslavian actions today spoke louder than Yugoslavian words. Nearly all of the American ultimatum demands have been met. But we aren't saying yet what we're going to do, further.

Tonight we return to the domestic scene, the home front, for the first time this week to report on the how, and why, of headlines in the making. There are several news events today that may seem to listen or read like ordinary news stories. They may look like a cloud no bigger than a man's hand. But they may turn up as a furious storm in a few weeks. It all depends.

But let's take the news stories one at a time. The first one comes from Harold Ward, of the Associated Press . . . a hard-working reporter on the labor beat here in Washington. Hal Ward can spot trouble on the labor front long before it happens. He did it again today. He discovered that the Wage Stabilization Board met with Stabilizer John R. Steelman to discuss the decision that may mean life or death for the whole administration wage and price policy. He discovered, too, that no decision was reached on this question—can wages be controlled with only partial control of prices?

The argument was hot and heavy as all debates are within governmental organizations, close to the top levels. Sometimes we reporters wonder whether we ought to reflect these debates *too* strongly, because they *are* inevitable, as between human beings—especially those close to the seat of governmental power. It doesn't

often mean that men are threshing out personal differences, that they are about to leap at each other's throats. Rather it's a clear debate, trying to reach majority decision.

Well, that happened today in the Wage Stabilization Board. But they didn't get anywhere. They'll go back at the problem again during the weekend. But the whole question was turned over and over: Can wages be effectively stabilized with prices moving up rapidly—and under a decree enacted by Congress? It is clear that the Administration is fighting an uphill battle to hold the line until after the elections.

The over-all picture is partly revealed in this inner council debate. Dr. John R. Steelman, the President's reconversion director, and the public members of the Stabilization Board, are striving pretty desperately to cling to some vestige of controls until production comes up high enough to absorb the pressure for higher prices—so that the whole economic structure of the nation levels off. It's nip and tuck because of other events that happened today and will happen in the next thirty to sixty days.

Here's one—a story on prices that shows how the price law, enacted just before Congress went home, is shooting up the cost of living—at a fairly rapid clip.

The OPA tonight dealt out price increases rapidly to comply with the new law, but did refuse another general boost for automobile ceilings. The agency announced its higher "recontrol" prices on fats and oils. Ceilings on margarine and shortening will be one cent a pound above the June 30 level when the retail controls are restored September 9. Tires went up 2½ per cent and ceilings for many popular-make trucks were upped. But OPA denied the plea of automobile dealers for another 3 per cent retail increase to cover handling charges on new cars. This averted another general price increase on top of the 7.3 per cent rise allowed for new automobiles two weeks ago. However, OPA announced it would grant increases to individual dealers if they could prove they customarily charged more for "handling and preparation" before the war.

The key to the Truman administration program is found tonight

in the special statement issued by Dr. Steelman, when he put meats back under subsidy. He said:

"During the months ahead, while we are achieving our maximum production, increasing our production efficiency, and wiping out shortages one by one, it is most important that the cost of living be held as low as possible. While I heartily endorse," he said, "the Congressional provision for the termination of subsidies, I strongly support their use during the next few months."

That is a pretty clear hint from high up—along these lines—"Please, folks, let's hold the line until the first of the year. By then production should be high enough to absorb the inflation threat and end the necessity for all controls—save a very few."

Of course, Dr. Steelman is *not* directly concerned in the political situation. *But* that, too, plays an important role, with the election coming up in November. The Administration obviously prefers *more* production, and lower living costs in this period, especially. Further labor crises during October would certainly *not* be good political medicine for the party in power. We mention this purely as an aside and to reflect the importance of coming events. And here's a sample or so of what these events could be.

Chicago. The nation's meat-packing industry is faced tonight with the threat of a possible new strike. The CIO United Packinghouse Workers of America filed 30-day strike notices against the nation's major producers and most of the smaller independents. The strike notices do not "necessarily indicate" a strike will occur, or so says Ralph Helstein, the Union President, but he added this:

"If, in the negotiations, it should develop that the packers are unwilling to give consideration which the Union's proposals deserve, our membership will have no other recourse than to resort to strike action."

You may remember that the nation's meat supplies fell sharply last January when the CIO and AFL Unions called 268,000 workers off the job for about 10 days, at that time. The workers returned after the Government seized the packing plants January 26. They were granted wage increases averaging sixteen and a half cents an hour.

And look at the next paragraph in that Chicago story: In current negotiations the Unions are asking for a dollar an hour minimum pay, elimination of geographical wage differentials, a guaranteed work week on an annual basis, vacation benefits, and—shades of John L. Lewis—a welfare fund created by the companies.

But this series of wage demands and related union requests ran smack dab into the Government's last-ditch attempt to save something out of the stabilization wreckage, now piling up. Because, and here's another Washington dispatch:

The Wage Stabilization Board today rejected two wage increases granted to American Federation of Labor seamen and decided that the CIO wage increase limit—of seventeen and a half dollars a month for seamen—granted some months ago—was plenty for the time being.

The interesting part of this story that you don't find directly in the news is this: The AFL Unions negotiated with their employers, shipowners, for a much higher wage minimum than the CIO was able to wangle—twenty-two dollars and fifty cents a month on the Pacific coast, and twenty-seven fifty for East coast men.

The AFL union men argue that they made their contract in good faith—they practiced free collective bargaining with their employers and they're entitled to the higher wages. But, the Stabilization Board, in effect, used this scale as a symbol—an example—and the American Federation of Labor is by no means happy about the whole thing.

That's why their member argued within the Wage Stabilization Board today that with prices definitely on the upgrade there's little point in trying to hold wages down by decree.

All of this would *not* be so significant, so important, and so likely to bring several crises in a fairly short time on the labor front, if it were not for a few more facts, that do *not* appear in the news today. But they have been there, and lately. John L. Lewis faces the coal operators on September the tenth to negotiate a contract with them —to replace the contract he now has with the Government. On September the thirtieth, Harry Bridges, and his West Coast longshoremen, come to bat again for more wages. The CIO oil and rubber unions are restive—some of the locals are demanding more

money to offset price rises. And the auto workers, led by Walter Reuther, have said that it's either hold the price line, or else the wage line will crack.

It's hard to say how much of this is talk and threat. The unions must be debating, within their own high commands, the real values —the basic values involved, in a series of new labor disturbances.

There are several factors Labor must consider. *First*, organized workers still form only a minority of the nation's labor force. Perhaps twenty million out of sixty million. And the forty million unprotected workers have yet to catch up with the bellwether unions that won wage rises in the last series of strikes.

On the political side, Prosperity—or at least the signs of it just around the corner—is good news to any party in power. Confusion, labor, unrest, and inflationary price tendencies are bad news to the party in power. Labor obviously must be considering at this time how far its leadership must be responsible for a change in Washington at this time. It could be like the Texas democrats, who have so often threatened to secede from the Democratic Party. But, they never answer the question—where do we go from here, into the Republican camp? The answer to that question so far has been fairly obvious. *No*, they do *not*.

And then there is a still more powerful argument against drastic action on the labor front at this time. The leaders of all major governments in the world have accepted the principle—and that goes for Soviet Russia—have accepted the principle that recovery, after war, is *first* dependent, before all else, on high production of goods, per man, per hour, and per machine. The far-sighted leaders in both industry and labor in this country see exactly the same necessity. Mr. Green of the AFL has stated the case frankly and fully. So has Phil Murray of the CIO.

But, facts are facts. The meat workers, who broke loose last January when the general CIO strategy was to start with steel are threatening again. Ditto Harry Bridges and his longshoremen, the rubber workers, and so on. I make *no* attempt to assess the rights or wrongs of their demands. The point is: there are strong pressures, within the labor unions—both of the major wings of labor—to break

the wage line, because the price line is, shall we say, bending at least. Then there's John L. Lewis, and his coal miners. What are they going to do? Labor leadership has wisely warned against another series of strikes. The Administration—as shown by Harold Ward's story tonight about the debate within the Wage Stabilization Board—is hoping that the production hen comes before the strike egg, and trying hard to make that hope a reality.

But aren't we all—speaking in a lighter vein—somewhat in the position at this time of William M. Johnson of Muskegon, Michigan? He arrived at the curb where he had parked his car today and found it gone. He walked down the street a way and hitchhiked a ride, and settled back comfortably . . . only to discover he was in his own car.

He asked the driver to take him to the county jail—and there he turned him over to the sheriff. Our trouble is worse than Bill Johnson's. It looks like we're in danger of stealing our *own* prosperity car without even realizing it.

The Story behind the Headlines

BY CESAR SAERCHINGER

Our government sent two important notes to foreign governments this week. One is the note to Soviet Russia, concerning the future of the Turkish straits. The other is the note to Yugoslavia, sharply protesting the shooting down of American transport planes. The note to Yugoslavia stirred up more dust in this country—and used up far more headline space. It was universally described as an ultimatum, because it set a time limit for compliance (forty-eight hours). And some people got jittery, remembering the fateful Austrian ultimatum to Yugoslavia's predecessor, Serbia, in 1914—which led to the first World War.

But this was an ultimatum of a different kind. It contained no threat of war, or punitive action. It merely gave notice that the matter would be taken to the U. N. Security Council, unless Yugoslavia complied with our demands. Well, the Yugoslavs did comply with one of our demands in advance—that is, they released from custody our men in the first of the two planes. The crew of the second plane, however, probably all lost their lives, as they plummeted to earth. They will be accorded the rites and honors customary in such cases. Marshal Tito, moreover, has promised that no similar incident will occur in the future, and has given the necessary orders. He suggests that appropriate signals be arranged, in case our fliers again encounter Yugoslav air patrols over Yugoslav territory.

Assuming that the Yugoslavs will satisfy us in righting the wrong done, no appeal to the United Nations will be made . . . . Yet many details need to be cleared up. At this time only this much can be said: This was not the first time that American planes flew over Yugoslav territory without authority. The Yugoslavs say that such

violations have been numerous. Members of the released American crew say they know of frequent flights of both American and British planes over Yugoslav territory "recently." It seems that a number of protests have been made by Tito's government. Tito says they were ignored. The American note mentions only the Yugoslav note of August 20th, in reply to our inquiry. It does not mention any previous notes. Yet we know that as early as last April the Yugoslavs made complaints to the British for overflying their territory, and the British admitted their fault. We, apparently, did nothing of the kind.

When you look at the map, you can see that it is no *wonder* American planes, on the Vienna-Udine run, stray into Yugoslavia. If they fly in a straight line, they are *bound* to cross a little neck of Yugoslav territory jutting out into the Julian Alps. If they want to avoid that neck, they must make a detour. The terrain is mountainous, 9,000 feet high, with much higher peaks near by. So, most of the violations may be just accidental, or due to "cutting corners." It seems unlikely that our men were "snooping" to see what military concentrations there might be near the border, as the Yugoslavs seem to believe. Marshal Tito, when asked his opinion, said he thought the errors were "deliberate"; that we wanted to show that our forces are overwhelming, and the Yugoslav government must "take everything." That statement may possibly give us a key to the thinking behind the attacks.

The present Yugoslav government is a revolutionary regime. It naturally wants to impress its people, who are fanatical nationalists with the idea that it can and does command the respect of the powers. Great powers are pretty particular about matters like frontier violations. They can afford to be. Little countries are likely to be even more touchy about these things because they know they cannot intimidate a great power. They are especially touchy after they have fought a victorious war, and have come through a successful revolution. . . . But there are also some special reasons why the Yugoslav government may wish to impress its own people by drastic assertions of sovereignty against what it considers capitalistic and "reactionary" powers—the United States and Britain. It is the United States and Britain who are at this time opposing Yugoslavia's

territorial aspirations along the Adriatic Sea—aspirations which have been promoted with fanatical zeal for many years.

It is the United States and Britain who are now leaning towards *Italy*, and its passionate desire to retain Trieste. It was they who insisted on the withdrawal of Yugoslav troops from parts of Istria and Venezia Giulia which they had overrun in their anxiety to conquer what they considered was their own. American and British troops are now occupying that coveted Italian soil, while the Yugoslavs, backed by Soviet Russia, have to fight a bitter verbal battle in Paris. There have been a number of border incidents along the so-called Morgan Line (which separates the British and American from the Yugoslav troops); and recently three Yugoslav soldiers were killed by our men. Putting us and the British in the wrong is evidently of some value to Tito's government, which after all is very young, and still consolidating its position at home.

Yugoslavia is a dictatorship, with the communist party in control. It is a "federal people's republic," superficially following the Russian model. But the social revolution has not had the time to permeate all classes, as it has in Russia. Nine months ago, it was still technically a kingdom. Its feudal aristocracy and upper classes still recognized Peter and the Karageorgevitch dynasty. They had hoped for a constitutional monarchy on the western model, at least. The sympathies of the Yugoslav people, in 1941, when they revolted against the pro-Nazi machinations of the Regent Prince Paul, were strongly pro-British and spontaneously pro-American. Except for a communist minority, they were anti-communist (though not anti-Russian;) and the country still harbored thousands of White Russian exiles who had exercised great influence in the government and on the court.

The whole Mihailovitch-Tito conflict was a reflection of that political cleavage within the country. For Mihailovitch represented the Serbian officer class which had partly dominated Yugoslavia since its foundation after World War I. Tito represents the revolutionary peasant and working-class element. Mihailovitch and his followers looked westward; Tito and his partisans looked eastward,

to Russia. When Mihailovitch found the partisans in his way (while both were fighting Germans) he regarded them as his enemies. According to his own testimony he accepted arms from the Italians, and even help from Nazis, in destroying partisans. He was no ordinary traitor to his country—as he saw it. He was loyal to his king. But he became a traitor to the revolutionary cause as upheld by the partisans. When that cause began to win out; when we and the British (along with Russia) supported Tito, Mihailovitch became the victim of world events. He became a traitor *ex post facto* and paid the penalty.

In those circumstances, our government's attempted interference with his trial, by offering to send American officers to testify for him, must have been deeply resented. For Mihailovitch's *conviction* was as necessary to the Yugoslav revolutionaires' self-respect, as Petain's was to the French Resistance. Ernest Bevin, who is not famous for fine-spun diplomacy, certainly felt that. When urged to go along with us to help Mihailovitch, he said: "I have really got to assume that a country with which we have friendly relations is conducting its business properly." We, however, assumed that it wouldn't.

Yet it is we who applied pressure to King Peter to come to terms with Tito the year before. And after Tito's "Liberation Front" won its election (by the 90 per cent majority that is usual in such cases) we recognized the Liberation government, and the republic which it set up. But we did it grudgingly, with censorial comment on Yugoslavia's unorthodox one-party democracy. Certainly, we would have preferred to have Yugoslavia become a democracy in our sense. But we can't have it both ways. We backed Tito, because he fought the Nazis, and because it smoothed our path with Russia. We should have known what *that meant*. . . . The business of the shot-down planes is tragic and inexcusable. But it is only the latest in a whole series of vexatious incidents which may turn against us a people whom we have eulogized for their heroism in stopping the Nazi steam roller, at a terrific price in blood. If the Yugoslav case were an isolated fact, we might have reacted less violently. But the trouble is that Yugoslavia today is a Russian satellite, and we suspect Russia

to be behind her acts. We are testy, because we are tired of running up against the hard core of Russian intransigence wherever we turn. We are tired of seeing one thing after another jeopardizing the peace.

The note regarding the Dardanelles, which our government sent to Russia, is likely to have more far-reaching effects than the (we hope) passing conflict with Yugoslavia. We have told the Soviets that we are against their proposal to limit control of the Turkish straits to the "Black Sea Powers"—which would mean Russia and her satellites, with Turkey becoming another. We say that Turkey should continue, as heretofore, to act as "keeper of the straits," on behalf of the Black Sea and *other* powers, including ourselves. What we propose, therefore, is a revised version of the Montreux Convention signed in 1936 (though not by us), which now regulates the use of the straits. In that convention Turkey was given back the right to fortify the straits (taken from her after World War I). It declares the straits open to the shipping of all nations, and to the warships of all the powers in time of peace; but only up to a certain tonnage, so as not to exceed the Russian Black Sea fleet. In time of war, Turkey had the right to *close* the straits against belligerent warships, unless these were acting on behalf of the League.

It is easy to see that the Montreux Convention is out of date. The League no longer exists. But, as the American note says, the Security Council should now become the arbiter in case of a danger of aggression. Moreover, the *fortifications* are out of date. During the late war, the Germans were able to close the straits by air power located at some distance. What the Russians want, of course, is air bases *in* the straits. But in these days of guided missiles and atomic bombs even air bases would not be enough. That argument works both ways, however. And the Russians might say why then let the Turks keep the obsolete defenses?

Obviously the defense of so important a narrow sea should be the concern of all the powers. No one power should be able to close the straits except in the interests of collective security. But the Turkish straits have been in a class by themselves all through history. They have nearly always been the monopoly of one or two powers—even

in the days when Athens got its grain from the southern shores of the Black Sea (the Ukraine, to wit). Control of the straits was the real issue behind the Trojan War! In the fifteenth century, after the Turks conquered Asia Minor and the Balkans, they controlled the straits and made the Black Sea a Turkish lake. That Turkish monopoly wasn't broken until the eighteenth century, when Catherine the Great of Russia sent a fleet around Europe to blockade the Dardanelles.

In the nineteenth century England and France became more and more apprehensive of Russian sea power emerging in the Mediterranean. So, in the famous Straits Convention of 1841, the great powers of Europe agreed to keep all warships out of the straits. Again and again Russia tried to get control of the straits by making war on Turkey, especially after the Crimean War, when she was attacked by the powers via the straits and the Black Sea. In 1914 Russia joined the Allies in World War I and was *promised* both the straits and Constantinople as her share of the spoils. But . . . came the revolution and that deal was off. The Bolsheviks themselves renounced the old Tsarist ambitions, and were enthusiastically taken at their word. Today Russia's claim to a share in the straits is stronger than ever, for she has suffered once again from an enemy power (Germany) using the straits against her. But today the United States is becoming a Mediterranean power and therefore is as keenly interested in the straits.

Our argument against a Russian monopoly is a good one. But it is an argument that might apply equally well to the other strategic narrow seas—to Gibraltar, the Kiel, the Suez, and the Panama Canals. This is a question of historic importance. It will be interesting to watch the debate.

Eyewitness Account of Liberation of Manila

BY ROYAL ARCH GUNNISON, MUTUAL BROADCASTING SYSTEM

I have been in the city until a few hours ago when I was able to catch a Cub plane to return to this broadcasting base. In order to pick me up the pilot, Gene Graves, of Cedar Rapids, Iowa, had to land on a narrow, two-lane cement highway, which he did easily.

I have been with the 37th Division, Gen. Beatler's outfit, and the Ohio National Guard as they fought their way into the city. We had a rough road in. Not only had the Japs blown all the bridges just outside the city, but we met consistent machine-gun and rifle fire, but the forward patrols, with which I was moving, pushed right on in. As we broke in, the First cavalry punched in from the other side and captured St. Tomas University. I have not yet been inside the camp myself, but flew low over it just at sunset, a short time ago. Our troops are inside.

Civilian women and children seem most predominant. A woman in red slacks and a white blouse waved from the roof of a building. Children were swinging from the swings I had helped build when I was a prisoner there two years ago. The five hundred bamboo huts around the camp were intact, but seemed empty. It is obvious that of the thirty-eight hundred people that were there when I had left, some had been moved. It brought a lump to my throat as I looked down on the scene in the somber, smoke-covered light. Fires were burning from a hospital not far away. But for extreme good fortune my wife and I might still be inside this camp, fearful as these people were that they would all be killed before the Japs left the compound.

As I flew for one-half hour low over the city to compare it with the Jap entry, made three years, one month, and three days ago, it seemed to me that there were about the same number of fires. The port area is in bad condition. Pier 7 is standing, the largest of the piers. Most of the office buildings seem in fairly good shape. It is clear the Japs have done nothing to keep the city up or repair roads or maintain sanitary conditions. This you could notice more sharply from the ground.

It was a pathetic entry. Filipinos timidly came out of their homes. "Victory," they cried! And many called, "You will never know how we have missed you."

Compared with the Filipinos in the countryside of Luzon's plains, through which we passed, the Manilans are thinner. They looked badly. They appear weakened by the Japanese occupation. They bow and take off their hats from habit of bowing to the Japanese. They smile weakly and put their hats back on and wave their hands.

The return to Manila was of tremendous importance to Americans from a political point of view, but to me it is the human side of the liberation that is vital. We have shown the people of the Far East that we keep our promises and we have shown our military strength in our speedy occupation of the city. But what it means to the civilian Filipinos to be free—well, it is almost impossible to explain unless you try to imagine your own town held and looted by the Japs for three years and then suddenly liberated. This is no triumphal entry such as Paris or Rome. This entry today was somber and serious and packed with emotion for all of us.

Eyewitness Account of Invasion of Sicily

BY MERRILL MUELLER, NATIONAL BROADCASTING COMPANY

This is Merrill Mueller reporting from North Africa with a color picture of the enemy territory our Allied armies have already taken in Sicily where malaria and . . . are widespread. When I left the island less than forty-eight hours ago it was already showing great changes under Allied occupation, all democratic and all for the better. Shortly after I landed on the beaches with the invasion forces and we struck inland with the power and speed of a bolt of lightning, only Fascist propaganda was in evidence, although the civil population immediately showed pro-Allied sympathy. Upon the walls of buildings were produced Fascist posters. One depicted the Allies as a two-headed hairy beast; and, one head Churchill's and the other Roosevelt's, trying to smash in the door of an Italian home which was bought by a German and Italian soldier. The other poster called upon Sicilians to defend their homeland and ironically it reminded those men how well they fought the Germans and the Austrians in the last war. Shortly after Allied armies had passed through other towns, new posters appeared. They were Proclamation Number One of General Sir Harold Alexander. Not many Fascist officials are left. They, with most of the wealthier class, have fled from the island of Sicily to Italy, so that each town was roughly stripped down to about one-third of its population, mostly laborers and peasants. Most people had taken refuge in the hills but rapidly returned to their homes and offered to work for our armies when they saw we meant them no harm. There was roughly another ten days' supply of food in the occupied territories for the civilian

population but an excellent wheat crop is about to be added to it. I remember talking to one little Italian railway engineer. He was assisting the American armies in putting the local rail line into operation one day after our landing and he took great pride in marking in big chalk USA on each car and engine. Other civilians assisted in unloading our ships at one point and ever since we landed have imposed on the kindness of American soldiers and begged their last cigarettes or chocolate from my own rations. Other Italians aided a special crew of Air Force engineers who landed with steam bozers and engravers right behind the invading infantry. In twenty-four hours this crew had ready a brand-new American airfield not only big enough for fighter planes, which began to use it, but bombers as well. In the Allied invasion the average Sicilian seems to picture an opportunity to at least work for his personal profit. Quite thoroughly he has been deluded and stripped by Fascism, its best evidence by his back. His shabby, rotting, near-shot clothes were all he was to get until the end of the war. This is indeed a campaign against the Fascist enemy for sterner battles to come.

I switch you now to London.

A Weekly NBC Commentary on Latin-American Affairs

BY EDWARD TOMLINSON, FROM MONTEVIDEO, URUGUAY

So far, on this regular annual trip through the other Americas, I have traveled almost the length of South America, from Venezuela to the Rio de la Plata. I have visited the capitals and most of the important cities on the Atlantic side, all those nearest to Europe, all those the majority of whose peoples have the closest ties with the peoples of the Old World.

For more than two decades I have had the opportunity of intimate and frequent contact with high officials as well as leaders in business in these countries. This time I have talked to presidents, foreign ministers, and men in all walks of life. I have talked with oil men in Venezuela, with men who operate airlines, banks, manufacturing concerns, both native and foreign.

In some quarters, particularly in Venezuela and in Brazil, I have found ordinary citizens, and even some persons high in business and political circles, who seem to be carrying a chip on their shoulders about the Yankees. In certain places there are even well-organized campaigns designed to discredit the United States and our business interests. Among certain groups in eastern South America it is again popular to talk about Yankee imperialism and Yankee exploitation.

Of course most of these criticisms and charges emanate from the small but active communist elements. In Venezuela, and I am sorry to say, in Brazil as well, there is agitation against United States commercial and industrial enterprise, particularly against United States oil interests in Venezuela. Even some of the more conservative elements display an extreme nationalism I have not observed

before. In some instances it amounts almost to a complex. Naturally, officials everywhere have been most correct and cordial in their attitude toward our country. But it is difficult for some of the most prominent private individuals, principally among the extreme leftists and extreme rightists, to conceal their dislike of us.

In short, the whole-hearted spirit of cooperation and collaboration that grew up in most of the countries during the war is all but a thing of the past. The good-neighbor policy, as applied to some countries, is a mere shadow of its former self.

The reasons are many, and some of them were unavoidable. In the first place, the war is over. All physical danger has passed. Most of the people feel they no longer need our assistance or protection. Some of our people insist that we no longer need the support and collaboration of these countries, which does not contribute to mutual understanding.

Another thing, we had military forces in no less than a dozen of the twenty southern countries, but of course with the full agreement of the various governments. With their permission we had established hundreds of millions of dollars' worth of air and naval installations on their soil. It was not easy for us to remove all of our people out of these countries immediately the war was over. Nor could we afford to abandon all the costly installations which had been built out of the taxpayers' hard-earned money. Lately we have turned over most of the flying fields, naval facilities, and other heavy equipment to the different governments, usually at a mere fraction of their cost in value.

But most of the countries lacked personnel to man and operate them. Even the various governments asked us to stay on until they could train their own people to do the job. But the extremists, the ultra-nationalists, and those with political and material axes to grind, would have none of these arguments. It must also be admitted that not all of our own people, military or civilians, have leaned over backward to avoid offending the sensibilities of the citizens of some of the countries. Ten soldiers in a Brazilian city would have attracted little attention and created no problem. But several thousands would and did. Adding to the delicacy of the situation was the

fact that our people were of a totally different race and spoke a strange language.

Various of our governmental agencies, the war agencies, I mean, operating in some of the countries, spent money unwisely and thereby caused economic dislocations, which later resulted in handicaps to the people.

It would be foolish to try to defend all the mistakes, or even all the activities of our people. They squandered millions in the effort to get wild rubber out of the Amazon. And while there were any number of Brazilians equally guilty of bad judgment and mistakes in connection with that fantastic project, it is much easier for the native to heap all the condemnation upon the foreigner. It is human nature.

These acts and situations have contributed to the spread of unfriendliness toward the United States. On the other hand, the orgy of spending in the various countries is over. Large sums of money are no longer coming in. We are no longer able to buy the fabulous quantities of metals, minerals, and other products we bought during the war. Thousands of their people are not enjoying the steady work at comparably high prices that all these activities afforded them.

It is also human nature, as well as to the advantage of special interests and political axgrinders to blame us for this state of affairs. And the petty, self-seeking politician exists in South American countries just as he does in the United States. Then too, there are the international propagandists and axgrinders. I can assure you that these latter are at large in South America as they are everywhere else.

There are still remnants of Fascist-minded elements and their sympathizers left in more than one of the countries. They are beginning to come out of hiding and to express their feelings, of course with more bitterness and resentment than ever before. Moreover, the new wave of communism has brought even a more virulent, at least a less subtle brand of anti-United States propaganda than ever before. I shall have more to say on this subject of communism in South America later, when I have time to gather and analyze all the facts. At any rate, there is no doubt that at this moment our relations with many of our neighbors are no longer on the upgrade.

So far the exception to this tendency is found here in the progressive and democratic little country of Uruguay. It is almost possible to sense a different atmosphere when you step off a plane at the brand-new airport on the outskirts of Montevideo. Of course Uruguay, like the others, has its extreme nationalist element, and in the form of a political party too. Yesterday afternoon I talked at length with venerable Dr. Luis Alberto de Herrera, the symbol and leader of the Nationalist party. Dr. Herrera at 73 years of age, and still a hard worker, received me in the library of his home, and was a gracious host. He immediately expressed his admiration for the United States, for its civilization and its democracy, but he pulled no punches. He thinks the United States is still imperialistic, and that it has demonstrated its imperialism in the case of Washington's dealings with Argentina. He believes that putting Uruguayan business firms on the black list for dealing with the Nazis during the war was a violent interference in Uruguayan national affairs. Dr. Herrera says that Uruguay should never have declared war on the Axis. Nobody was going to attack Uruguay, he argued. Uruguay should sympathize with all, and therefore live at peace with all.

As I drove away from the old gentleman's home on the outskirts of Montevideo the taxi driver reminded me that Dr. Herrera is of course getting old, and that he is being used by less sincere men as a front for their own political ambitions.

Notwithstanding this ultra-nationalist group, and Dr. Herrera in particular, who have so often been critical of United States actions and policies, Uruguayan officials, men of affairs, and the man in the street are openly and unmistakably friendly toward us. You do not feel like a foreigner in Montevideo, and no one regards you as such. You are accepted on equal terms as a man and as an individual.

Yet Uruguay has a difficult role to play, especially in its relationship to the United States. It lies between Argentina and Brazil, the two great rival powers of South America. It has no sizable military forces, hardly enough to police its own territory. Uruguay is genuinely democratic. Until well into this year, both Argentina and Brazil were ruled by self-imposed dictatorships. During the war

Uruguay's situation was extremely delicate. Brazil was at war; Argentina was not. Brazilian and other Allied shipping was attacked by German U-boats in Uruguayan waters. Argentine shipping was not. Ships of the United States and Great Britain as well as those of Argentina used Uruguayan ports. It can never be forgotten that one of the most spectacular naval battles of the war took place just outside Montivideo's harbor—the battle of the *Graf Spee*. Uruguay finally broke relations with the Axis and even declared war. Argentina remained neutral almost to the end.

But the long-drawn-out dispute and strained relations between the United States and Argentine governments added to Uruguay's embarrassment, and made her relations with Argentina even more delicate. While we supplied military equipment, financial assistance, large credits to most of the countries, Uruguay got comparatively little, certainly less in proportion than many of the others which were not nearly so important strategically or morally.

Yet throughout all these difficulties, throughout the war and since; in spite of all the handicaps, the Uruguayan government and the overwhelming majority of the Uruguayan people have remained among the stanchest friends we have in all the hemisphere. For this we can well afford to be grateful.

I think the reason for this fortunate situation was best summed up by the taxi man who drove me to Dr. Herrera's home yesterday afternoon. He said, "The one great thing Uruguay and the United States have in common is their genuine belief in and devotion to democracy. More than in many other countries of America," he said, "the people of Uruguay and the United States know complete freedom." He went on to say, "I mean the freedoms about which Mr. Roosevelt spoke." Then the taxi driver added, "People who are not only devoted to, but who enjoy such a great measure of democratic freedom are bound to respect and like one another."

Speaking of the four freedoms, I would like to emphasize that freedom of thought and expression, freedom of the press and speech, are not abridged or even restrained in Uruguay. Just before I arrived here our own press in the United States had been saying

much about censorship, or new regulations governing newspapers and radio broadcasting in Uruguay. I admit that I was concerned, for I have met with censorship in other South American countries, and even on this very trip. But in all the years I have been visiting Uruguay, and on the many occasions when I have broadcast from Montevideo, no official, no radio editor or anybody else has ever looked at one of the scripts in advance, or asked what I was going to say. So when I arrived I immediately inquired into the matter. I was not only concerned for myself but for the repercussions that any act of censorship in Uruguay might have had throughout the hemisphere. This little country has long been the haven of persecuted journalists and writers from one end of Latin America to the other. Foreign correspondents have often come here to Montevideo from other countries in order to avoid the iron-fisted censorship to which they were subjected. It is not too much to say that but for the unrestricted freedom Uruguay has allowed news gatherers and news agencies, the true story of the ruthless dictatorships that have existed in many of the countries of South America would never have become known to the world at the time.

At any rate, when I inquired about censorship in Uruguay this time, everyone in radio circles expressed surprise. I talked with Dr. Lorenzo Batlle Pacheco, publisher of the great newspaper *El Dia*, which is usually described as the *New York Times* of Montevideo. Dr. Batlle assured me there are no restraints on the press, except those of good taste and the laws of libel, just as we have in the United States.

To know something of Dr. Batlle's standing and influence it is well to remember that he is the son and heir of the great Uruguayan statesman, Dr. Jose Batlle y Ordonez, the imprint of whose personality on the Uruguayan nation may be likened to that of Jefferson and Lincoln on our own country. Dr. Lorenzo Batlle Pacheco and his paper *El Dia* are two of the great bulwarks against any restrictions on the press.

I also talked at length with Dr. Juan Jose Carvajal Victorica, Minister of the Interior, who is prominently mentioned as a candi-

date for the presidency in the elections of next November. In fact the comment in our press about censorship indicated that Dr. Carvajal had been responsible for new and drastic regulations. The minister assured me that there is not, has not been, and cannot be any censorship of press or radio in Uruguay, because it is especially forbidden by the constitution and the laws of the land.

It seems that the so-called new regulations boiled down to the fact that all foreign news agencies and foreign correspondents operating or stationed within the country permanently are now required to register as such, just as they are required to do in the United States. Doubtless this regulation, coming at a time when newsmen are made sensitive and suspicious by the waves of censorship regulations which have spread throughout the world in the last year or so, gave rise to the misunderstanding.

In view of all this, it is significant to recall the forthright reply which Minister Carvajal Victorica made to a note of protest from the Russian government last year. It was during the United Nations Conference in San Francisco. The Soviet minister in Montevideo protested about the outspoken criticisms Uruguayan newspapermen were leveling against Soviet policies and practices. Among other things Dr. Carvajal told the Russians, in reply to the note, that "the Uruguayan government has no authority to direct the political beliefs or statements of the press, nor to impose concepts, nor to forbid the discussion of certain subjects in the press or over the radio. Any intervention of this nature," said the Uruguayan minister, "is forbidden by law and would be judged by public opinion, a public opinion which knows that any such would be an act of tyranny."

Such is the story of Uruguay's position on the question of censorship. So far as I can tell, Montevideo is still an island of freedom of thought and expression in a world where so many governments seem to be afraid of truth and light. At least nobody has asked to see a copy of what I am now saying.

Just now Uruguay, like so many other countries, is in the throes of planning for national elections. They take place in November.

Uruguayans are not only going to elect a new chief executive, but executive officials, as well as a congress. They are going to decide whether the executive department shall consist of a president or a commission, or council of state. They are going to decide whether the presidency shall be presided over by one man or a group of men.

Many leaders are wary of one-man executives. They point out the danger of dictatorship, and the fact that so many other Latin American strong men have risen to the presidency only to make themselves dictators. This feeling is particularly strong among the Batllista groups, or the followers of the great Jose Batlle. His son, Dr. Lorenzo Batlle, publisher of the powerful newspaper *El Dia*, is advocating the council or commission idea.

It is difficult to explain what the exact workings of such an executive department would be. But the executive council would be made up of men representing the different political parties. They would be elected by proportional representation. The largest party, or the party with the largest number of votes in the election, would have the majority of the members of the council. The council would operate something like a board of county commissioners in some of our states. Only the man receiving the largest number of votes in the election would become the chairman or the president. Which is to say, that as the chairman or the president of the council, he would represent the council at all public functions and ceremonies as a chief of state would, but with administrative powers equal only to those of the other members of the council or group.

At any rate, this is the all-important question to be decided in the forthcoming Uruguayan presidential campaign. It indicates that the Uruguayans not only want but that they intend to have more and not less democracy. They are building against any possibility of their democratic freedom being minimized by any powerful leader. It is not only a wholesome but an unusually significant sign of the times. It makes this little nation in far southern South America a subject for serious study and attention.

News Commentary

BY JOHN B. KENNEDY FROM NEW YORK

Friends from coast to coast: John B. Kennedy speaking. I'll return in a minute with comment on the news of the day.

Senator Hugh Butler of Nebraska, returned to Washington after a survey in person of thirty-five thousand miles and twenty-seven different countries in Europe and Asia. He says everywhere his congressional party went they found confusion and trouble and distrust, along with economic crippling by inflation. But his most serious item is that, to use his own word, which is Midwest meaningful and not movie hyperbole, waste and loss of UNRRA supplies has been tremendous and in many cases this relief, principally of food and clothing and medicines, has been used by selfish political interests in the distressed countries to promote their own power. Hitler and every tyrant before and since his diabolical day has shown that degenerate people can be controlled by food or force. Senator Butler says forthrightly that government aid as through UNRRA should come to a close by the end of the year although he advocates constructive help from this country to suffering nations without putting too great a burden on the American people. Europe is in grave danger of becoming a continent of Oliver Twists, if, despite what Senator Butler describes as bumper crops over there, they still look for bumper relief. Undoubtedly they need help more than after the last war, because many more millions were involved and far greater damage was done. We see the desperation of the people in the Sicilian riots at Caccamo. Peasants lost one hundred killed and wounded defending their crops which armed carabinieri came to seize for what they call people's granaries. That's plain bolshevism, on the part of the armed police, not the peasants. In Geneva,

Switzerland, UNRRA Director LaGuardia attacked Russian occupation in Austria. UNRRA's mandate is that all native and contraband supplies—through UNRRA—should be used for that country, whereas he charges that the Russians in their occupation zone have been siphoning off 2,500 tons of Austrian oil monthly. Russia, of course, has something to say about this because Austria was at war with Russia and must expect to pay some indemnity, and since it hasn't the coin it will have to be in goods. Yet, again, if Austria is to be left stripped and broken—nothing but the big city of Vienna with hardly enough land around it to support it, then we're on the edge of another tragedy. Russia resembles the old-time sheriff who barged in on a party by a bunch of Bohemian artists behind in their furniture instalment payments. When they told him, "Come and take a chair," he said, "I'll come in and take all the chairs, and tables, too."

Prime Minister Gaspari of Italy is in Paris at the Peace Conference to plead his country's cause, and Italy, like Greece, really needs all the help it can get; but his reasoning is at least disingenuous. He says Italy expected better treatment from the Allies after helping them to win the war. That's a trifle farfetched because he argues that Italy surrendered because the Italian people revolted against Mussolini and his Fascists. The truth is the poor Italian folk had very little to say about it, and the inside Fascist group turned on Mussolini when it was quite clear that the war was lost. When Musso was on parade he was the new and mighty Caesar, and even correspondents in Italy, I happen to have been one of them, saw how he at first restored order which afterwards became regimentation. He abolished pickpockets, which was not much improvement when there was nothing to pick in the pockets after the Fascist government had picked them first; and he made the trains run on time—sometimes, when he happened to be riding in one. His attack on Abyssinia and later his conquest of Albania were widely applauded in Italy; it was when he flopped that the popular tide turned because it was led against Mussolini by the party leaders who, had they been intelligent, let alone honest, should have ousted the braggart phoney long before Italian military power was sapped that

could have, perhaps, ousted their German occupiers before the harsh Huns' grip on Italy became too strong.

The United Nations is set up for the purpose of drawing the line between just reparations and cruel and unusual revenge on the defeated countries—and that goes for all of them. Even now it is certain that Palestine's case will be presented to the U. N. and about the best case for it was put by Harold Ickes, former Secretary of the Interior, who shows how Ibn Saud who opposes the Anglo-American recommendations for settlement of the dispute, actually grabs considerable dough from the Allies. Ibn Saud is the picturesque Sheik in Chief who travels around with harem gals and goats, the gals strongly perfumed, the goats don't need it. He has shown some understanding of the processes of democracy, but his pivotal country, the heart of the Middle East, remains feudal, with women hardly more than chattels. It takes time to convert those grown in error—like the little roughneck who was finally persuaded to go to Sunday school where they had a spelling bee and he was selected by the teacher to spell the word straight. He spelled it, and the teacher said: "Right, my little man. Now since you know how to spell the word straight, what does it mean?" And the little man replied, "Straight means without club soda."

Here's your announcer for a minute when I'll return.

When you refer to the boys in blue it's going to be more than cops and sailors, for the Army's adopted new blue winter uniforms for all ranks. The Women's Army Corps will be issued green-verde garments. A survey will be conducted in several army camps with demonstrations by six military teams to obtain opinions on the uniform they like best from the soldiers themselves. The armies of democracy are being more and more humanized. Field Marshal Bernard Montgomery has sent the old Colonel Blimps of the London clubs—where they originated bay windows so that the retired Colonels could fit in them—Montgomery's sent them into apoplexy with his proposal to cut out privileges in the British army, raise the pay, and let the soldiers, unless in event of active service, come and go as they please. He urges homes for the men and not barracks; he wants food the quality of a good restaurant; and he also demands

for them the right to read in bed and cut out all the hokum of reveille and lights out and out of bounds as long as the men have good conduct records; and bad conduct marks in any military outfit usually spring from petty regulations; although that GI from Long Island still holds the record for flouting army rules in a big way. This was the Sergeant who took a few days off without leave, then took over a little town near Bad Nauheim in Germany. He had the time of his life for ten days during the first confusion of the march into Germany. He handed out jobs, lived on the fat of the land, and actually appointed a local lady of less virtue than versatility, health commissioner of the place. They caught up with him when German natives were found out of bounds and producing passes stamped by the Sergeant without authority. But he had a good time while it lasted. Like the housewife in Ventnor, New Jersey, where they are trying to unsnarl traffic by smacking a two-dollar fine on parking violations. This lady paid the fine and beamingly thanked the cop; she said she'd pay it every week on time and keep her car parked all night. She learned otherwise. In New York City hideous traffic conditions are growing worse and parking is at the bottom of it, and all around it—and some day they're going to do something about it. They'll let them park on the sidewalks too; then the pedestrians will have to be high jumpers over the car-tops and ballet dancers in between, a ballet dance being rug-cutting with a Russian accent.

While Kid Molotoff was shadowboxing again with Mr. Byrnes over freedom of the press and following customary technique of telling half the truth, two robot planes were flying from Hilo, Hawaii, to Muroc, California, with no one on board. The flight was made at from one-fifty to one-sixty miles an hour respectively at sixty-five hundred feet. Mother planes were piloted by Captain Ragner Carlson of Mount Shasta, California, and Captain Gordon Barrett of Pittsfield. The planes are called beepers just as airships are called blimps; and by way of practice they dropped dummy bombs; but if you're hit by a dummy bomb you'll know it, or rather, you won't. This latest advance in aerial warfare indicates forthcoming drone or remote control planes of startling speeds able to bomb cities and towns or armies and navies without carrying any personnel; and

it might conceivably mean that hordes of robot bombs would oppose each other—and as long as they were not dropping atom bombs that might be all for the best to have battles involving no lives and the winner and loser both appear before the United Nations to declare who won, and the United Nations call it a draw and send both sides home with a warning. Unfortunately, war will never be idealized like that—for the robot bomb conveying atomic missiles is nothing but a nightmare; but unlike most nightmares it's coming true. Hence what happened in Cambridge, England, yesterday is a step forward. The International Conference on World Order established a commission on international affairs to articulate the voice of the Protestant and Eastern Orthodox churches throughout the world. The delegates to the Peace Conference in Paris—where it was decided that a majority vote like a two-thirds majority vote could take a question at issue to the Council of Foreign Ministers—so they're about exactly where they were before—but the Paris Conference and the United Nations have delegates to prescribe and protect material interests; the moral interest has no elected or recognized spokesmen. Now if the Protestants unite in one voice to express their large and peace-loving multitudes of adherents; we know the Catholics have one voice in moral matters; and if other organized religions unite—their first goal might be to bring about an authoritative moral council of the United Nations, simply to decide the moral right and wrong in disputes—not to make trades. There is, of course, such a thing as ecclesiastical politics; but in the religious field the leaders are generally wholeheartedly accepted and loyally supported by their brothers-in-the-faith; so that they actually speak in many cases with more moral authority and popular will than some of the statesmen. Each great issue, such as the atomic bomb, has brought out moral arguments that seem to perish or at least do not flourish in a hot climate of debate that is too often denunciation. Man does not live by bread alone—they're finding that out in bread-rationed countries but man has died by millions through peace treaties that were cynical and fundamentally immoral; Paris and the United Nations may be the last big chance to make common sense more common.

Thoughts in Mid-Atlantic

BY EDWARD R. MURROW
(COLUMBIA BROADCASTING SYSTEM)

One good thing about flying the Atlantic is that it gives you plenty of time to think—thoughts at altitudes in mid-Atlantic are probably no better than thoughts on the ground, but there are fewer interruptions and the four big motors seem to mumble, "Relax . . . take it easy! We're the product of American factories. We are steady and strong and will take you home, and if we should fail there's nothing you can do about it." So, you just sit there in the bucket seat which by the way is just about like a shallow bucket with a piece of quilting in the bottom, and as the big ship bores on through cloud and bright moonlight, rain squalls and turbulent air your mind wanders over many things till finally and suddenly there is the sun in a blue steel northern sky.

The sound of the motors is heavy with memories. Two days in the steam, scurry, and scamper of New York, the hospitality, the health, the luxury, the pleasure of seeing old friends—all this is not enough to banish the mid-Atlantic memories. You look across the aisle at a young Colonel. He commands a group of Thunderbolts. Some of his boys flew under the Eiffel Tower and there was some trouble about that, but the Colonel said it was natural for them to do it because dive-bombing with Thunderbolts meant flying straight into the mouths of the flak guns, and you wonder if it's yet dawn on the western front.

The Germans got most of their light and medium antiaircraft guns back from France and Belgium and the fighter bombers are having a rough time, and getting little enough credit for it. Sitting next to the young Colonel is an older one. He has something to do

with the supply of oil and gasoline, and you think of that long pipeline—the men guarding and operating it, the trucks and planes loaded down with jerry cans, heading for the front. You remember the dark days of '40 and '41 when merchant seamen who sailed from Liverpool had one chance in four of being torpedoed before they got back, and the scorched and frozen men who were brought ashore by the rescue ships. Again, you realize that so much of the courage and patience and boredom of this war take place far behind the front, and you know that as a reporter you have never come near to telling the story of the men who do the dull, drab, dreary jobs in war.

Up forward the pilot and the flight engineer are studying the instrument panel—just a couple of youngsters who are hauling passengers across the Atlantic. Next week they may be feeling their way into a field in India or fighting ice and storm over the North Atlantic. The pilot adjusts his throttles and the action recalls the young boy who flew you to Nijmegen, when they dropped the 82nd Airborne. The C-47 just ahead went down in flames and the boy just nudged his throttles forward, moved up to fill the gap. He was just the pilot of Troop Carrier Command—never been shot at before, didn't have any medals, but you never forget how delicately he handled the throttles when the yellow tracers were feeling for us. The faces and the names of the men you have flown with pass in review—their courtesy and consideration, their calm efficiency, when the vicious crack of the 88's filled the ship and rolled her from side to side. You remember the voice of the pilot over Berlin, the kind of gloves he wore, better than you can remember the voice of a good friend you left in London a few hours before.

For some reason you think of Thanksgiving . . . this last one . . . spent partly in Paris and partly in London—Spam for lunch and Spam for dinner! There was the war correspondent just back from the front. Asked what he was thankful for, he replied after a moment, "I'm thankful for a few days I don't have to look at young American boys with letters from home and clean socks in their packs, lying dead along the roads." Then, there was the air-evacuation nurse who told of bringing a plane load of wounded into New

York. When the boys saw the Statue of Liberty they acted like ten-year-olds. She asked the pilot to fly around again so the boys on stretchers on the other side of the ship could see and she said: "It makes you feel right good to get them home." But she was angry—she had just learned that two big transport planes had been set aside to haul the party of congressmen who are now touring Europe. She said with a sort of desperate intensity: "We could use those planes. It means so much to the boys to get home, even if they know they're going to die." At the London airfield you remember that it was just here you watched Mr. Chamberlain descend from his plane when he came back from Munich, waving his written agreement with Hitler and talking about peace in our time. That was such a long time ago. And you wonder when there will be peace again and what it will be like.

The people of Britain have been told by their Prime Minister that they should not feel that the war will soon be over. It might not end before next summer. He admitted the fatigue of the people. It's one thing to be tireless at the beginning of a war, when your country may be invaded and you may be called upon to die in its defense, but it's something else again when the war goes into its sixth winter. You recall all the talk of a better world, a new social order, a revolution by consent, that marked the desperate days, and you realize that talk of equality of opportunity, of equality of sacrifice, of a peace based on something other than force, come more readily to the lips when disaster threatens. There isn't so much of it now. People want a house and pots and pans to cook with, want to be able to buy towels and blankets and even handkerchiefs.

Out there in mid-Atlantic, the motors seem to be repeating a phrase once used by Lloyd George: "When fatigue is present, malignant men have their opportunity," and Europe and her leaders are going to be terribly tired when this war is over.

The last war was a shaking war. It brought down three great dynasties and there was talk of revolution in many lands. This is the breaking war. The damage and dislocation has been so much greater. So many people . . . so many millions of them . . . have lost everything. Strategic frontiers, rivers, and mountains have largely

lost their meaning. Men who have lived dangerously in the Underground will not shrink from new political experiments. No one can chart the road Europe will travel. The trend seems to be in the direction of increased government control, more and more centralization. In no country do you find much hope of a freer, easier life. For years after this war Europe will be in torment and out there in mid-Atlantic you wonder what part America will play in it all. In battle and in production we have been magnificent. We have delivered the planes, tanks, guns, and ships and the men to fight them. The evidence of our strength can be found all around the world. We're not as tired as the others. Our industrial plant is undamaged. Our homes have not been blasted. We enjoy security and relative comfort and our responsibility is frightening, for Europe will look to us—not for charity, advice, or admonition, but for an example. Democracy hasn't been very fashionable over there in recent years and there are many who doubt that it can survive the strains and stresses of peace.

You wonder what we will do with our power when the killing stops and then your mind goes back to the killing that is going on right now. The Germans are fighting well. Their armies are being handled with the sure, professional touch. Losses on both sides are mounting. The Germans are giving ground, but we're paying a high price for it.

And German propaganda has taken a new line. They no longer speak of victory, but of fighting on till they can get an acceptable peace. They hope that the Allies will weary of the slaughter and offer terms which would leave Germany intact; that time will produce the split between Russia and the western Allies. There is plenty of disagreement, but none on military affairs.

The big Russian winter offensive will probably coincide with General Eisenhower's throwing in of his reserves and that reminds you of General "Ike," probably the least publicity-minded general in this war. For a while he had six correspondents covering his headquarters and then a couple of months ago decided he didn't need them any more and when he had something to say, he'd call all the boys together and his personal activities weren't worth

reporting. And you remember his saying to you one day: "This war isn't being fought to make a hot shot out of 'Ike' Eisenhower." And, then, for no reason at all, there is the memory of the seriously wounded Negro soldier on a Normandy landing strip. The nurse asked him where his ticket was, said he couldn't be evacuated without the tag, and after some discussion he said wearily: "Ma'am, I didn't need any ticket to come over here."

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