

THE
UNIVERSITY OF MISSOURI
BULLETIN

VOLUME 15 NUMBER 20

JOURNALISM SERIES 8

JOURNALISM WEEK, 1914

FROM SPEECHES BY NEWSPAPER MAKERS AND
ADVERTISING MEN AT THE UNIVERSITY
MAY 18-22, 1914



UNIVERSITY OF MISSOURI
COLUMBIA, MISSOURI
July, 1914

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This bulletin is sent to you with the compliments of the School of Journalism, University of Missouri. Editors are invited to use freely of the contents, giving credit to the Journalism Week Bulletin of this school. A marked copy of any publication making reference to the bulletin would be appreciated. Address Charles G. Ross, editor Journalism Bulletin, Columbia, Missouri.

JOURNALISM WEEK, 1914

A WORD FOR THE REPORTER.

The speech in full of W. R. Nelson, owner and editor of The Kansas City Star, given over 175 miles of telephone wire from his office in Kansas City. Every word was distinctly heard by 2,500 persons in the Auditorium at Columbia. The speech was unique in two respects: it set a new record for long-distance addresses and it was the first ever delivered by Mr. Nelson to a public audience.

THERE is just one point that I wish to emphasize tonight to the young men who are expecting to engage in newspaper work: That is that the reporter is the essential man on the newspaper. He is the big toad in the puddle.

Young fellows looking forward to a newspaper career often have in mind an editorship of some sort. They want to guide and instruct public opinion. The trouble is that the public doesn't yearn to have its opinion guided and instructed. It wants to get the news and be entertained.

Such instruction as we have to impart must be made a secondary matter. If we can sneak up behind a man when he isn't looking and instruct him, all well and good. But if he gets the idea that our main purpose is to edify him, he runs so fast that we never can catch him.

This is merely to say that the reporter is the essential chap in a newspaper shop. We could get on pretty well without our various sorts of editors. But we should go to smash if we had no reporters. They are the fellows whose work determines whether the paper shall be dull or interesting; whether it shall attract readers or repel them.

Consider who are making the real newspapers and magazines today. Not the grave and learned publicist who is giving advice on the state of the Nation from the seclusion of some hole in the wall; not the recluse with a bunch of academic theories. It is the reporter with the nose for news, who is out covering the city hall run, or the courts, or the hotels, or Vera Cruz, or the transplanting of the lights and liver of a guinea pig to a goat by Doctor Carrel, or the canals on Mars. For I would include ideas as among the facts to be covered by the reporter. The latest scientific discovery, a new scheme of voting, Winston Churchill's "Inside of the Cup," constitute news that requires the highest sort of reporting.

But only the fellow with the nose for news has any business around newspapers or magazines. In general their job is not to produce literature, but to do reporting. S. S. McClure I regard as perhaps the greatest magazine editor of our generation. He made a success of his magazine solely through his nose for news. He saw the news value in a history of the Standard Oil Company, in the corruption in American cities, in a hundred other things that the less gifted man overlooked. By being a great reporter he became a great journalist.

James Gordon Bennett established the New York Herald, Dana the Sun, Pulitzer the World, Medill the Chicago Tribune, through the understanding of what constitutes news. The great newspaper workers like Richard Harding Davis, Sam Blythe, Miss Tarbell, Will Irwin, George Ade, Peter Dunne, all served their apprenticeship as reporters. And it is their ability still to see news values—to be reporters—that makes them eminent.

Arthur Brisbane, who is possibly the most widely known editorial writer of the younger generation, is really not an editorial writer at all. He is an editorial reporter, and the qualities that make him a great reporter have made him great in his present position.

The essential, then, is the nose for news—the instinct to recognize the real story in an event or situation. This, I presume, is inborn. If a man hasn't it, let him forsake the newspaper field. He will never make a success of it.

With this news instinct must come industry. Often a good pair of legs makes a good reporter. The newspaper man must always be on the job, always hustling, always ready to go to any inconvenience or suffer any fatigue to get the news. And above all, so far as the routine of reporting goes, he must be honest and accurate.

At the same time he must never be a machine. Many reporters are ruined by allowing themselves to become messengers of the city editor. They cover assignments, and that is all they do. But a newspaper can get plenty of men to do that for ten dollars a week. What is needed in reporting is initiative and imagination. The man who has the imagination to see a real story in an apparently commonplace happening and the initiative to go after it and develop the story, is the sort of man every newspaper is looking for.

If in addition to these abilities comes a knack of writing, so much the better. The fortunate possessor of this combination is on the way to fame. But the ability to write is common and less valuable than the ability to dig out news.

I sometimes think that Providence is especially charged to watch over reporters. There seems to be something in their work that brings out the best there is in them. In a long career in which I have dealt,

I suppose, with hundreds of reporters, I have almost never known one to be false to his trust. Opportunities innumerable come to them to be dishonest—to color news, or suppress it. But it is the rarest thing in the world for them to be disloyal. We constantly trust young, little known fellows with the gravest concerns, and our confidence, as I said, is almost never misplaced.

There is the further fact that the reporter's job is one of the hardest in the world. He is likely to be called on to work nights, days and Sundays. If he proves to be just an ordinary hard working reporter he is permitted to run his legs off until he is too spavined and lame to run any more. Then when he is too old to work, the managing editor remarks that there doesn't seem to be much future for him in the newspaper business and he had better look around for another job.

It is a constant wonder to me that men are willing to make the adventure into newspaper work, until I recall that it is the most fascinating work in the world, and that when a man once gets the virus in his system he can't be beaten off with a club.

Finally, the reporter must be, above all, a good citizen, in all that that term implies. He must be honest; he must be sincere. He must be against shams and frauds. His heart must be right. Mere smartness will never give permanent success.

So I would leave you with this last word: Make it your ambition to be great reporters. And everything else shall be added unto you.

THE CHANGING EDITORIAL PAGE.

From a paper by H. W. Brundige, editor of The Tribune and The Express, Los Angeles, on "The Editorial Page."

THE lowest point reached by the editorial page may be placed at about twelve or fifteen years ago. Since that time the pendulum has been swinging in the opposite direction. Now it is recognized generally that the two departments are equally important. Neither can be neglected. The successful newspaper must publish comprehensive and accurate news; it also must entertain intelligent opinions and be courageous enough to express them.

An editorial has been defined as the expression of the views of an editor. This definition does not take into account the personality that attaches to the modern newspaper, and the impersonality that attaches to the editorship because of its collective character.

A better definition is that the editorial is an expression of the views of the newspaper itself. In its larger sense the editorial is an

interpretation of events, viewed from the standpoint of certain definite principles or policies adopted or advocated by the newspaper.

The modern newspaper has become impersonal. Today there are few great editors, but many great newspapers. The identity of the editor has been largely merged and often completely sunk in that of the newspaper itself. I doubt if the average citizen today can call the names of the editors of six of the most influential and widely read newspapers in America.

What the editor has lost in reputation the newspaper itself has gained. The impersonal publication has acquired personality and individuality. The newspaper has come to have a defined character and reputation. This character is moulded and shaped by adherence to well-defined principles which in turn confer character and reputation



AT SWITZLER HALL, JOURNALISM WEEK

upon the newspaper itself, rather than on any one of the large group of men who are concerned in its preparation and publication.

* * *

The period of the greatest decadence in the editorial page happily is passed. During this period there were editors who contended that the editorial page was of less consequence than the style or size of the type used on the first page. The editor today who belittles the importance of the editorial page is looked upon as archaic or ignorant.

The decadence of the editorial page was coincident with the ascendancy of the business office over the editorial department. The rehabilitation of the editorial page began when the business office learned that the character of the publication and the quality of its circulation were factors in achieving success too important to be neglected.

It was found that the publishing business did not differ materially from any other business. The quality of the goods offered for sale had much to do with the success of the business. The character of the

publication was found to be of value when counted in terms of dollars and cents. The largest circulation did not always mean greatest results to the advertisers. The paper must have "pulling power." That power depended upon the confidence the readers placed in the newspaper. Confidence in turn depended upon the character of the publication. Chiefly this character was formed through the editorial page, wherein the views and opinions of those responsible for the publication were set forth.

To most publishers and to many editors there came with something like a rude awakening a realization of the fact that the public forms its opinion of a newspaper more upon the merits of its editorial page than upon the quantity and quality of the news published. It is the opinions expressed on the editorial page that win the respect and regard of readers or incite their disapproval or displeasure.

The spirit of the publication finds expression in the editorial page. By this expression of opinion the reader judges the publication. He finds it either broad or narrow, prejudiced or unprejudiced, fair or unfair, tolerant or intolerant, sympathetic or unsympathetic, kind or brutal, clean or vulgar, sincere or tricky, truthful or untruthful.

The character of the paper as expressed in its editorial page gives tone to the whole publication and lends credibility to or casts suspicion over the news columns.

These facts becoming widely recognized by intelligent publishers, they at once began to pay more careful attention to the editorial page. A thing so vital to success was worth the spending of more money. Better talent was employed. More real merit was put in the page. The "policy" of the paper was more carefully guarded. The importance of being right was more generally recognized.

It was the much abused and sometimes maligned "business office" that discovered that the editorial policy, expressed in the editorial page, was an aid or a hindrance in securing business, and the revival of the editorial page dates from that discovery.

Today there is no recognized editorial page standard, but there are two distinct types. Of each type the pages are of varying merit and quality. The editorial page in each of these groups is written from entirely different conceptions of the objects and purposes of a newspaper.

One of these groups holds that the newspaper is a mirror in which should be reflected events of interest. The mirror should be perfect and the reflection true. It should reflect human life as it is: the good, the evil; the joys, the sorrows; the hopes, the disappointments.

But after all the mirror is only a mirror. It is a passive thing, lacking in understanding, in force and in human sympathy.

The other group holds that a newspaper should not only truthfully portray the events of the day, but it should do more. It also should interpret these events and show their relation to other similar occurrences. They hold that the purpose of a newspaper is to be helpful and educational in an active way; that it should discuss vital public questions, stimulate interest in them and lead intelligent public opinion.

Each of these groups finds expression on the editorial page.

The one is active, sometimes militant.

The other is passive, sometimes cowardly.

Each frequently is carried to extremes. When the active or militant exceeds the bounds and becomes unfair and abusive, it is hated. When the passive becomes supine and vapid, its cowardice is reflected in the news columns and the publication is received with contempt.

* * *

Much has been heard of late years concerning the influence of advertisers upon newspaper policy. That there has been and is basis for this criticism cannot be denied. There are few newspapers that through expression of editorial opinion have not offended some business interest and have suffered a corresponding decrease in advertising revenue in consequence. Some of these newspapers have struggled against and stoutly resisted any attempt on the part of advertisers to exercise a hurtful influence over their opinions. Others have accepted the situation and surrendered.

But the evil resulting from the attempt to control editorial opinion through patronage has not been so widespread as believed by many and, while still existing, is rapidly decreasing. The more intelligent advertisers do not now attempt, nor do they desire, to control editorial policies. They have found that such control exercised by them merely decreases the advertising value of the medium. Advertising to be effective must command the confidence of the readers. Advertising appearing in a publication that is without character and in which the public reposes no confidence, is regarded with the same suspicion that is entertained toward the publication itself, and therefore is not the best or most effective advertising.

The "big" advertiser is the most intelligent advertiser. When he spends his money to advertise his wares, he expects to get more money in return. To him advertising is a detail of his business. Long ago he learned that a newspaper to have real drawing power as an advertising medium must possess the confidence of the reading public. Public confidence is not possible in a newspaper whose opinions are for sale or are shaped and slanted to mercenary ends. It must be free.

* * *

On the whole, the editorial page of the present is less mercenary, less partisan, less abusive than that of a generation ago. It discusses

issues from a broader viewpoint, and is fairer to individuals. You may recall that it was Horace Greeley, the greatest editor of his time, who in an outburst of narrow partisanship declared: "Not all Democrats are horse-thieves, but all horse-thieves are Democrats." The editor who today would indulge in such silly and insulting twaddle would be regarded with deserved contempt.

Another thing that may be said for the modern editorial page is that it is better written than ever before. In the period of experimentation some things were learned. One was that words are intended to convey thought. The people are too busy with their own affairs to waste time on superfluous verbiage.

The old florid style of editorial writing, abounding in rounded sentences interspersed with quotations and classical allusions, has given way to the direct method of expression.

The editorial of today has a purpose. It is prepared because it is deemed necessary or desirable that something be said upon a subject. The object, therefore, is to say that thing and stop. If the editorial is to be read by busy persons, it must be short, concise and to the point. Two words must not be used when only one is needed. Clarity of expression, obtained through the exact use of words, is sought rather than rounded periods and rhetorical effect. The simplest English is held to be the best English. The modern editorial is more forceful, more nearly epigrammatic. In that the editorial is more condensed it follows that it also is better digested. The short editorial is the more difficult to prepare and the writer must give the subject more careful consideration.

Another improvement is in the greater number and variety of subjects discussed. There also is evident a broader viewpoint, more tolerance for the opinions of others and more human sympathy and understanding.

THE SCRIPPS-McRAE FORMULA.

From a paper by H. N. Rickey, of Cleveland, Ohio, editorial director of the Scripps-McRae League of Newspapers, on "The Making of a Newspaper."

THE whole code of journalistic ethics may be summoned up in this little word of five letters, TRUTH.

To pursue the truth relentlessly and having captured it to publish it to the world fearlessly is certainly as worth while a task as any man may undertake.

There may be as many honest differences of opinion as there are newspaper men about the details of newspaper making. There is no

scientific formula and in the very nature of things there cannot be. But I do not believe that there can be an honest difference of opinion as to the ethical standard that must guide a newspaper man if he has the slightest conception of the tremendous effect his work is bound to have on the thought of those who read his newspaper.

* * *

Tell the truth and make a profit so you are free to keep on telling it, is as good a formula as I know of for making a newspaper.

There being no limit on truth, what ought the profit to be?

I have discussed this subject of profit with a great many publishers and I have had personal experience with a great number of newspapers. I believe that a newspaper after it had passed through its establishing period cannot safely do business on less than 15 per cent profit figured on its gross receipts from circulation and advertising. I am speaking of city newspapers with a volume of business from \$100,000 per year up.

I have in mind a newspaper in a city of about 60,000 people. After about four years of establishing work this paper last year collected \$70,000 from circulation and advertising and its expenses were within a few hundred dollars of the same amount. Within two years this paper ought to collect \$100,000 a year at an operating expense of \$85,000. That is 15 per cent profit. Then and not until then will this paper be safely established. Then and not until then will the publisher have a right to feel that his public has approved of his paper and has tacitly agreed to support it.

Provided the same or higher order of intelligence continues to be applied to this newspaper, each succeeding year should be a little easier, for there is nothing that quite equals age as an asset in the newspaper publishing business.

It is possible to buy some age but not much.

An old newspaper with a youthful spirit is practically an unbeatable combination in the newspaper business.

* * *

The counting room devil is a most persistently tempting devil. To the extent that his blandishments are resisted; to the extent that every question of policy in every department is finally subjected to the acid test of the editorial conscience, to that extent does a newspaper justify its existence as a public servant. And in the last analysis a newspaper man's quality or a newspaper's quality depends upon his or its quality as a public servant. I do not use the word servant in the valet sense.

In that very interesting book, "Crowds," the distinction between servant and valet is so clearly set out that I recommend its reading to all those who loosely speak of public servants.

The finest thing that life offers to us is the privilege of serving. There is nothing else so soul-satisfying. It is the fact that the newspaper business offers such splendid opportunities for service that it is so attractive to men of moral fibre and broad vision.

I am a very earnest believer in the theory of dual management of a newspaper. I am satisfied that it gives the best results both from an ethical and a material standpoint.

In practice this theory of dual management means that the editor and his assistants are the court of last resort as to what goes into the newspaper and the business manager and his assistants market the product.

The business end must produce enough money to take care of the editorial needs of the paper as well as the publication expense and leave a safe margin of profit.

In the particular concern with which I am associated we have worked out a system of dual management, the result of our experience, which divides authority and responsibility between the editorial end and the business end and at the same time puts the editor in such a commanding position that he is able at all times to dominate the entire situation. Our system is based on the theory that a newspaper must be published in the interest of its readers and not of its advertisers. We look upon advertising as more or less of a necessary evil; necessary because it supplies the sinews and an evil for the same reason. Our system is based on the theory that our whole newspaper structure is built on the foundation of circulation; that both the quantity and quality of our circulation depend not upon the good will of advertisers but upon the confidence of readers.

Our experience has taught us that there is just one way to get and hold the confidence of enough readers to make our newspapers successful. That is for the editorial end to control.

Broadly speaking, we know that an intelligent and unfettered editorial department will create a newspaper that enough people will buy to make an advertising commodity that an intelligent and energetic business office can sell to advertisers.

We make editorial control in our concern automatic so far as it is possible to do so by putting the composing room under the control of the editor. The composing room foreman gets his orders from the editor. The composing room foreman sets such type and only such type as the editor orders set. The editor determines absolutely what goes into the forms.

As the editor's ability is judged solely by circulation results and as he is in no way responsible for profits, he is not very apt to hear the clink of the coins in the cash drawer.

The first of each year the editor and business manager get together and estimate the amount of the receipts from circulation and advertising during the succeeding twelve months. A certain percentage of these receipts is appropriated for the expenses of each department, these percentages varying slightly from year to year according to the ratio of receipts between circulation and advertising.

In an established property the first percentage that is set aside represents profits. For there is just one way to make profits in this business and that is to pay less than you take in. This may sound like a very childish statement but the number of newspaper publishers who run their business on the theory of trusting to God for profits is amazingly large.

The editor and the business manager each knowing approximately how much money he has to spend, try to spend that money in the ways that will be most effective; the editor to interest the greatest number of people and the business manager to keep open the channels of circulation and to sell advertising space to the best advantage.

As I said, the percentages of expenses between the editorial and business ends are somewhat variable, depending upon the relation between advertising and circulation receipts, the number of pages published, etc. The base from which we work is 51 per cent of receipts for business-end expenses, 34 per cent of receipts for editorial-end expenses, 15 per cent for profits.

* * *

Taking an eight-page, eight-column paper as the base we fix thirty-two columns, or one-half of the total space, as the minimum for the news and editorial features. In an eight-page paper the business manager may sell advertising space up to thirty-two columns. Then we determine the actual cost of producing two additional pages, that is, the cost of white paper, composition, transportation and mail, and we say that we will not increase the size of the paper to ten pages until the business manager has produced enough advertising to take care of this additional expense plus the normal profits of the business. The business manager must notify the editor at an hour mutually agreed upon how many columns of advertising he has for that day's paper and the size of the paper is determined accordingly.

The minimum amount of space for news and editorial features is two columns for each additional two pages. This means that in a twenty-page paper, which is the largest size we publish, if the business manager has secured the maximum amount of advertising, the division would be as follows: 44 columns for news and editorial matter, 116 columns for advertising.

Now I am sure that a great many publishers will think that this is too small an amount of reading matter from a circulation stand-

point, but I contend, and my contention is based more on experience than opinion, that it is the quality rather than the quantity of reading matter that sells a newspaper. If our experience covering a period of some forty years in the newspaper publishing business in some twenty-five or thirty cities has taught us anything it has taught us this: An editor who has not sufficient intelligence to publish a creditable newspaper and one that will satisfy an ever increasing number of readers with thirty-two columns of space at his disposal cannot do it with a hundred columns at his disposal. In final analysis it all depends upon whether or not he is a good editor.

I am well aware of the fact that a great many successful newspapers give their readers much more reading matter than this. I am firmly convinced, however, that they are successful in spite of rather than because of the bulk of their reading matter.

It is one of the greatest delusions of newspaper publishers that mere volume of reading matter means circulation growth. Many publications are within hailing distance of the bankruptcy court that ought to be financially healthy but for the blindness of their publishers in this regard. I could cite dozens of instances of personal experience or that have come under my personal observation to prove that a small newspaper containing the amount of reading matter within the limits I have described will make circulation faster—and in speaking of circulation I mean the circulation that is based on merit and holds, for that is the only circulation worth talking about—than the same newspapers published under other conditions.

THE NEWSPAPER AND THE LAW.

From the address of Charles Nagel, of St. Louis, former Secretary of Commerce and Labor, on "The Newspaper and the Law."

THE question in which you may be immediately interested in relation to the law and the newspaper is that of responsibility to the individual and to the public at large. I have very little confidence in the ability of the law as represented in the statutory form to accomplish anything substantial. I am disposed to think that at the present time we attribute too much importance to the influence of the law and that any statutory regulations of the newspaper attempting to make it other than it will be, better than it wants to be, will be received with very little confidence.

Take the various laws relating to libel. I do not believe anything is to be gained by legislation of that kind. I do not say there should be no relief, but I think as little attention should be paid to it as possible, awaiting the coming of better forces.

The subject should be looked on not from the attitude of the law's influence on the newspaper, but from that of the influence of the newspaper on the law. If that influence is not beneficial and advantageously exercised your press is a failure. If it is dependent on the regulation of the laws and statutes your press will be a failure.

We are law and regulation-ridden in this country. There is no subject we do not seek to control, pursued by the fallacy that men and women can be made better by mandate than they are. The law may say that you may not do this or that or the other thing, but when it comes to the positive, a growth or improvement on the individual, the law must necessarily fail.

You have the standards of the mere statutes, which represent the highest possible standard that can be enforced by the majority against the minority. But if the public is not behind it the law will fail. Only the will of the majority will save that law in its enforcement.

There is another standard. That is the standard of community life—that unseen law of conduct that people learn to respect because they dare not disregard it. That is the real law. You can't make us what we ought to be. We can make ourselves what we want to be. In other words the law is public opinion.

Without any question the most potent influence in the making of public opinion is the press. It is impossible for a public man to administer service without having the press active as spokesman. Without it he is absolutely helpless.

There used to be people who believed they had a right to write anything for which people would pay. That is not the standard now, because progress has been made. The community in turn influences the press. If the state makes laws you have to depend on the prosecutor for the enforcement and he will not enforce them unless the public wants them enforced. The press will find out the public's attitude before the prosecutor does and will tell him about it.

Information must be accurate and accurate information cannot be secured and published unless those who gather and publish it are trained.

THE NEWSPAPER A GOOD GOSSIP.

From a paper by Mrs. Elizabeth Meriwether Gilmer (Dorothy Dix), of The New York Evening Journal, on "Woman's Opportunity in Journalism."

IF I were asked to define the newspaper woman in one term, I should say she is a woman who is *paid* for doing what her grandmother was knocked for doing, and that is collecting and disseminating news. For, in reality, all that a newspaper is, is a good gossip.

It is the aggregate gossip of the whole world, the gossip about everything from cabbages to kings. In its essentials, it differs not a whit from the news of a neighborhood, gossip about what the village four hundred are doing, and whether Mrs. Smith is going to have cabbage for supper or not.

* * *

Whatever the form, the spirit of the press is distinctly feminine, and that is why women have taken to newspaper work like the proverbial duck to water. As a matter of fact, in a church sociable and bridge whist sort of way, we have always been training for the profession, for with women, the ability to collect and spread about news—to gossip—is a hereditary instinct, while with man it is the triumph of art over nature, and comes only after fasting and prayer, and labor.

* * *

The reason that women heretofore have not made a greater success of newspaper work is just because they have lacked the training that such a school as this gives them. Women have come into the world cursed with a tendency to fine writing. Men have too, but women have had it worse.

* * *

Women are just beginning to come into their own, and with the widening of their activities, social, commercial, political, will come such chances for the newspaper women as we older ones have only seen in our dreams. I do not doubt that another generation will see women going more and more into the field of journalism, and occupying higher and higher positions until they will wield the power once wielded by Horace Greeley and the elder Dana and the elder Bennett, and that is now wielded by Mr. Hearst and Arthur Brisbane and Medill McCormick and your great group of mid-western editors.

Woman's opportunity in journalism is as broad as the field itself, but in what quarter of the vineyard can she best labor and find the richest rewards?

Personally, I am an ardent suffragist and believer in woman's rights everywhere, but I also believe that when the great architect of the universe created people and made them both male and female, He knew what He was about and intended each for some specific purpose, and that He wouldn't have bothered to make both men and women unless He had needed the work of both. Therefore, I believe that women are most successful and most useful in the world when they work along the line of sex and heredity and keep well within their own fold. I believe that the reason we need women in politics is that man can no more represent a woman at the polls than he can in a millinery shop, and I believe that we need women on newspapers be-

cause no man reporter ever even knows what a woman has on when he tries to write about her, to say nothing of the impossibility of getting at the color in her soul, or of the fathoming of her motives for doing things. The most foolish little girl reporter is born knowing things about other women that it takes a man psychologist like Munsterburg fifty years of steady study even to guess at.

And the woman's point of view is getting to be of more and more importance in the world and to be more and more respected by the newspaper editor because women not only form an enormous clientele of the newspaper, but the wife in practically every household decides which paper shall be taken. Also women spend most of the money of the world. Except for his vices and his outside clothes, the average man does not handle a penny of the money he earns. His wife spends it. She buys the groceries, furniture, jewelry, everything that



SOME OF THE WOMEN WHO ATTENDED

is advertised in the newspapers—which of course supports the paper. Therefore in every newspaper office in the world, it is the women and not the men who are considered first in the make-up of the paper. If any newspaper proprietor could go to the advertisers and say, "Every woman in town reads my paper," he could name his own price for his advertising.

To catch the woman reader is the object for which every newspaper in the land is striving. It is why the woman who can write the sort of stuff that other women want to read are paid as high, or higher, salaries than the most brilliant political-leader writer, and why the women artists, such as Nell Brinkley, for instance, who can draw pictures that please women, are growing rich.

* * *

It is the fashion for everybody to warn everybody else against entering their own profession, but I say that newspaper work opens

up a fine and glorious field for women, and I advise them to go to it. It has its drawbacks, as what lot in life has not? For one thing, it requires a special fitness, a peculiar talent, for the newspaper writer must be born, and cannot be made. To begin with, a woman must have a nose for news, and be able to scent out a story under the baldest announcements, and this faculty is the gift of God. You can't manufacture it for yourself. To be a successful newspaper writer, you must possess the point of view, that inexplicable quality that enables one to seize upon the one striking and dramatic feature in that happening, that in the telling will grip the listener's attention. This ability may be developed by craftsmanship, but one can no more originate it by work than one can create for one's self the throat of a grand opera singer by taking music lessons.

* * *

With the proper physical and mental equipment, and you must have them to succeed in any trade, a woman can take up no better occupation than newspaper work, for it is the only profession, except the stage, where the woman worker is paid as well, if not better, than the man, and where she gets a really square deal. And here let me lay my tribute at the feet of newspaper men. In this unchivalrous age, they are the only lineal descendants of Sir Galahad, and the Round Table of Knights is the table around which newspaper reporters sit. I have worked side by side with them for twenty-five years, under every sort of conditions, and no one of them has ever treated me other than the way in which he would wish some other man to treat his own sister.

* * *

And that is part of woman's opportunity in journalism.

HUMAN INTEREST.

From a talk by William H. Hamby, magazine writer, of Chillicothe, Mo., on "Human Interest."

HUMAN interest means getting a live human being into the picture. It does not mean getting the whole human family in, nor yet a catalogue of details assembled under one fictitious name.

Not long ago in rummaging through an old trunk I came upon a commencement program of an academy in the Ozarks, dated the same year as the Chicago World's Fair. One item brought a grin to my face. It read: "Man—By William H. Hamby." And I saw in the subject the reason why one writer from the age of 17 to 24 got back every manuscript he sent but one—it was lost.

One common fault with beginning writers—and sometimes finishing writers—is they try to get the whole race of man—and the mill race of women—into one short article or story. The result is failure to get anything in—but something back. And, by the way, don't get over furious at rejection slips. Remember that an editor would rather offend one writer than three hundred thousand readers.

Another natural tendency of beginners is to overdescribe. Profuseness and vividness are born enemies. Many writers string out adjectives until they get a hot box and then stop with an exclamation point, and think they have done something vivid and forcible. One adjective may mean a picture, two a mere hazy impression, and three be nothing but mere words.

Human interest in an article means connecting the matter in hand in some vital way with human beings. Not very many things can be divorced from human beings and remain interesting. Even pure love of nature almost invariably has a human being lurking in the background or standing out in the foreground—some one we are going to tell about it, or some one that is seeing beside us.

Technical knowledge is interesting to the scientist—and very useful to the world. All honor to the scientists who dig out by infinite pains infinitesimal truths. But it is not the business of the writer to be technical. When you write literature you are an interpreter, and you cannot be an interpreter unless you interpret so your reader will understand both the matter and its significance. A few years ago a student won his Ph. D. from an eastern university with a thesis on "The Latitudinal Vibration of a Rubbed String." Now that may go with a university, but it would not with the *Cosmopolitan*—at least it would not unless the rubbed string had been divorced.

In any sort of writing the matter in hand should be made interestingly significant to live human beings. The writer who has that faculty can make the history of a word bring up a picture of a forgotten race, and can make the description of a sawmill live as a habitation that is to be of busy men and woman and happy children.

In fiction human interest means introducing live characters that are in themselves interesting—that have thoughts and emotions that are humanly natural and worth while. To do this one must really know the characters that he creates, see them in their most intimate endeavors, follow and describe—briefly, always briefly—some of the seemingly trivial things. It is these little homely touches—a trick of speech, a way of standing, a significant gesture—that make the character natural and alive.

Conversation if handled well—the natural speech of the character giving some characteristic views—is also an excellent way to make the reader acquainted with your characters.

It is not really mentioning the person or his individual habits but it is speaking or writing of him in a way that gives the reader some vital interest in him. There is a great deal in newspapers that is purely personal and yet has no human interest. For instance, the local papers may report that Charlie Jones' calf broke its leg Wednesday evening. That is rather a trivial news item in itself, and has no element of human interest in it. But if the editor writes it so as to suggest to the reader something beyond the value of the calf, it may be alive with human interest. For instance, he says: "Flossie, the pet jersey calf of little Maybell Jones, broke its leg Wednesday evening. Flossie was raised by hand by little Maybelle and the child is almost broken hearted over her pet's misfortune. Her grief was so great that Doctor Cunningham volunteered to splint the calf's leg, and it is believed it will get well."

* * *

The habit of seeing the human interest element does more for the writer himself than for the reader. It is one thing above everything else that gives him a perpetual interest in living. It is the one thing that makes the people he knows and the people he doesn't know, worth watching and listening to. It takes him out of a rather narrow, conventional round; it gets him out of a rut into which most people drop; it converts him from a bundle of tastes and a barbed wire reservation of caste into a human being of universal sympathies. No longer is the illiterate garbage man a murderer of English, but becomes a man with seven small children, one of whom has a hair lip and another a pet dog. The people whom one passes on the street, or watches in stations, or sees in street cars are not mere dressed-up signboards for dust and care and trouble to write tiredness and worry upon, but are people with hearts, and brains, and visions.

* * *

In all good writing the element of human interest takes significance only as it implies faith. The mere fact this or that happens to Henry Anderson or Bert Coggins is of secondary importance. The big thing is the implied significance of that happening or what it is going to mean to Henry Anderson or Bert Coggins. It is to give the reader a feeling that these things are of significance, that there is something beyond them; that nothing is finished; that nothing is mere dust; that nothing is irrevocable; that the things happening today will make other things happen tomorrow, and that there is something of importance just beyond the bend in the road; that there is some field just over the hill more beautiful than we have ever seen; and there is something in the life of every human being, something yet to come more wonderful and more interesting than anything that has yet been told.

THE IDEAL COUNTRY PAPER.

From an address by Earle W. Hodges, Secretary of State for Arkansas, on "Journalism and the State."

IN the make-up of any man or woman who succeeds in any line of work, there must be indelibly stamped the characteristic of stick-to-it-iveness. This is especially true in the world of journalism. I would say there are four essentials to success in the field of journalism: First, learning; second, honesty; third, ambition; and fourth, stick-to-it-iveness, the real key to success.

* * *

My ideal of a country newspaper is a seven column quarto. Such a paper should confine itself as nearly as possible to local news; that is, news from every locality in the home county; live terse news, not gossip.

Local news is the only excuse for the further existence the country newspaper. The rural routes are bringing the city dailies and the metropolitan weeklies right to the farmyard gates. The big news of one day is brought right to the farmer's door the next morning, with the news presented infinitely more complete than any country paper can hope to present it. However, the farmer wants to know what his neighbors throughout the country and his friends in town are doing. Therefore, he subscribes for the local paper to be informed in such matters.

* * *

My ideal paper carries no advertising on the front page, but rather distributes the advertising well throughout the rest of the paper. I favor white space ads, which seem to be coming into their own of late. There should be no objectionable advertising in this ideal newspaper of mine. I would exclude it all and standardize my advertising rates.

* * *

The well-equipped little country plant will have plenty of type in the cases. A good printer will have to waste more time in a few months hunting out stuff he needs than plenty of extra type would cost, and then you will always be making on the investment.

NEWS IN THE SMALL PAPER.

From a paper by C. N. Marvin, editor of The Shenandoah (Ia.) Sentinel-Post, on "Getting the News From Two Counties."

THE value of any item of news to the paper publishing it is determined by the proportionate number of readers interested in it. For every issue of a paper there are some items of sufficient importance to interest practically all of the readers. There

would be naturally in two counties about twice as many such items as in one county, all of which the successful two-county paper should secure and use. The widening of the newspaper field is accompanied by the addition of the important items and the gradual elimination of items of lesser importance.

News as defined in the great daily is the unusual event, the startling occurrence, the description of affairs that interest a great many people and of which they might never learn except through the columns of that paper. But news as defined in the village weekly is for the most part the ordinary event that everybody in town knows as well as the editor. His subscribers like to read about themselves and their neighbors. The editor's success depends upon writing what the people already know better than they can tell it themselves.

* * *

The editor whose duty it is to train the raw correspondents should have the patience of Job, the meekness of Moses and be more diplomatic than William Jennings Bryan. The correspondent must be handled tenderly, lest you lose her. The good correspondent is generally the result of training, but occasionally one seems born for the place. I would suggest praising the correspondents whenever there is anything to justify it—it beats scolding. When you have a special issue of some kind ask the correspondents to help. They like to do it, and will respond to the appeal so well as to surprise you the first time.

A FIELD OF LOVING SERVICE.

From a paper by Mrs. W. E. Ewing, of The Missouri Ledger, Odessa, on "Country Newspaper Work as a Field for Women."

I have been the editor of a country newspaper for two whole years and one thing I have learned beyond any peradventure of a doubt is that I know less than nothing about it. But then I was not born to it; I was just submerged in the midst of things, where it was a case of sink or swim, live or die, survive or perish, and I have had to learn something of paddling around the edges since at intervals.

As the months go by I wonder more and more at the length, the breadth and the depth of the work of even a little country newspaper, a tiny capillary of the great circulatory system, and it seems to me that age cannot wither nor custom stale its infinite variety.

To the woman to whom it is not permitted to stay in the shelter of her home there is no other field comparable to the country newspaper. It is a health-giving calling. She has to have exercise and fresh air whether she wants it or not. The work is not so physically

hard as most others and is never monotonous. It is a mental stimulus all the time, this keeping in touch with the great march of events, constantly hunting something new and interesting to her readers. And likewise it is a moral tonic, for while her morals may be as nearly perfect as can be, they grow stronger as she tries for the uplift of her community—and it is a money-making business.

As a woman who is born to the field or achieves it, you must absolutely have, besides all the cardinal virtues and a nose for news, three qualifications. First comes a deep and abiding sense of humor—a sense of humor so strong and buoyant that it will carry you over the rough and difficult places lightly. I am in full sympathy with the person who said that “though you speak with the tongues of men and angels and have not a sense of humor, you become as sounding brass and a tinkling cymbal,” and “faith, hope and charity, but the greatest of these is a sense of humor.” I cannot imagine a woman holding on to a country newspaper or finding it tolerable, without having that saving sense.

Then you must have a mind that partakes of the characteristics of a globule of quicksilver—can be almost in two places at once and then somewhere else, and still remain rounded and whole.

You feel some morning that your brain is fairly scintillating with the really brilliant article that you have been sure for months you are fully capable of writing, and you sit down to your desk and just before you can get your pyrotechnical display to commence, in breezes a fine-looking stranger who tells you he’s a candidate for office and proceeds to give you his private and public pedigree, discusses the President’s tactics, the situation in Mexico, etc., to prove himself the only logical candidate in the field—and right in the midst of it, the telephone bell rings and someone says, “Hello, awfully sorry to bother; I suspect you’re busy, but won’t you please give me your recipe for banana salad? Mama says you make the best ever, and I am going to entertain some of the kids. And say, kindly suggest some little original stunt to entertain them.”

Just then a head is thrust in the door. “Say, the boss says write him a bunch of snappy locals on wool. You know what to say.” (About the only definite idea you have is that a lamb that hasn’t any has the wind tempered to him, and it’s the stuff that somebody pulled over your eyes and you didn’t like it.) In the meantime your candidate looks dazed and after you have told the devil you have *not* any more copy and have read a proof or two somebody hands you a note and you read:

“Dear friends: Our dear old mother left us this morning and our hearts are very desolate. You loved her and she loved you. Won’t you please write something—as only you can?”

And you fight back the tears, and assure the bearer of the note that the funeral notices will be out by noon and that you will gladly do anything you can. That reminds the ubiquitous candidate that he wants some cards out by 1 o'clock and you promise, and then the phone, blessed abomination: "Hello! Say, I know you are busy, but I want to ask a favor. I have a presentation speech to make and I can't write it to save my life. It isn't a bit of trouble to you. Write me up just a real pretty one, won't you? And could I have it tomorrow, so as to have time to commit it?"

Then the candidate decides to depart, and he passes a woman in the door who has come in to ask your advice about Mary Jane's wedding, and she is followed by a man, who rushes into the place with an ad, "Oh, about so big," and says, "Won't you write it for me? I am so busy." Sure, you will.

I am not saying much about the practical side of the country newspaper—somebody else will do that—not because I don't know about it, for I do, to the extent of learning to do everything that is to be done about a printshop, from setting the type to feeding the presses. The woman with a country newspaper doesn't have to count "eenie, meenie, minie, mo" to see who's "it." She knows; she is, whether "it" be the editor-in-chief or any associate editor, business manager, foreman, compositor, pressman or devil. She has to fill the bill of each one sometime. I know the practical to the extent of a long list of sleepless nights, napless carpets, an accumulation of gray brain wrinkles, superfluous nerves and incidentally—a bank account.

But the latter doesn't appeal to me. The side that does appeal is the one where the third qualification comes in—an absorbing love for humanity, for people, for folks—the close, living, loving contact. You feel sometimes as though your fingers were on the pulse of the world, your ear listening to its heart throbs; for every little country community is a miniature world, with the same mystery of birth and death, the pains, loves and hates, and oh, you draw so close to these people whom you serve! How you love them and you know they love you!

In no other calling can a woman find so many ways of loving service, to so many of the Father's children, even unto the least of them. To the woman life grows fuller and richer and sweeter day by day, and more and more she knows that "God's in his Heaven, all's right with the world." In this old world there is no other field for women, except the home, that is in any way comparable to the country newspaper.

"COVERING" THE RAILROAD STATION.

From a paper by Robert W. Jones, city editor of The Columbia (Mo.) Tribune, on "Small-City News Possibilities."

THE "one best bet" in a small town is the railroad station. It is the small town's point of contact with the outside world. All the eminent persons who visit Homeburg arrive at the railroad station.

If I had to pick out the one best place to gather news, I would say, let me cover the trains and the other places can go hang.

For example, the Equal Suffrage Association holds a business meeting and elects officers. That fact can be picked up at the train from departing delegates, who will tell you the names and addresses of the officers, resolutions passed, and anything else you want to know.

At the railroad station you encounter a man with a grizzled mustache who is just back from Alaska with \$18,000 in dust, stopped over to visit his brother whom he hasn't seen in twenty-six years. There is a rancher from Oregon who moved away from Homeburg ten years ago, made a fortune, sold out, and is here to make this his home again. Somebody has received a telegram that a relative is about to die, and he is going to be at that relative's bedside. He used to live here. There is a story.

A local horse man is taking a string of show horses to the Madison Square Garden horse show, New York.

The sheriff is taking a "lifer" to Jefferson City to serve 99 years for murdering his grandmother with a rusty ax.

A couple of elopers from the country have just been married and are going to St. Louis on a wedding trip.

The police are down at the station to see the train depart, and they tell you about the cases in police court today.

The city attorney is going over to Mexico to attend circuit court—it is a suit to break a will and a Homeburg citizen has prospects of sharing in a \$30,000 estate.

And so it goes.

Those are stories with a universal appeal—they are the "little foxes that spoil the vines." They make your paper readable.

To merely ask a man, at the train, what his name is and where he is going, will not get you anywhere. Look him in the eye and smile. Ask him what his business is, whom he is going to visit (get two names in the local instead of one), find out whether he is a preacher, a blacksmith, a farmer, or a merchant tailor. It may suggest a question to ask him that will start him to telling you something worth printing—something that has happened or will happen.

Another thing—don't be bashful about asking an old acquaintance his initials. Tell him you would rather confess you are not sure about them, than to get his name in the paper wrong. That appeals to him as a square deal—putting his name in the paper correctly.

The most interesting thing in all literature, to the average individual, is his own name in print. Names help the paper.

Ask the farmers about the crops, and about cattle and hog shipments. Be sure and find out where the distinguished Homeburg citizen is going to deliver his lecture, and what the subject is. He likes to see it in the paper, if he is mortal, and he generally is.

Train locals are either dry and uninteresting as a city directory, or they are the lever that pulls your paper out of the ordinary rut, gives it a local tang and flavor all of its own, and makes the people believe in your paper, first, last and all the time.

Make your columns readable and interesting and localized, and the subscription galleys will keep on filling up, the advertising patronage will follow the readers, and your paper will grow, and keep on growing.

THE PROBLEM OF CRIME NEWS.

Discussion by L. M. White, Mexico (Mo.) Ledger; William Southern, Jr., Jackson Examiner, Independence, Mo., and D. L. Burnside, Poplar Bluff (Mo.) Republican.

By Mr. White.

I WAS a police and criminal court reporter on The Denver Post when Denver was wider open than any other city in America. Being a cub, fresh from the country, I was quick to feel every sensation awakened by the grewsome crimes I daily came in contact with. The cold way in which it was necessary for us to ransack the belongings of the dead and dying to secure photographs and details of the crime seemed a better training for "second story work" than newspaper reporting.

Soon, however, I became calloused, sensations failed to register and blood only suggested red headlines and acted as an incentive to discover every horrifying detail so the story would prove more sensational. I worked for front-page position rather than wrote with a full feeling of the fearfulness of crime.

The reader was educated to want these grewsome details. Any conservative story of crime lacked the spice their taste soon craved. When crime was not exciting enough, we would invent a wave of some particular kind of crime. This can easily be done by stressing any

special event even in a small city. By playing up big all the footpad work, we can make the readers afraid to go out at night.

The editor of a small paper by giving much attention to any one phase of the police records in his town can arouse the readers on that line. But I do not believe that such a course is right unless the conditions justify it.

The newspaper, especially the country press, should be kept clean and wholesome and enter the home as a friend of the family whose contact in no way contaminates the sweetness of the hearth. Have high ideals in handling such news and where you can, let charity sweeten the sordid and soiled stories that must have publicity.

By Mr. Southern.

Crime in the country paper should be very carefully edited because every small paper is a personality. Behind each one is usually a single man. The paper is not the impersonal thing which the big paper is.



MISSOURI EDITORS CORNER A CARTOONIST

Whether crime should be printed or not depends a great deal upon each case individually. I refuse many times to print police court news because those connected feel the disgrace keenly enough and the printing would do no good.

If the printing of the story will do some good, then print it; if not, don't. I believe that a great change is coming in three fields, the newspaper, politics and religion. The evolution is further advanced in the realm of the press. Papers are becoming idealistic. They want to be very clean. The editors seek to bring nothing detrimental into the home. In politics the division is slowly being made between progress and reaction. In religion the world is coming to believe that the world is saner, solidier and better in a permanent way.

By Mr. Burnside.

I believe in printing the facts. Of course, we are always sure of the details before we print anything, to avoid any "come-back." Crime

in a small town should be given all the publicity necessary. Each case is up to the editor for decision.

If readers learn that an editor is suppressing news, they lose faith in the paper and their estimation of the editor is lowered.

Consider the preventive effect of printing crime news. If people know that the facts will be published, they will be more careful to avoid wrongdoing.

A personal friend of mine who was drinking, did not think anyone knew that he used liquor. One day he was arrested. I printed the facts and the result was he quit drinking altogether.

If facts are news, then they should be printed.

“FEATURES” IN THE SMALL TOWN.

*From a talk by Lee Shippey, editor of The Higginville (Mo.)
Jeffersonian, on “Small-City News Possibilities.”*

I THINK the most of us country editors are the worst bunch of loafers on earth. We don't get out anything like the papers we should. It is not good judgment to run a job printing shop, and make the newspaper plant an attachment. We should make the printing shop the attachment. I know I don't get out nearly the paper I could in my town of 3,000 persons. There is more news in that town every week than could go into an eight-page paper without a bit of plate.

When I first came from the city, I was amazed at the way they overlooked feature stuff. All the other editors in town had heard old man Lake's story about who hit Billy Patterson. I wrote it up and it made a good feature story. I visited the flour mill and wrote a front-page feature story about it. None of the other editors had thought of that. They don't think of patent facts for the little personals.

The country towns are facing a big problem. The parcel post is bringing the country merchant into competition with the mail-order houses. The solution is for the country merchant to study advertising and salesmanship, just as the mail-order houses do.

Every country town needs an Ad Club. Get them to study salesmanship and advertising and that will aid to offset the inroads of the mail-order houses.

COMMUNITY SERVICE.

From a paper by Frank LeRoy Blanchard, editor of The Editor and Publisher, New York, on "The Editor and His Community."

ABOUT every so often some one, whose horizon is not much larger than that of a five-quart tin milk pan, arises in a press association convention and solemnly declares that the day of the country weekly has passed and that it is only a question of a few years when the last of them will be obliged to suspend publication.

As a proof of this startling, although not new, statement, he will call attention to the rapid growth of the big city dailies whose circulations, he asserts, are supplanting those of the village weekly. Their facilities for gathering the news are so much more numerous, their choice of material is much more comprehensive, and they can give so much greater value for the money, that the country weekly has not the ghost of a show to long survive the competition that it is bound to encounter.

Such talk as this is the veriest nonsense and clearly indicates the gross ignorance of the speaker. As a matter of fact, the weekly press of America never stood on such firm ground as it stands today and was never so prosperous. Numerically considered the weeklies exceed all other publications. According to Ayer's directory, the total of all issues last year was 24,527, of which 17,323 were weeklies. After deducting all class, technical, social, scientific, literay, religious and other papers, we have left about 10,000 weeklies that are printed in the small cities and towns of the country.

The only country weeklies that are being driven out of business are those that have been found wanting in news value or have been so badly managed that their failure was inevitable.

No big city daily, however well edited, can take the place of the small-town weekly, if the publisher knows his business. The latter has a hold on the hearts and lives of the people that cannot be loosened by any outside newspaper, daily or otherwise.

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Let us assume that you are now in a position to take up the subject of community service. You have familiarized yourself with the work that is being done in other cities and towns. You have, through interviews and by study, acquired a knowledge of practical methods for protecting the public health, and the best public school system. You know all about the town's resources and are in touch with its leading citizens.

What is the first thing to be done? One of the first things I would recommend is to prepare a series of bright, entertaining articles, showing what is being done in other towns to make them more attractive

places. If your village or city needs a better town hall or courthouse, print a picture of one that has recently been erected in a neighboring town or even in a distant city. Tell how much it cost, give the name of the architect, and emphasize the fact that the people are proud of it and consider it a good investment.

Does your town need sidewalks? Get up an article describing the different materials now employed in building them, how much they cost per square foot or yard, indicate their relative wearing qualities and how much money it takes to keep them in repair. Follow the same plan in dealing with pavements, waterworks and other public utilities.

Are the streets well illuminated at night, either by gas or electricity? If they are not, prepare an article describing the lighting system in use in some live town in the state. Call attention to the advantages that accompany well-lighted streets. The citizens can go about more safely at night and enjoy a broader and richer social life, the activities of burglars, footpads and hold-up men are restrained, and people can see where they are walking and thus avoid accident.

Do you need a good hotel in your town? A good hotel is one of the best advertisements that any community can have. Traveling men will often journey 50 or 100 miles to spend the night or a Sunday in a hotel that furnishes real, home-like comforts. In a sense, it is the center of business life. Here public dinners are given and out-of-town guests are entertained.

If your town lacks up-to-date hotel accommodations, get up two or three articles on the subject. You probably know several places that have attractive hostelries. Tell about them in your paper. Stir up interest in the subject among the merchants. Get them to tell the commercial travelers how anxious the town is to have a hotel man who knows his business locate in your midst and erect a hostelry that will be worthy of the community. They may be acquainted with such a man and give him the tip. The hotel need not be so large that it will never be filled and thus become a white elephant on the hands of the owners. Some of the most attractive hotels I was ever in were small hotels located in small towns.

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I do not advise you to urge upon your constituency more than one project at a time. Concentrate all your ability and force upon this and drive it through to a finish. You must have public sentiment behind you or you can never hope to accomplish what you undertake. To win public favor for an improvement is, sometimes, a most difficult task. There is no one way that always proves successful. Sometimes you can win it by common sense arguments; sometimes by appealing to public pride or the community spirit; sometimes by gentle irony or ridicule; sometimes by almost brutal attacks on the opposition.

Before leaving this part of my subject, allow me to urge upon you the desirability of uniting the business men of your community in a commercial organization that will be ever alert to protect and promote its material interests. What though the town is small and you can muster only a few merchants and professional men, even this small number, if they will work with the right spirit, can accomplish wonders. Such an association can do more to develop a town, induce manufacturers and others to locate in it and make it a more desirable place in which to live, than any other kind of an organization.

I will admit that you may find some difficulty in getting men to put aside their rivalries and jealousies and work together for the upbuilding of the community. But it can be done, and the editor of the local paper is the man to do it, if he will go at it in the right way. He may not be able himself to swing all the business men into line, but he ought to know some one who can help him to do it. With such a body to back him up, the editor will find the task of inaugurating a desired reform or improvement a comparatively easy task.

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I believe in the gospel of optimism. Show me a town in which the people look on the bright side of life, are progressive and thrifty and I will show you that its leading newspaper is edited by a man who is an optimist. The newspaper editor, even more than the clergyman in his pulpit, should preach cheerfulness to the sorrowing, patience to the headstrong, hope to the discouraged and the ultimate triumph of truth and justice to those who have been ground down into the dust by circumstances or their own folly.

SANITY IN HANDLING NEWS.

From a paper by H. R. Palmer, assistant city editor of The Kansas City Star, on "The News of a Big City."

THE pivotal wheel upon which the whole newspaper establishment swings is the city news department. A man who is fortunate enough to be helping edit the news of a paper that goes into the homes, must realize that he is helping dictate what the whole community shall talk about and what it shall think about. The narrations that he publishes are read and considered by grandfather and grandmother, father and mother, the boys and the girls, the chauffeur and her royal highness, the queen of the pantry, stove and sink, sometimes called the hired girl, but whom—I beg her pardon—the high-minded sociologists tell us we should term the "household assistant." The subjects of conversation of a whole community are determined through these sources. A New York financier in Kansas City the other day, paid

us what we believed was a very high compliment, when he said to one of our reporters: "I have transacted business in many large cities, but I have yet to visit one where there is a more potent influence than The Star wields in Kansas City. It can determine, days ahead of time, just what the town is going to be talking about at any given time to come."

It's an unwise editor of city news who allows himself to become puffed up over the realization of this power. If the storms of doubt that have broken over his head have left standing any of the wires that communicate between his soul and the place where mortal supplications are received, let him offer up a daily prayer that he do not pull the wrong string. Bigger mistakes and more costly mistakes can be made in handling city news than in any other place in the world, with the possible exception of a job in a powder factory. The editor pushes the wrong button some fine, serene morning and the resultant explosion can shatter him into smaller bits and scatter the pieces farther and over a wider area than the imagination can possibly conjecture.

There are compensations. The newspaper profession is the cleanest and least parasitical of all the professions. I classify it among the professions because it must be so classified. There is scarcely an event in human life with which the newspaper's city news is not intimately related. It chronicles the birth of the baby; it relates the bright sayings that fall from baby's rosy lips; it starts the youngster to school; it follows him through all of his school days; it prints a part of his graduation oration at the commencement of his finish; it has a part in his betrothal; is an honored guest at his wedding; helps him build or buy his home; teaches him to keep his premises clean and sanitary; advises him to beautify it; defines his political, sociological, philanthropic and religious duties; guides him in his amusements; defines his rights of citizenship; comforts and consoles him in his old age, and finally lays him gently down to sleep with a kind word for his good deeds.

The editor of city news must remember that he can take off his coat, take off his collar and on a hot night, perhaps, take off his shirt, but he must keep his dignity on. A constant siren sings in his ears. It is the temptation to sensationalize the news, perform gymnastic feats with it, burn the red fire, light the Roman candles, get up on the roof and jump off with a flag in each hand—anything to attract the reader's attention. It is especially hard to resist when the other fellow is turning double back-action somersaults all over his front page and apparently attracting the crowd. Stop up the ears, then. The voice of the siren leads to shipwreck on the rocks. The sane, careful handling of news, with a proper sense of proportionate value of news items, always has paid and always will pay. It and it alone will hold the reader who

will be of value to the paper. It is a pretty good plan to keep the big, black headlines locked up in the safe along with the family gold and silver plate, to be trotted out only when that rare and honored guest, the real, genuinely big news story, comes to dine.

The old-fashioned newspaper tried, in its news columns as well as in its editorials, to mold public opinion. The modern newspaper has a different and I believe a higher ideal. It is the dissemination of information. We have relegated the editorial pronoun "we" to the ash-heap. After all, what does the reader care what an editor thinks about a thing? What does the editor know about it? Facts, knowledge, information—that is what he needs and what he demands. Print the facts and let the reader form his own opinions. The editorials on *The Star* are written in an informative rather than an argumentative vein. The newspaper that constantly shouts about itself and its opinions doesn't have much weight with thinking people.

THE NIGHT EDITOR'S PROBLEMS.

From a paper by Roy M. Edmonds, night editor of The St. Louis Republic, on "The Night Editor."

THE night editor is the "man behind the gun" of a morning newspaper. Supplied the ammunition in the form of news, which, after all, is the great commodity of the newspaper, the responsibility rests upon the night editor to hit the mark of public favor with the finished product of the brains of countless persons engaged in the mapping out, gathering, writing and editing of news. After thousands and thousands of words have been written into stories by local reporters, news agencies and correspondents all over the world and whipped into shape by city and telegraph editors and copy readers, and after photographers and artists have done their share in adding to the effectiveness of the whole general scheme, it is the night editor through whom this mass of matter must pass and be assembled in the forms of the newspaper, ready to be placed into the hands of the reader in an interesting and attractive form.

* * *

Filling the paper is an easy matter; that is, filling it with type. If one merely had to fill the forms and give the public only so many ounces of printed paper, the night editor would have no worries. But with reporters hammering out "stuff" on the typewriters nearly all day and night, with the Associated Press, leased and other telegraph wires pouring in their copy, more copy than often could be crowded into two ordinary issues of the paper, it is the night editor's duty to decide that which is most important, that which should or should not be used.

Here is where the most careful judgment of the night editor is required. Competent telegraph, city and copy editors render most valuable assistance in this particular, "killing" columns of trivial matter that never gets to the eye of the night editor. Such assistance is absolutely necessary. But even after their careful supervision, the crowded condition of the paper which every night editor has to face is apparent.

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In passing upon copy that goes through his hands, many details must be kept constantly in the mind of the night editor. If the story is to be printed it must not be too long, as chases, not being made of rubber, cannot be stretched and can hold only so much type; nor must an important story be so short as to leave out details necessary to its proper telling. Features must be properly played up. Headlines must tell the story—a quality above symmetry and even above some of the technical rules of headline writing. Libel, that nightmare of the night editor, must be guarded against.

* * *

On the make-up of the newspaper, for which the night editor is responsible, much depends. To arrange the news with the view of getting all of it in attractive shape requires the taste of an artist and the skill of an engineer.

* * *

To get the first copies of the paper still wet with ink and go over it page by page, to study it as an artist studies the finished product of his brush, is such a pleasure that it more than makes up for the trials and tribulations one has to undergo before the paper is finally made up.

The position of night editor opens, I believe, to even bigger and better things in newspaper work, and is no mean goal for a young newspaper man to set himself up to make in his ambition to succeed in his chosen field. The position is reached best through training as a reporter, copy reader and through various stages of experience in executive positions on the paper.

HOW THE NEWS CAME FROM MEXICO.

From a paper by John P. Cargill, telegraph editor of The St. Joseph News-Press, on "At the End of the Telegraph Wire."

THE telegraph editor has the opportunity, through the vast amount of matter he handles, to become the best posted man in the office. To him come the happenings of the world, and while all of them do not always get into print, yet it is his duty to store them away in his memory for future use.

The telegraph department thrives on speed and this speed must be coupled with accuracy and variety. An interesting illustration of the strides the telegraph has made is the manner in which the various press associations handled the recent Mexican crisis. Go back a few years and imagine how the papers would have been able to cover such an important news story. Had it been before the advent of the present system, news of the original Mexican complication probably would be reaching the Middle West about now. We should be reading that a boat load of American marines had been arrested at Tampico while attempting to make a peaceful landing under the cover of the American flag. A few days from now, perhaps, we should be learning that the United States was incensed because of the incident, and that Rear Admiral Mayo had given the Federal commander an order to salute the flag with twenty-one guns. The fact that the fleet had been rushed to Vera Cruz, that the city had been taken, that Americans were leaving Mexico in danger of their lives, would have been in the future.

As it was, the swiftly moving events of the Mexican affair were furnished to the public all over the continent in a remarkably short time. On that mid-April afternoon, while the orders setting the big squadron of battlers into motion for the trip south were being flashed up and down the Atlantic coast by wireless, the telegraph wires of the whole country were "hot" with the information that the fleet was going south to show Mexico what the United States thinks of its flag, and what it does to those who fail to respect it. Perhaps twenty or thirty minutes elapsed after the orders were issued by the navy department until the news was generally known and a thousand telegraph editors, driven frantic, were hustling a page together to tell the readers that a few minutes previous a new war date had been written into American history.

With the same rapidity the news that Vera Cruz had fallen at the expense of American marines became known, as did President Wilson's now famous "6 o'clock ultimatum" to Huerta telling him that he must salute or feel the talons of the American eagle tearing his regime asunder.

The fact that the dictator defied the United States and refused to salute except under conditions also became known with record-breaking rapidity. President Wilson's ultimatum expired at 6 o'clock. The day had been one of marked tension. The eyes of the world were turned to Mexico City, where the curtain was about to drop upon another act of an international drama. Despite the fact that a Mexican censor was on the scene we were kept closely in touch with what was going on in the Huerta capital. Long before the hour of 6 a mass of matter had been sent out speculating upon the probable consequences of

Huerta's refusal, for it was generally conceded that he would not salute. Late in the afternoon the telegraph editors were advised by one of those little bulletins which mean so much to the worker, and which so seldom get into print, that Nelson O'Shaughnessy, the then American charge d'affaires at Mexico City, had gone to the palace for a conference with the dictator. Soon afterward a bulletin came saying that he had left the palace but would return promptly at 6 o'clock for Huerta's answer. Then came word that he was on his way to the palace again. Seemingly an eternity elapsed before the now famous flash, "Huerta refuses to salute," was clicked off the wires. A glance at the clock showed the time to be 9 o'clock, which meant that the news of the dictator's refusal had passed the censor at Mexico City, been relayed to Washington by wireless and had been flashed across the continent in something like three hours. . . . Such things happen every day.

A UNIQUE LITERARY DEPARTMENT.

From a paper by J. W. Morrison, of The Kansas City Star, on "Not News."

HERE never was a city newspaper man who did not aspire one day to be the editor of a small-town newspaper. When the paper has been put away and the day's grind is ended, the reporters are more than likely to be found with their feet on a desk talking about what they will do when they buy that country weekly. And that weekly, as planned, is going to be the greatest thing of its kind ever published. Every city newspaper man knows in his heart that he can get out a better country weekly than any country editor who ever read copy on a bunch of locals from the correspondent at Happy Hollow. The city newspaper man tells himself that he will make his small-town weekly a literary gem, the wonder and admiration of a dazzled newspaper fraternity.

It was Sam Blythe, it seems to me, who had the same idea and tried, with disastrous financial results, to run a country weekly after the city man's idea of how the thing should be done. He cut out all the local items about John Smith's new red barn and Mary Jane Wilson's visit to Martha Williams, and then he was grieved and astounded when his constituents refused to patronize his citified weekly. It wasn't "the old home paper" to his subscribers any more. His readers felt that he was holding himself aloof from them. Until I read of Sam Blythe's experience I had always cherished a belief that I possessed the real secret of success for the running of a country weekly, but that story and a few others I have heard since have made me very doubtful

as to whether I can say anything that will be of value to the extremely capable editors of the Missouri weekly papers.

The printed programs for this meeting designate me, I notice, as the literary editor of *The Kansas City Star*. I am rather partial to that title myself because it has such a dignified sound and appears to give one a sort of standing with such exalted personages as Ralph Waldo Emerson, Bernard Shaw and William Shakespeare. But in my case the title of literary editor is more than likely to give a false impression. I might just as correctly have been listed as the exchange editor, for I am that, too, and still that doesn't just express it either. As a matter of fact I believe I am that long-sought and by many believed to be mythical thing, something new under the sun; for as yet there is no title in newspaper parlance that exactly fits the department which I am here to represent.

Mr. Nelson, since the day he established *The Star*, has been a firm believer in reprint or exchange matter and feature stories. Enlarging on this idea from year to year, he eventually created a department second only in size to the local news department. Gradually to this department is being delegated the handling of all such material as does not come under the head of local or telegraph news. It is a literary department insofar as it passes on original fiction and poetry that come to the office, reviews books and originates matter of a magazine standard. It is an exchange department because it handles all the exchange material from newspapers and magazines. It is a semi-news department because it supplements the work of the two news departments of the paper.

I have said that the department reviews new books. It does, but it does more. Mr. Nelson holds, and very correctly it seems, that the dullest book ever published has some gem of rhetoric or some interesting bit of information concealed between its covers. In reviewing books our department keeps an eye out for these gems of rhetoric and bits of interesting information; and that is the explanation of the book quotations, some two lines in length, some half a column, that are a feature of the pages of *The Star*. But the department does not confine itself to new books in its researches along this line. The literature and history of all ages are our hunting ground. If we wander today where "burning Sappho loved and sang" we may be sacking sea coast towns with the wild Vikings of the North tomorrow.

The serial story falls, naturally, under the head of the things "not news." Newspapers are finding that there are few more popular features than high class fiction serial stories. *The Star* has not been without one since it began their publication several years ago. The response from these serial stories is sometimes astounding.

The popular conception of an exchange editor is a bespectacled old man with a paste pot and a pair of shears. An exchange department can be, and often is, run with such an equipment. Such an exchange department serves to provide cheap reading matter to pad in around the advertising and fill up holes when the news run is light. There is another kind of an exchange department, however, that may serve as the twin brother of the news department. All of you know that the great news bureaus like the Associated Press and the United Press deal with news and news only. It is not in the province of the news bureaus to give the entertaining and instructive sidelights on a great municipal campaign in New York, a franchise fight in Cleveland, a woman's contest for office against "Bathhouse John" in Chicago, the latest tragedy or romance or domestic wreck of the "Four Hundred" or the stage, or how Lady So-and-So entertained her guests in medieval dungeons in her feudal castle in England. But the exchange department knows these things. It knows them because of its daily perusal of papers that play these things up because they are big local stories. The exchange department, at least the exchange department I know most about, collects these articles from day to day, a paragraph here, a column there, until at last there is enough material on hand to furnish a comprehensive idea of both sides of the subject under consideration. Then all the stories are given to one man who reads and digests them and writes a story just as if he were a reporter covering an assignment. A special correspondent sent to the scene would write the same kind of a story, but it is manifestly impossible for any newspaper to keep special correspondents skipping around the world as we in the exchange department can do without leaving our chairs.

* * *

Contributed also by the "Not News" department are the special articles on the editorial page of The Star both morning and afternoon each day. Without appearing to try to cram knowledge down the throats of our readers, we strive to make these articles instructive as well as entertaining. All ages and all climes yield us material for these articles. Biography, history, adventure, literature, love, science and poetry all have their day on this page. One thing we are trying to do on this page, for instance, is teach some of the little known but fascinating early history of Missouri or of the days before Missouri had been carved from the wilderness. What Missourian, especially from the western part of the state, would not be interested, for instance, in the statement we found a few days ago credited to an early St. Louis paper that the proposed State of Missouri should be limited to a narrow strip along the Mississippi River because the territory west of that was an arid desert and would only be a drag on the productive part of the state?

And now I have tried to give you an idea of what "Not News" means to us on The Star. Briefly, it means that The Star recognizes, as most papers now realize, that it is not printing a paper for the Man of the House alone. Mr. Walter Williams said a few days after his return from his world tour that the American paper differed from the European chiefly in that the American paper had discovered the women and children. And so, while the "Not News" department means that the Man of the House may find something in his paper besides market reports and the sport page and the doings of Congress, it also means that the Wife of the Man of the House, when she has read as much or as little as she chooses of the news of wars and murders and politics, may turn to a page that talks to her of her world and her ideas or to a story page that takes her into the world of fiction and gives her an hour's surcease from household cares and household drudgery. And it means that the Man of the House, and the Wife of the Man of the House, when they see their children pick up the paper, shall know that the growing minds will find there nothing to corrupt but much to inspire to higher ideals and a love for the best in literature, in nature and in life.

THE SPORTING PAGE.

From a paper by Grantland Rice, of the New York Evening Mail, on "The Sporting Page." Mr. Rice was unable to be present, but sent his paper to be read.

TWO years ago in early April we rode home at daybreak from an all-night shift at the office with one of the editors of the paper. On that night two events had occurred. Out from the east—from the open sea—a ship had come to port bringing in the survivors of the lost Titanic and the greatest story known in the history of the newspaper game.

On the same night, up from the south, John J. McGraw was bringing his New York Giants back home to start a new baseball season and another battle for a National League pennant.

As rival stories there was apparently no comparison to be made. One was a story of the greatest possible human interest—a story that gripped a nation as none had ever done before. The other was an annual April yarn—one that had happened at about the same time in about the same way for a great many years.

Yet, to the intense surprise—to the shocked surprise—of the editor, a large number of readers on the subway train that morning turned from a rapid survey of the first page and the Titanic story to the sporting page and the homecoming of the Giants as each reader seemed to settle back comfortably to read all details.

The editor couldn't make the situation out. He confessed that it was beyond him. And yet, after all, the answer was simple—and in turn it is the answer to the great popularity and to the great growth the sporting page has enjoyed of late years.

The story that had come from the east and the sea was a wonderfully gripping story—but it was a story of horror, of death, of despair—a story so depressing that one's soul was shocked into numbness.

The story that came with the Giants from the south was not nearly so important—but it was a story of recreation—a story prophetic of a sunny afternoon to come and of the thrill and pleasure of a great game.

It is small wonder after all that those worn out by all-night work should turn hurriedly to reading of a lighter nature—to something that spoke of life in its most buoyant and virile aspect rather than to something reeking with death and suffering.

It was decidedly more pleasant and uplifting and more of a mental rest and recreation to read that "Mathewson was in fine condition, ready for another great year" than it was to read that over 1,500 dead bodies lay at the bottom of the sea, with all the soul-harrowing details of those who waited and wept for those who would never come back again.

The growth and popularity of the sporting page in the last ten years has been miraculous—and in our opinion this is one of the main reasons.

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As newspaper owners saw the growing popularity of the sporting page they immediately began to give it more space and a bigger play. At first most of the space was taken up by reporting only the news. Then editorial sporting comment was added and later on special columns were arranged on a lighter turn—columns of verse, paragraphs, comment and such more along humorous lines.

The hardest task at first was getting the right people to handle this newly developed growth. There were any number of people at the start who knew sport but who were not especially entertaining writers. There were any number of entertaining writers who knew little of sport. One publisher immediately shifted two of his star writers to the sporting page. The result was a trifle discomfoting. While their written words were exceedingly well chosen, those who followed the game soon found out that neither knew much about sport—and public interest in their output immediately ceased. It is surprising how much the average sporting reader knows of his pet game. And if the writer soon shows him that he isn't up on that game and is merely guessing or is making inaccurate statements, he might write with all the facility and abandon of Mr. William Shakespeare and still not get by. If Cobb is batting .386 and he is reported by a certain writer to be batting .381 or .389, the outcry from this writer's

constituents is sure to be earnest and more or less tumultuous, which, after all, is a very excellent thing, for it tends to the development of accuracy. A sporting writer known to be inaccurate soon loses his following or at least most of their respect. The public resents this inaccurate attitude, for it implies ignorance on the part of the public. An inaccurate story might get by in the news columns, but a sporting hero is public property and the error is soon noted.

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The sporting page cannot only be made entertaining but it can be used to disseminate the idea of fair play, of sportsmanlike conduct on and off the field, and with it the idea of clean living.

Most human beings are very much alike in liking to see their names in print where said names are linked with some popular achievement. The notoriety secured is pleasant and appealing. And there is only one way to get this heraldry and that is through fair play and clean living. Unfair tactics are being denounced. Those who break training are quickly dropped, and if not publicly criticised are at least soon forgotten. So the sporting page has helped in this respect. It has proven conclusively to the youth of the country that those who are succeeding in sport are clean livers and hard workers—that alcohol and the .300 batting eye don't travel the same road—even over-eating, over-smoking and any excess soon pave a pathway from the Big League to the Bush—and that above all else the brain is ruling the game today. The sporting page is full of those who think—and equally teeming with those who forget to think, only the comment isn't one and the same. A big premium has been put upon quick thinking, while the constant extolling of nerve and courage on the field is bound to have a generally wholesome effect.

It is only when the sporting page stands for crookedness and hypocrisy that it can do harm, or when it encourages rowdiness.

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The trend of sport writing has also changed enormously of late years. Ten years ago there was an epidemic of the wildest and most weirdly assorted slang ever known. You still hear a lot of comment about sporting slang, but the comment is all out of focus. It is much like the annual fall joke about the long-haired football player which lasted years after the player's hair was cut close to make way for the headgear.

There is still slang left in the history of the game today, but for the most part it is the slang of the game itself, expressive terms originated upon the field and held to be a part of the pastime. The old days of manufacturing weird slang phrases beyond all human or superhuman understanding have now passed.

There is still another angle to the sporting page which few outsiders appreciate. This is the upkeep. In the larger cities the average morning paper has a sporting staff of about ten men, including a cartoonist. This staff will cost the paper in salaries alone something like \$800 a week or about \$40,000 a year. Add to this telegraph tolls and space rates paid to college and other special correspondents and the cost runs up amazingly. But it means circulation, and circulation today among all classes from the highest brow to the lowest one. So the paper finds it worth while, as it is a permanent circulation and one almost sure to respond.

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Covering double headers between tail-end contenders in mid-August is not exactly what one might call especially hilarious or thrilling. We have heard of more joy-riding occasions.

But to quote Charley Dryden again, "This sporting life may be checkered, but it's never wholly dull."

Not forgetting that it also "keeps one out in the open air."

WITH THE NEWSPAPER CAMERA MAN.

From a paper by Ralph B. Baird, staff photographer of The Kansas City Post, on "Gathering News With the Camera."

THE picture has come to be as much a component part of the newspaper as a story, editorial or headline. A picture to be worthy of publication should tell as much as the same amount of space devoted to type would.

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Newspaper photography is not the safest profession on earth. There are two professions that the insurance agents don't bother. They are considered the poorest kind of risks. One is the iron molding profession and the other is a photographer on a newspaper.

In ten years' experience snapping pictures for the dailies, I have found that the people work against me in two ways. Some use force and some use strategy. I much prefer strategy.

Seriously, though, I am proud to be a newspaper photographer. It has become one of the most important parts of newspaper life. Ten years ago, I remember, a few papers had photographers, but they were usually amateurs who volunteered their services for love of the game. Nowadays a newspaper is not first class and cannot be unless it has the services of a photographer.

I will say, and I think all leading journalists will bear me out, that a photographer is as essential to a modern newspaper as the city editor himself. I do not say that in a spirit of conceit, because I am speaking for the profession in general. I know how the people depend upon pictures to give them an accurate idea of what is going on.

It has been my good fortune to have some of the best known people in the world pose before my camera. Among them I will mention Mary Garden, the prima donna. Mary was in Kansas City for an engagement and I was sent out for a new pose—we had more than 100 of her in the morgue. The reporter working on the story went to her room and requested a sitting. The singer refused, saying she was tired.

The reporter came back and told me there was nothing doing. I was sure there was some way to handle Miss Garden, so thought I would try my hand. Going up in the elevator, I decided to use commands instead of persuasion. When I went into the room, Miss Garden had just finished reading a letter. She looked up coldly and said, "Well?"

"Miss Garden," I said, "we want this picture now. You know we are not getting out a weekly paper—this is a live daily with an edition every hour. There is no danger of this camera exploding. Are you ready?"

Miss Garden looked up with a funny little smile and said, "Well, you persistent little devil, take it and get it over with." I could have gotten a hundred pictures of her if I had wanted them. I just happened to say the right thing to affect the prima donna that time.

It may be proper to tell you my idea of what qualities a man must possess to be a successful newspaper photographer. My first recommendation would be perseverance. My second would be a perfect knowledge of his camera, so that its operation becomes purely mechanical with him. This will enable him to take instant advantage of any opportunity that presents itself. The man who knows his machine is able to devote his whole time to making the proper preparations for a picture without spending most of his time in tinkering with his camera and advertising what he is about to do. A third important requisite should be the artistic eye—a sort of instinct which comes with practice and enables the photographer to pick out the best points for a picture of a wreck or other catastrophe. He cannot take pictures of every feature for lack of space—hence the careful picking of the features.

HINTS FOR THE INTERVIEWER.

From a paper sent by Miss Ada Patterson, special writer for The New York American, to be read Journalism Week. She calls it "A Few Working Rules from Park Row."

DON'T be discouraged by the reply: "I have nothing to say." Hundreds of times I have found that formula a mere shield for diffidence. The shy person means that he doesn't know how to say it. Frame a reply for him and tell him that is what you suggest

and ask if he doesn't agree with you. He will say "yes" or he will explain wherein he differs from you.

Don't think because a man refuses to talk on a subject on Thursday that he will be silent on Saturday. Situations change. One mood succeeds another. Sooner or later every story can be gotten, if you work hard enough.

Adapt your tactics to your man. One of my first editors told me when trying to unearth a story to look for the man with three wrinkles under his eyes. He revealed himself a physiognomist. The man with three wrinkles under his eyes is of different nature than the man with puffy flesh beneath them. The baggy flesh indicates disease and the sullenness that usually accompanies it. He of the wrinkles acquired them through laughing, and the man who laughs is chatty. Find him.

Learn to listen. Attentive listening is a compliment which the dullest recognize. If the waters of the interview flow slowly it is your province to encourage them to a freer flow by a tactful prompting. But don't force your opinions down the throat of anyone at any time, least of all in your capacity as interviewer.

Prepare yourself for an interview before you begin it. Study your subject. Inform yourself about the person and what the person represents. Know enough about both to address intelligent queries. Marshall in your mind a half dozen points you wish to cover. Keep them in such good array that the sight of your quarry will not stampede the ideas.

Train your memory and keep your notebook out of sight. If you concentrate upon what is being said you will have no need of the pad and pencil, at least until the interview is over and the door lies between you and the party of the second part. The only justification for the sight of the terrifying trade utensils is the need of publishing a list of names or figures.

THE CARTOONIST'S WORK.

From a paper by Herbert Johnson, art editor and cartoonist of The Saturday Evening Post, on "The Power of the Cartoon."

A good cartoonist is born with the imagination and creative fancy which we call talent. At bottom all the creative arts, literature, drama and painting, are related to the cartoon and are more or less developed in a good cartoonist. . . . All children draw; they tend instinctively to arts of design. Those fit for anything else, drop out; the rest continue drawing. Those who are unable to become painters among those who continue, try to become cartoonists. A few succeed.

A caricature is not a cartoon. A caricature is a distorted picture; a cartoon is a picture plus an idea. At best one is art, the other is art plus literature. . . . The raw caricature has existed since the infancy of art. Until a hundred years ago, cartoons were merely the roughest kind of insulting pictures. We are more kindly today. The rule is, "Don't black both eyes; black one and leave a twinkle in the other."

Hogarth early in the eighteenth century began to appreciate the value of a caricature coupled with an idea. But the cartoons of that time still had the bark on. Some of Gillray's cartoons of Napoleon would blister the fire box of a locomotive. If Gothic architecture is frozen music, then eighteenth century cartoons were pictured profanity.

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The middle decades of the nineteenth century were the golden age of illustration. Cartooning reached its highest expression in humor, thought and beauty. In England Tenniel, Leech and Keen were working. Nast in America showed the influence of the European artist. Nast was a draughtsman of remarkable dramatic power. Next to ideas, drama is the most valuable element in cartooning; that is, serious cartoons. Nast was a master.

* * *

In times of national stress, when the people are deeply stirred, they want strong, serious cartoons. So Nast was most popular during the Civil War. When prosperity came later and the people became "soused" in wealth, they called for the "pipe and bowl and fiddlers three." Nast, Keppler and Gillam were forced to take a back seat. The clowns and jesters in cartoons became popular.

* * *

Monthly magazines only used cartoons until the seventies because of the time and expense of making the wood cuts. But with the invention of the halftone and line drawing, a great demand for pictures grew up because they were inexpensive and could be made quickly. Small one and two-column drawings began to be prominent in newspapers.

* * *

The yellow journal invented by Joseph Pulitzer was responsible for the rise of the drawings. He had tried various devices to boost



MR. COMMON PEOPLE

Drawn by W. H. Wheeler, a journalism student, from a cartoon by Herbert Johnson.

circulation. At last he told the editors to get funny pictures like those of Puck and Judge. The circulation of the Sunday World jumped so fast that editors ran screaming heads about the acres of forest which were used to get the paper for the edition. Then the young Mr. Hearst came out of the west and with a blare of trumpets bought the New York Journal. Some one has said that Hearst sneaked into New York as quietly as a wooden-legged burglar having a fit on a tin roof.

Mr. Hearst at once bid for the big artists. Pictures slopped over into the daily paper. It was found that cartoons were pullers. They clutched the readers and held them. Pages and pages of them were drawn and the wages of the popular artist became fabulous. . . . But gradually nonsense prevailed and the bonanza age of caricature arrived in the nineties. Beauty of draughtsmanship was not desired. Pulitzers and Hearsts all over the country jumped into the game and called for pictures. For the main stem and the blossom of yellow journalism is display.

* * *

But from the early riot of display, cartoons simmered down to a few well-known types. The political cartoon, the comic strip and the comic series remain. The halftone from the photograph has eliminated all the others. All newspapers almost can afford pictures now, due to the syndicates which furnishes a plate of the same picture to many papers.

* * *

Because so many newspapers have a daily cartoon, the impression persists that there are as many cartoonists as reporters. But there are only about 100 political cartoonists in America and a few more comic and sporting artists. The large city is naturally the best habitat of the cartoonist. More than half the cartoonists are in or near New York, Chicago and Philadelphia.

Cartoons are more artistic in Europe. The German Heine of The Simplicissimus of Munich is perhaps the greatest cartoonist in the world. He is a keen original thinker. He is progressive in political and social views. This is important because the cartoon is primarily the weapon of the underdog. The pomp, vanities and greed of the powerful are the best marks for satire. Every cartoonist has his figure for Mr. Common People, whose part he usually takes in the cartoon.

The difficulty of finding an original and striking way has increased. All adaptable fables, tales from fiction, history and the Bible have been worked to death. The only real original idea in the last five years is seen in the glooms and joys of T. E. Powers.

* * *

Every cartoonist receives many inquiries from those who want to become members of their guild. I have been asked to give some advice

to men who have some idea of taking up that kind of work. First, avoid all correspondence schools of cartooning. I do not believe that a man can learn cartooning in a school. He should, however, get as broad an education as possible. He should have at least a year in a good art school. Then let him get in the art department of a newspaper. For a while he will get to draw only ad borders and similar work. But if he has the cartoonist talent, the editor will find it out. A man should be as broadly educated as possible. Then he can draw upon all history, mythology, sociology, psychology, everything, for his ideas. All which broadens a man's human sympathy and understanding makes him a better cartoonist.

* * *

The cartoonist should be in sympathy with the general ideals and policies of his paper. Behind almost every great cartoonist was a great editor. Nast and Harper, Bush and Pulitzer, McCutcheon and McCormick. Many a mute inglorious McCutcheon has been wasted upon an unsympathetic editor.

MAKING MAGAZINE PICTURES.

From a talk by Monte Crews, magazine illustrator, of New York, on "Experiences in Illustration."

I know what it is to collect news, for I have to collect the data upon which to base the pictures which I use to illustrate magazine stories. I went all through the New York police system to get the material to draw the pictures illustrating the "Cop" story in the American Magazine.

If the story is placed in a fishing sloop, I go all over a fishing boat to make the picture accurate. No drawings are made without models. I painted a convict by dressing a negro in pajamas with stripes painted on them.

It is the work of the illustrator to "put the story across" for the writer. Most people are influenced to read a story by the pictures which are with it.

The illustrator is up against it if the author does not have an original setting. Some authors put too much detail into their scenes. Sometimes the scene which is the climax and would naturally make a good picture cannot be used because it would let the cat out of the bag.

NEWSPAPER HUMOR.

From an address by A. L. Bixby, poet-humorist of The Nebraska State Journal, on "Making the People Smile."

NEWSPAPER humor that has in it a sting, that has poison, isn't humor at all. If there is nothing of kindness in it, keep it out. If a man is going to have humor in his paper, have it kind. This is a pretty sad world and everyday people need all the consolation and kindness you can give them.

The work of writing a special column requires a great deal of nerve but not much sense. It requires some ingenuity at looking up things.

I don't believe in frivol, nor much nonsense. A little is all right.

There is no humor in beating somebody because you are bigger and can do it.

 POINTERS BY JOE CHAPPLE.

From an address by Joe Mitchell Chapple, editor of The National Magazine, Boston.

WE must have more cohesion in our papers. The body of a story is too apt to tell one story, the headline another and the editorial page a third.

* * *

What is literature but glorified reporting? Dickens was the man who opened the door to the outside world, the straightforward newspaper world. I recall, in my early reporting days, showing a story I had written to John Hay. He read it over. "Suppose you go over there," he said, "and write what you really intend to say."

* * *

I still have the reporting instinct. The pleasure of gathering news is the greatest pleasure in the profession. I can still feel the thrill of gathering my first fire story. I grabbed my hat and ran and felt myself a part of the moving world. The editor blue-penciled my story down to about four lines but they still contained the spirit of the story. The glory of reporting is still in me. Hope is still with me.

SOME CHANGES OF TWENTY-FIVE YEARS.

From a paper by Charles J. Henninger, editor of The St. Louis County Herald, on "The Changes in Journalism During the Last Twenty-five Years."

THE weak-kneed, unscrupulous man has drifted into yellow journalism, sensationalism, scandalism, and such matter as appeals to the low and corrupt element; others who scorn that means of finding a livelihood become the representatives of manufacturing, corporate or political interests, and the honest journalists, of whom there are many extant, continue in the path of clean journalism as taught by their predecessors.

The active journalist of the present day should be not only possessed of collegiate education, but he should also have thorough understanding of the duties of the editorial writer, his responsibilities and the field he is about to enter.

* * *

The changes in the publication of newspapers during the past fifty or twenty-five years are also notable in the business end of newspapers. No newspaper, and as far as that is concerned, no business enterprise, can succeed without close attention to its material (that is, economic) interests, and in evidence of that fact we will single out matters pertaining to the publication of newspapers.

In former years, say twenty-five years ago, the paper on which our newspapers were printed was of better quality than now in use and it cost the publishers more than today.

By way of illustration we will say that formerly the Globe-Democrat of St. Louis employed as many as sixty or seventy printers at the cost of 50 cents per 1000 M's, each man setting from 6000 to 9000 M's per day.

Today, by virtue of the linotype machines, the operator of the same draws pay for only 12 cents per 1000 M's, but he sets from 40,000 to 60,000 M's per day (from 8 p. m. to 3:30 a. m.) and as a result he earns more than the old time case man.

Among the changes which the last twenty-five years have effected in the country weekly, by no means the least is the character of the printed and plate service which it now has at its command.

Another feature in the changes conducive to the advancement of newspaper printing is found in the construction of the presses now employed and the use of which has become imperative because of the demands for "quick service."

Formerly our printing presses, while not as complicated as those of the present day, were better built and of better material than those in use today. Today success lies in speed and in consequence inventive

genius has been turned to produce more work and in less time than was possible in former days.

Great strides for improvement have been made in the type employed in printing at present. In former days type, although of poorer quality, was more costly than today, while improved methods in its manufacture have produced a better and more durable type material at more than twenty-five per cent less cost and which at the same time makes a clearer and more distinct and readable print.

In former days a force of three to five men was sufficient to take care of the business end of any metropolitan publication, while today ten to fifty employes are required to look after the same end.

THE CHARM OF THE OZARKS.

From a paper by Mrs. Amy R. Haight, of Brandsville, Mo., on "Missouri Women in Literature and Art."

THERE are the greatest opportunities for all sorts of fanciful stories in this state, for instance, down in the Ozark Hills, where we have the quaint original character, the wild, picturesque, romantic settings, with customs and beliefs as unusual as the scenes upon which they are enacted. These characters are half mountaineer, half pioneer, half southern and wholly and altogether original and peculiar unto themselves.

The country doctor is met on horseback with his surgical tools (I say tools advisedly) tied on one side of his saddle, and some canned goods, a tin cup and a sack of meal on the other.

The traveling preacher holds meetings under the trees, and there reads the gospel by the light of torches, and when he has converted a few they travel in lumber wagons to the nearest stream and are immersed. On one of these occasions quite a sinner had been converted. He had handled the truth very lightly. The weather was quite chilly and as he came out of the water, his teeth chattering, one old comrade called out, "Was it cold, John?" The new convert wanted to put on a brave face, of course, and said, "Naw, not a bit." The old wag called back, "Duck him agin, Parson; he lies yet."

The quaint little show drives into the village. It reminds one of that fascinating little Opera of Epolyatiza, or Dickens' story of Little Nell.

The politicians saddle through the district. They know their trade as do the leaders in the cities, and some of our native talent see opportunities in these occasions.

The Ozarks are to this locality what the Catskills are to their own. We women want to help some Washington Irving to write of their

beauty and fanciful life. What we need is an Irving of the Ozarks to weave tales of these picturesque spots, and quaint characters into classics that will immortalize them.

Not only the painter finds art work among those woods. The native women make beautiful dyes from the roots and bark of certain plants. Others make baskets. The art dealers of New York would pay a fancy price for a buckbush basket woven down in the hills to carry potatoes in. The weaving of rugs and braiding mats, making lace and old fashioned quilts, are valuable arts fast dropping away from our possession because there has been no organization, no one sufficiently interested to revive them.

Now one department of our Press Association of Arts and Letters is investigating and attempting to bring these unique arts to the public's notice, as was done in Ipswitch, Mass., some years ago, to retain the unique handicraft of the old settlers there.

These are Missouri women and they are women whose art and literature might add much distinctive quality to the art and literature of Missouri if their talents are not wasted on the mountain air.

A WORD OF OZARK OPTIMISM.

From a paper by Mrs. Anna M. Doling, of Springfield, Mo., on "Journalism in the Ozarks."

NOW the people of the Ozarks are very much as the rest of our state, keeping even step with the march of progress—a people constantly growing more closely knit—more teachable—more susceptible to the impress of the higher ideals of life. The telephone and the telegraph are found threading our outlying districts—the railroads have penetrated our wildernesses until distances are diminished, as railroads are everywhere diminishing the size of the world.

Words, deeds, current events, every vital topic of the hour is now, thanks to the printed pages of journalism, the common property of our most remote community, and men and women, hitherto isolated, are finding newer interests in life, multiplying themselves an hundred fold by this daily and weekly contact with the lives of their neighbors.

* * *

Journalism in the Ozarks brings us into contact with strong personalities of the highest order and educational stimulus, and through the perusal of our well-edited papers we place ourselves at will in very real touch with influences that are most good for us.

Journalism in the Ozarks, like journalism elsewhere, is not of the same class as several years since. It is along lines of pronounced improvement, more instructive and more elevating in every way. While it is true our journalism of today has many virtues, it cannot be safely denied that vices are missing. Not being an active worker in the field, it would be unfair and discourteous of me to say aught save upon the pleasant and splendid side of my topic, but I will assert this—that our columns are more free of the old variety of pepper seasoning and tabasco sauce. It is understood that vulgarity does not spell humor nowadays, neither do petty personalities and spite-fests figure attractively.

The Ozark journalist of today is most loyal to his profession, to his community and his brother editors. He is in full realization of the part he is to play in the uplifting of the community; he knows how the worth of a man is measured; he has come to understand that in a way an editor is a sovereign and no matter how humble his sheet, how obscure his surroundings, he has it within his power "to grasp the reason, move the conscience and stir the hearts of men." Indeed his light can be as the light of the sun, his guidance and helpfulness as the balm of the dew upon the earth, giving generously and impartially to the meek and to the lowly, to the richest, the poorest, the strongest or the weakest.

NEWSPAPER WORK IN ALASKA.

From an address by Mrs. Mary E. Hart, of Alaska, vice-president of the Pacific Coast Women's Press Association, on "A Woman Journalist in the Far North."

THE first newspaper in Alaska was established in Sitka in 1867—a weekly edition—not larger than the double page of a magazine, but from this small beginning has sprung a mighty journalistic tree, with branches that reach to the remotest distances of our great northern territory—these distances that Alaskans fondly hope will soon be encompassed by means of the "Iron Trail," since Congress has so recently passed our Alaska railroad bill; and right here I wish to state that the Alaska press was one of the greatest factors in the securing of this government recognition, which means so much to our northern population and the world at large as well. Every little settlement has its weekly and all the larger towns daily papers, and these publications now have Associated Press service, so that our people are up-to-date on news of the outside world. The new gold strikes are duly chronicled and as our northern press is conservative, and it is well known that no wild-cat schemes are advocated, our people trust their published

statements, and have no hesitancy in casting their lots with other stampedeers to any new "diggings" that may be noted as promising by the editor. The society and club "doings" also have space in our dailies, for Alaska towns have their club and other social functions, and the society matrons have the same weakness for seeing their names in print as do their sisters of the "outside"— term applied to any United States possessions outside of Alaska.

* * *

The Alaska editor, as a rule, is not the proverbial "poor man," and his subscriptions are never paid with potatoes, pumpkins and other garden truck, as is sometimes the experience of the country editor in "the states." On the contrary, in the early days, I have often seen subscriptions paid in gold dust, and the Alaska editor has a chance to "be in on the ground floor," in every new strike, and secure good holdings along with the best of the experienced "sourdough miners," because they trust him, and are not averse to letting him in on a good thing when new "pay dirt" is struck.

* * *

There is something about the spirit of the North that inspires the artist, the poet, and the writer of fiction. It is this inspiration back of those wonderful glacial paintings by Theodore Richardson, and the Alaska mountain views of Katharine Delaney Abrams. It was this spirit that prompted Sam C. Dunham to write his "Goldsmith of Nome" and "The Men Who Blaze the Trail," and one of his poems, "Alaska Uncle Sam," is a veritable heart-cry for justice at the hands of a formerly negligent government. This spirit breathes in every page of the writings of Robert Service, the "Kipling of the North," whose "Songs of a Sour Dough," "Ballads of a Chechako" and "Spell of the Yukon," are known and quoted in every mining camp.

Russell Bates' crude little volume, "The Man on the Dump," appeals directly to those who dig for gold and is one of the recent publications. It was this spirit that inspired Jack London to write his "Call of the Wild," the most wonderful dog story ever written. "White Fang" and many others, and also Rex Beach in the "Spoilers," "The Barrier," and "The Silver Horde." In "Kin-da Shon's Wife," by Mrs. E. S. Willard, there is a mysticism—a blending of the legendary with the real—that holds the reader spellbound throughout the little volume. I too have felt this inspiration, and the longing to return to the quiet and the peace—the "Great White Silence" of our Arctic winter.

SENSATIONALISM AND ADVERTISING.

From a paper by G. Prather Knapp, secretary of the St. Louis Advertising Men's League, on "Newspaper Sensationalism and Its Effect on Advertising Values."

NEWSPAPER sensationalism is a habit-forming drug. The man whose eyes stand out at a burglary today, must have a murder tomorrow, a criminal assault the next day, a lynching soon afterwards, a race riot to follow that, and so on in steadily increasing doses until paresis closes the addiction. So the advertiser who commences with a spring clearing sale may easily be tempted by crowded counters and easy profits into remnant sales, stock taking sales, special purchase sales and fire sales—until at last a sheriff's sale bears witness to the fact that in business you cannot even fool some of the people all of the time.

The sensational advertiser finds a congenial atmosphere in the pages of the sensational journal, but he puts the God-fearing advertiser



TALKING ADVERTISING

with honest goods to sell for the prices that quality demands at a decided disadvantage.

He often drives him to an advertising medium where costs per thousand of circulation are higher, but where the few who do read an announcement may consider it with a calm pulse and a judicial mind.

As a member of the St. Louis Advertising Men's League, which is one of the Associated Advertising Clubs of America, I am a tiny factor in the great movement for truth in advertising. The advertising men of this country have long felt that their calling, like journalism, should become, nay, is becoming, a professional employment. They have taken truth for their motto and are purging their ranks of the faker, the panderer and the cheat. Only truth will make advertising pay in the long run and only truth will make journalism pay in the long run.

And I maintain that sensational journalism is not truth. It may be truth to the letter of the facts, just as many a specious bargain announcement may be invulnerable to the statute of frauds. But both

have for their moving force the fundamental lie that human weakness is the surest source of profit, and both of them have killed the goose that laid the golden egg.

Newspapers are becoming less and less sensational every day. They are devoting less and less space to Suicide, Sex, Swindling and Slaughter. More and more they are appealing to their readers' interest in the realities of life. Not that they are becoming stodgy, but they are getting into the homey side of things. There is almost as much difference between a popular newspaper of today and one of five years ago as there is between a martini cocktail and a beefsteak.

And the advertisers are benefiting by it. The value of a million circulation as a selling force suffered considerably when subscribers forbade newspaper reading to their children. The habit of skimming headlines militated against the dealer who needed two minutes' attention to tell why his chewing gum was better than others.

It is not as common as it was a very few years ago to hear some one say, "Yes, but how can you trust newspaper talk?"

Papers like The Chicago Tribune, The Philadelphia Public Ledger and The St. Louis Republic are going out of their way to tell their advertisers that the thing that makes newspaper space worth while is reader responsiveness.

Once it was enough to convince the advertiser that a million people read your paper. Now it is not even enough to convince him that a thousand people will read his advertisement. You must go farther and convince him that a hundred people will act on his appeal.

You must tell him who these people are, what their incomes are, where they live, where they work, what sort of things they buy and how much your newspaper has to do with where they will buy those things.

Pray do not mistake me. The value of white space in a newspaper depends on the editorial department first, last and all the time. Artificially stimulated circulation is not worth a tinware mender's objurgation. The reader who loves his paper for itself alone is the only one who makes that paper a good advertising buy. But neither quantity nor quality of circulation can be taken as the final criterion of a paper's selling power.

Circulations being equal, responsiveness, I should say, depends on the reality of the reader's interest and his confidence in the journal's editorial and business policies.

The creation of confidence in his own integrity and in the honesty of his goods is every steady advertiser's reason for advertising. Of course, this is especially true in my own business—financial advertising—but it seems to me if I were trying to sell dry goods or candy instead of trust company service, I should be quite as desirous of

building up the confidence of my readers, and it seems to me also that I would be quite as dubious of the confidence creating power of a paper that cried Wolf regularly every twenty-four hours.

Mind you I don't say that sensation, novelty, shock, call it what you will, is not part of every publicist's ammunition, be he orator, novelist, journalist or advertiser. I simply feel that in the nature of things sensation must be artificial if it is to be continuous. I feel that sixty separate shocks per minute is practically an impossibility outside an Oriental dancing show. You must be insincere to be steadily sensational, and even if this were not the case any musician will tell you that a fortissimo passage is utterly ineffective unless short and, as it were, isolated. As an advertising man would say—all display is no display.

* * *

Sensationalism has sold newspapers. It has piled up circulations of plethoric magnitude, and, it must be admitted, it has paid. But why has it paid? Simply because advertisers have chosen their media by the easiest test—the test of copies sold. Because advertisers have been themselves sensational and have sought for profit in startling and exciting people into buying goods or services.

But in the final test of ultimate efficiency, sensational methods are shown to be poor business and they are being resorted to less and less every day.

THE LESSON OF ROBINSON CRUSOE.

From an address by Thomas Dreier, of Cambridge, Mass., editor of Associated Advertising, on "The Biggest Business."

NO story contains a lesson of greater importance to the business man than that of Robinson Crusoe. Robinson Crusoe was a great business man because he availed himself of all possible assets at his command and made the most of them; he used what he had to get what he needed.

* * *

There was a mill in Georgia that could not get the negroes to work a whole week. Saturday was pay-day and Monday hardly any of them appeared at work—and why should they? Tuesday a few more straggled in and so on until only toward the end of the week did the mill work in full force. The manager employed a young Harvard man who knew little of books and less of business, but he knew people and he made good. He was put in charge of a store that contained old stock. He made the store attractive; put in plate-glass windows; displayed patent leather shoes in one window and purple

hats with blue feathers in another, and thus attracted the attention of the negroes there. They took the patent leather shoes into their homes, but the shoes did not go well with shabby clothes. So a demand sprang up for new clothes. These new demands needed a larger purse and after that the mill had no difficulty in getting the negroes to work a whole week. The progressive advertising man is doing just such things—he is putting in his window things that make people want to live better.

The greatest fault of the small business man is that he never uses daring ideas in his advertising. One merchant in a town of about six hundred built a country store at an expense of \$30,000. He gave his patrons every possible convenience. Such a proprietor need have no fear of mail-order houses.

* * *

The relation of the country publisher to his community should be the same relation as that of the mother to her child. The wise mother gives her child the proper food to build his body, the proper education to build his mind and the proper spiritual education to elevate his soul.

* * *

The best business book I know is the Bible. It teaches service to men and that is the basis of a sound business policy. Jones, the sausage man, had sense enough to be an idealist. Despite the fact that he was made helpless by rheumatism and lost his fortune through his illness, he built up a big business and regained his fortune just because he understood the value of service and was idealist enough to render the best possible service to his community.

A man from the neck down may be worth only a dollar and a half, but God only knows what he is worth from the neck up!

HOW HONEST SERVICE PAYS.

From an address by T. W. LeQuatte, advertising manager of Successful Farming, Des Moines, Iowa, on "How to Interest the Farmer."

THE only magnet in the publishing business, as well as in any business, that will draw the dollar from the other man's pocket, is the magnet of Service.

The agricultural paper is largely in the same field as the country newspaper and their problems are similar. The farm paper, in its efforts to solve the problems of the farmer, to be a success must have the co-operation of the country publisher. The large sectional farm paper may be likened to the trunk of the body, with the state agricultural papers as the arms, and the country newspapers as the fingers

of the body. And you all know that the most sensitive nerves in the body are in the tips of the fingers.

* * *

Three years ago *Successful Farming* carried some patent medicine and land advertising that was not just what we thought it should be, although it was no worse than the copy carried by most of the other leading publications of the country. We had at that time 300,000 circulation and our advertising income was \$150,000 a year. We decided it would be good policy, purely from the dollar-and-cents standpoint, to eliminate the objectionable advertising copy and cease some questionable practices in our circulation department.

We did so, and last year our circulation was in excess of 600,000 and our advertising income exceeded half a million dollars. Did it pay?

This year the question of tobacco advertising came before our board for decision. Our heads of departments voted eleven to three to eliminate it. We had contracts on hand for tobacco advertising that ran above \$20,000, but we felt that the women and youths who read *Successful Farming* would have greater confidence in our guaranteed advertising if tobacco copy was not carried. Now we do not claim any great moral credit to ourselves for this, but we do know that it pays.

All the publications in Des Moines have adopted a strict censorship over advertising, and all have found that it pays in dollars and cents, although they have refused nearly \$100,000 in questionable advertising in the last three years.

NEWSPAPERS AND THE MERCHANTS.

From an address by W. J. Pilkington, editor of The Merchants' Trade Journal, Des Moines, Iowa, on "The Relation Between the Retail Merchant and Publisher."

THE local editor should be a leader in his community. He should understand conditions and problems of service.

The newspaper man's problem is not one of support. The way to get support is to earn it, to give the service that earns it. A publisher who accepts advertising space from a retail merchant on the theory of support is degrading his own manhood.

The local publisher ought to be an expert on the merchants' problems. The time is coming when the close relation between the retail merchant and the publisher will be better understood. The newspaper men should learn the problems of the men they are trying to help. They should be the trusted advisers of the retail merchants.

The newspaper man needs to be the best informed man on business topics in the entire community. He should get interested in his local community and be so everlastingly busy that he will be too busy to think of anything else but service. Service is the great big principle upon which real manhood and womanhood is built—service to the other fellow.

The publishers must help the retail merchants. The merchants can get along without publishers, but the publishers cannot get along without the merchants. The country merchants must study advertising and salesmanship in order to meet the growing power of big city interests. The publisher should take the lead, going into their stores and teaching them the principles of advertising and salesmanship. In doing this he is helping the community and finally the help comes right back to the publisher himself.

STANDING PAT ON ADVERTISING RATES.

From a paper by George E. Marcellus, of the Chicago office of the American Press Association, on "Newspaper Advertising."

ADVERTISING is as essential to a successful self-supporting newspaper as is oxygen to the maintenance of human life. The time may come when newspapers can be successfully operated without paid advertising in their columns, but the day is not yet. Advertising space is the newspaper's stock in trade, and it should therefore engage the publisher's most careful and discriminating attention. Many a newspaper which seemed almost perfect in its news, editorial and mechanical features, has died an untimely death, because the merchandising of its space was neglected or improperly performed. The Chicago Inter-Ocean, one of America's best known newspapers, went into the hands of receivers not long ago, chiefly, it is said, because its advertising rates were "all things to all men," and subject to the widest variations until finally the advertisers and not the management dictated the rates.

Laxity in maintaining advertising rates is by no means confined to the weekly local press. It is the curse of many a more pretentious publication, and is a handicap that keeps below its proper proportions a vast volume of newspaper advertising.

The publisher must know accurately the cost of him of the space which he has for sale and set upon it a price which will yield in the aggregate, after deducting the cost of obtaining same in commissions, solicitation, etc., a profit not out of proportion to his investment in equipment and service. Then he must adhere to the rate he has adopted without fear and with rigid faith and confidence in the ultimate

satisfactory outcome. The members of this conference have been studying scientifically and more thoroughly than ever before the cost of producing newspaper advertising space and this action gives promise of an adjustment of advertising rates to a more compensatory basis. The present is no time for haphazard methods.

One of the most important utterances ever made on the subject of the maintenance of advertising rates comes from Mr. Mason Warner of the Snitzler Advertising Agency of Chicago, before the recent National Editorial Association at Houston. Among other things, Mr. Warner says:

"Every national advertiser knows the possibilities of newspaper advertising in larger cities. But the great majority of national advertisers are neglecting the small newspapers.

"The field covered by the small newspaper is just as profitable as the large cities. The man who is confining his advertising to cities of 25,000 population and upward is neglecting 69 per cent of the total population of the United States, for only 31 per cent of our people live in cities of more than 25,000. The rest dwell in small towns and country.

"The great field of the national advertising is among the so-called common people. Fully 80 per cent of all national advertising is to create a demand for the advertisers' brands of food products, clothing, household furniture, musical instruments, toilet articles and patent medicines.

"Advertisers who have gone after the small-town trade have found it a good trade. There is not the competition in the country that there is in the metropolis. Another point is that the small-town trade is a loyal trade and not so fickle as the city trade, where there is a constant desire for novelty. A man who makes a good product and sells it in the small towns knows that his customers are not going to be switched to any and every new brand that comes along.

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"If the publisher will establish a rate for his advertising space, stand pat and not deviate from his rate card, the advertiser will cheerfully pay that rate, if it is based on actual paid circulation and is fair and just.

"Those publishers of small newspapers who do not cut their advertising rates, do not lose the patronage of national advertisers. Quite the contrary. I believe that if an investigation were made it would be found that the small newspapers with standard rates carry more advertising than those who accept business at any price offered. If they do not carry more advertising, the publishers who do not cut their rates at least receive a greater income in dollars and cents from their advertising columns.

"The advertising agent, when he receives a curt note from a publisher returning an order for space, with the information that

the first rate quoted is the lowest he has, and that the advertiser will either have to pay that rate or not advertise in his paper—such a note from a publisher really pleases the advertiser and agent, for they feel that the space is worth what the publisher asks and that no other advertiser is getting it for any less than he.”

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The lesson is plain: Adopt a fair and profitable rate and then without exception stick to it. If the newspapers will do this, an enormous volume of desirable advertising will be developed for them. This is therefore one of the most thoroughly important subjects that can be discussed at meetings of press associations all over the country.

A PLEA FOR BETTER SERVICE.

From a paper by J. P. Baumgartner, of The Santa Ana (Cal.) Register, on "The Other Side of 'Honest Advertising.'"

W Henever newspaper men are gathered together mainly for purposes of mutual admiration, and incidentally for other purposes more serious and worthy, we hear a good deal about honest advertising. Honest advertising has become a sort of journalistic slogan. But the popular interpretation of that slogan is not, to my way of thinking, its most important conception. The onus is all, or for the most part, placed upon the advertiser. His advertisement must be honest—that is, true. He must tell the truth, the whole truth and nothing but the truth about the goods, the stocks, the houses and the lands he offers for sale. The utmost of responsibility that is placed upon the newspaper is that it must see to it that the advertisements in its columns do not deceive.

Of course, it is a consummation devoutly to be wished, that advertisements should be truthful, and it is not only an ethical duty but a good policy on the part of newspapers to insist that they shall be truthful. But the newspaper's duty and opportunity do not end there. If the newspaper does not render real efficient service, to both advertiser and reader, commensurate alike with the amount paid for its space and with the field it occupies, it is going to kill the goose that lays the golden eggs. There are entirely too many newspapers which do not render such service. Despite the ridiculously low prices at which most papers of this class sell their space it is not worth to the advertiser what it costs him. And he knows it. Either the newspaper's circulation is inadequate, or the advertising copy is worthless, or the set-up is bad, or the make-up and general quality of the paper are far short of what they should be. Any one of these defects might render an advertisement almost worthless, yet many of our

papers are afflicted with more than one of them, and some papers are cursed with all of them.

On the other hand, many of the newspapers that have all possible excellencies, and have thus secured a practical monopoly of their respective fields, are overcharging their advertisers—charging them rates that yield the papers larger profits than they are justly entitled to receive, and that are, for the advertiser, almost more than the traffic will bear.

These are conditions that threaten the very foundation of the newspaper as a successful business enterprise. Of course, it is impossible to discuss them fully at this time and place. But newspaper men should ponder them in their hearts. Advertisers have been doing so for lo! these many moons, and there are breakers ahead for the newspapers unless they trim their sails just right.

Now, we are not greatly concerned about the few newspapers that are giving their advertisers the best possible service, and yet are charging them too much for it; we are mainly interested in the many newspapers that are not giving their advertisers the best possible service, and are charging them more than the space is worth and yet less than it might be worth; papers that are receiving less than they ought to get for their space, yet more than the advertiser can afford to pay.

The large number of such papers is truly amazing. According to my observations, only about one paper in ten even approximates living up to its opportunities for service and profit, and the number that fail fully to do so is smaller still.

As an illustration, take the classified advertising in daily newspapers in towns of from 10,000 to 20,000 population. The average amount carried will be found to be about a column and a half of 8-point stuff. Yet I can show you individual papers of this class, with no special advantages in the way of location or conditions, carrying from five to seven columns of solid nonpareil. And these individual papers are as far above the average in circulation, general quality, and total volume of business as they are in amount of classified advertising. Why? Because they work their respective fields for all they are worth. They prepare copy for their advertisers, set it up attractively and print it in a good, live newspaper that has a circulation commensurate with its field, and which commands the confidence and respect of its readers. They urge and help their advertisers to co-operate from the store end of the line, and are as anxious to prevent them from spending too much money for advertising as to induce them to spend enough.

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A newspaper field is not unlike the farmer's field. By a shortsighted, slothful, wasteful policy its fertility can soon be exhausted.

By wise management, intensive cultivation, intelligent conservation, it can be made to yield a rich and ever-increasing harvest of more than mere material wealth, and to pass on as a priceless social heritage.

VALUE OF A COST SYSTEM.

From a talk by Cornelius Roach, Secretary of State for Missouri, and editor of The Carthage (Mo.) Democrat, on "Costs and Bookkeeping Systems."

ONE of the most important things in the newspaper and every other business in the world is the matter of learning and knowing the cost. If the cost is not known, as a rule money will be lost. Scores of printing offices now in existence would not be running if they knew the cost of production. Too many are working on the capital acquired in some other vocation. A newspaper publisher or printer who would attempt to run his office without a good cost system and bookkeeping system ought to abandon the business immediately.

A cost system in any office must necessarily depend on the business done. In a small office the system would have to be very simple and inexpensive. In an office where the volume of business is greater the system can be more complicated and expensive. A cost system was installed in a plant in this state recently at a cost of \$3,000 and the proprietor asserts that the system will save twice that much every year.

I use just as few books as possible, but have a record that is complete. I keep a day book, a card index for subscriptions, and a separate specially ruled and numbered book for job work records. I pay no account except by checks, even if it is but 5 cents. A receipt is given for every payment, and the stub is always made out first. Thus we avoid disputes over accounts.

THE TEACHING OF JOURNALISM.

From an address by Will H. Mayes, Lieutenant Governor of Texas and director of the new School of Journalism of the University of Texas, on "Schools of Journalism."

THE teaching of journalism has come to be a fad in many of the universities and colleges. I am frankly of the opinion that in a few years, after the fad has exhausted itself, most of the departments of journalism now in existence will have been abandoned and only a few good, soundly established ones will remain.

The better-class schools of journalism are not merely teaching for temporary success but are working toward permanent success and high degree of efficiency in any branch of journalism in which the student may engage. The young man or young woman who is graduated from such a school will have a solid foundation. The broad academic requirement is the right thing.

The purpose of the schools of journalism should be to train young men and young women to render efficient and useful service to the people of the state.

BROAD EDUCATION NECESSARY.

From a paper by B. B. Herbert, editor of The National Printer-Journalist, Chicago, on "Educating the Newspaper Man."

AS an educator of the people, the newspaper curriculum is broader than that offered by the greatest university. The newspaper curriculum enlarges every day and every week with every advancement, new event or discovery. The teacher in this university of the whole people must, of necessity, be trained in the ability of acquiring correct knowledge with rapidity and accuracy. He must have quick perception, clearness of vision, deep sympathy, highly trained reasoning faculties, an active imagination, correctly developed to grasp the unseen links that bind the separate, isolated facts together for establishing the truth and making the correct story or scientific deduction.

From the beginning, in this country, the newspaper has been looked upon, largely, as the chief instructor in politics. In the ranks of newspaper men or contributors of the press, were early found the ablest statesmen, and by their writings, the principles of our free government and of our great constitution were made known and established.

Our earliest newspaper editors and writers were trained in statecraft. Those who had not the advantages of colleges and universities got their training at very nearly first hand. Benjamin Franklin, the first great printer and editor, had the teachings and inspiration, in his brother's office, of the most learned, independent thinkers of Boston and added to that daily instruction and inspiration by most thorough and laborious study of all the great philosophers, historians and writers of England and France and of ancient Rome.

Horace Greeley, while deprived of the direct advantages of the schools, worked in the little Vermont printing office by the side of a graduate of Yale and discussed with him all knowledge, adding each night to his own store of knowledge by wide and persistent reading of

all that pertained to politics, economic science and statecraft, delving deep into all the great questions that were being treated or exploited in the public press, in the tracts and books by all the great and learned men and women in that age of quickened thought and aroused conscience.

Both Franklin and Greeley were endowed with great active mentality and powers of concentration, of thought and of endurance, and they, in common with others, placed very high the power and the obligation of the newspaper as to all branches of government.

George D. Prentice, the great editor of the Louisville Journal, was a graduate of Brown University, studied law and was admitted to the bar before he entered upon his career as a newspaper man, and, in view of the influence of the newspaper as to all branches of government, it is not a matter of wonder that many of our ablest editors have come from the legal profession—a profession that leads to the study of all



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the rights and equities of the people and of all the promoting and benevolent, as well as of the restraining, functions of government.

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It is well to note how greatly the teaching, the curriculum of the newspaper has been enlarged. No longer is government or politics the one great, all-engrossing matter; no longer is the newspaper devoted alone to the recording of current events and their interpretation, but embraces all that helps "for the upbuilding physically, commercially and morally" as a great constructive force.

The newspaper teaches today not only politics, but all that pertains to the industries or manufactures, to agriculture, transportation, commerce, sanitation, public improvements, good roads, domestic science and economy; efficiency and system and the relations of the people of the great public utilities and corporations that have grown up within fifty years, and their necessary and just regulation.

As a great conserving and constructive force, the newspaper has become an institution and has gone vastly beyond the confining restrictions of its name unless it be conceded that all that is informing, in a broad sense, is news. Conservation has come to be one of the

great ideals of the day, and the newspaper has to do with the conservation of forests and streams, of water power and fields, the prevention of erosion of soils, of the recurrence of alternate floods and drouths, and the promoter of all that helps to the greater fertility of the farms through rotation of crops, high cultivation and fertilizing, the improvements of grains and grasses, of herds and flocks and the purity and productiveness of the dairies, and all else that touches the continued prosperity and well-being of the people physically.

SHORT TAKES.

Missouri should have fairer libel laws. In a libel case, as in all other trials, a man should be considered innocent till he is proved guilty.—*Fred C. Naeter, Cape Girardeau (Mo.) Republican, president of the Missouri Press Association.*

We keep a three-fold check on subscription accounts and can quickly detect any errors—a subscription book, a cash book and a receipt book with carbon duplicates. The duplicate receipts are posted on the card index.—*H. F. Childers, Columbia (Mo.) Herald-Statesman and Troy (Mo.) Free Press.*

The cost system is a winner. Mine is a small business in a small town, but the system enables me to keep in the good graces of my banker.—*J. P. Tucker, Platte County Gazette, Parkville, Mo.*

When you start in running a paper the only pay you get is experience. But after the hard knocks have been rubbed in sufficiently you can impart the information you have gained to some one else who is willing to learn. It is a fine game not so much for the money or the fame, but for the development of manhood that we achieve.—*Carl Gleeser, Missouri Staatszeitung, Kansas City.*

There is a whole lot of business in trying to run a newspaper and the principal part of it is related to dollars and cents.—*J. E. Watkins, Chillicothe (Mo.) Constitution.*

One of the best things a newspaper can do is to see that the town has a live commercial club. The editor can get results through the club that he could not by himself. And to be of real service, to help, should be the ideal of every newspaper man.—*Will H. Mayes, Lieutenant Governor of Texas and director of the new school of journalism at the University of Texas.*

The country newspaper man should know the needs and state of mind of his country people. I believe that the country newspaper is surer of its field than it ever was before, because it is the friend of the farmer and fights his battles. . . . The farm paper is not the enemy of the local weekly paper. Only when your local paper ignores the real problems of the farm will the farm paper hurt you.—*Jewell Mayes, Richmond Missourian, secretary of the State Board of Agriculture of Missouri.*

A man who has no love for the people he writes about will get little response from them.—*C. P. Dorsey, Braymer (Mo.) Bee.*

I never believed the School of Journalism would be a success until I'd seen the results. I am a converted pessimist.—*George H. Scruton, Sedalia (Mo.) Democrat.*

I am unfortunate enough to run two newspapers and a picture show.—*C. A. Brakeman, Gower (Mo.) Enterprise and Agency (Mo.) Enterprise.*

I came to learn and profit by the experience of the older members.—*Walter T. Stickney, Webb City (Mo.) Sentinel.*

The School of Journalism has done more for me than any other one force in Missouri.—*Mrs. S. E. Lee, Andrew County Reporter, Savannah, Mo.*

A passenger agent in St. Louis asked me to tell the members of the press association they should learn how to do business. He said 99 per cent of the newspaper men didn't know how to make out their statements for advertising as required by the public utilities law.—*C. J. Blackburn, Blackburn (Mo.) Record.*

I want to express the thanks of the Women's Press Association to the University and the School of Journalism for welcoming the women to these meetings.—*Mrs. Emily Newell Blair, special writer, Carthage, Mo.*

I am glad the ladies are in journalism. I think it gives a better tone to journalism. The time has come when every country newspaper in Missouri should tell what goes on among the women. The ladies are doing great things in the world, making towns and homes attractive. They are going further and making men obey the laws.—*W. R. Painter, Carrollton (Mo.) Democrat, Lieutenant Governor of Missouri.*

I am a Missourian who has spent twelve years in the newspaper business in Kansas. I am glad to get back. I thought as we listened last night to the voice of Colonel W. R. Nelson, who was speaking over the long-distance wire for 175 miles, that the American people have lost all sense of wonder. Inventions have followed inventions until we are not surprised at anything.—*C. A. Kane, of the Bell Telephone Company.*

It is up to the country editor to make himself of real assistance to the country people. I think the time is coming when more people will move out of the little towns to the farms.—*H. F. Stapel, Atchison County Mail, Rockport, Mo.*

I'd rather have a real live competitor than one that is half starved. . . . The circulation problem is in giving the people what they want. Do not try to sell cod to the man who wants to buy herring. Give every man his money's worth in newspaper service.—*H. J. Blanton, Monroe County Appeal, Paris, Mo.*

The journalist must keep out of politics. Don't take an office when you are a newspaper man.—*J. West Goodwin, Sedalia (Mo.) Bazar.*

I haven't any theories. I had some before I entered the newspaper field, but they soon evaporated. After preaching the gospel twenty-three years, I had to quit on account of throat trouble. I turned to newspaper work, thinking that I could preach the gospel of good cheer through a weekly county newspaper. . . . I am prejudiced against contest business. I don't believe there is anything to it. Give good service and you'll get good subscribers.—*W. M. Hailey, Barry (Ill.) Record.*

The School of Journalism has been an inspiration to me.—*L. W. Hume, Border Telephone, Hume, Mo.*

Out of the mail box the farmer reads his local paper first, then he reads the county paper, and last he reads the farm paper. . . . We must remember that the farmer wants to read about the things that are happening on the farm. Be specific.—*John F. Case, Missouri Ruralist, St. Louis.*