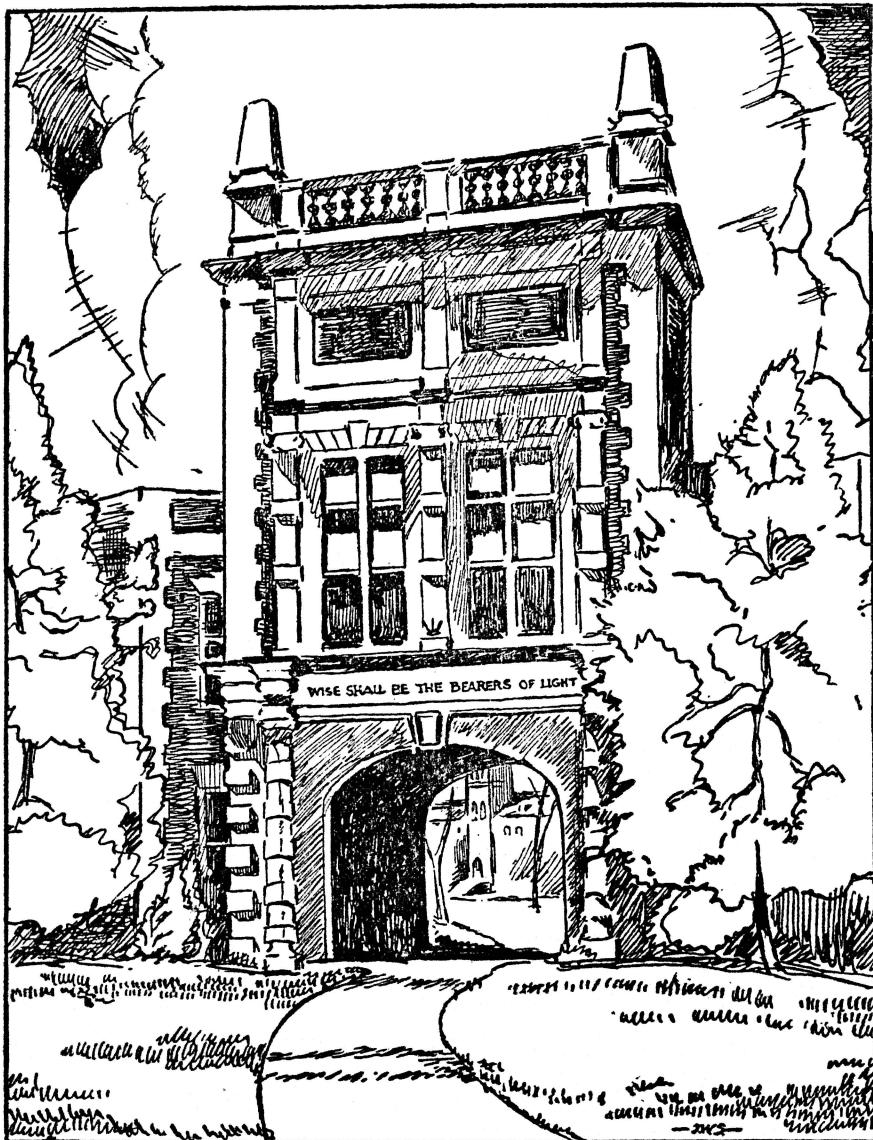


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FOREWORD

This bulletin is a compilation of excerpts from the speeches delivered at the Thirty-Fifth Annual Journalism Week of the University of Missouri School of Journalism, held May 10-13, 1944.

None of the speeches is given in full, but periods in threes indicate omissions. Many of the talks were given without manuscript, and the published selections were made from shorthand transcriptions. The reader will recognize that in these polished literary style is replaced by the vigor of the spoken word.

THE JOURNALIST SEES THE WAR

On the eve of invasion, I have one message: don't believe that Germany is going to be a pushover; don't think this war in Europe is almost won. There'll be blood and sweat and tears, as Winston Churchill said, and, unfortunately, plenty of blood.

—RALPH HEINZEN

Former Manager,
Paris Bureau, United Press

America has a stake in the Orient that is extremely large. I'm not trying to overemphasize it, but I am pointing out that our little part in the Orient is an extremely important part.

—PRESTON GROVER

War Correspondent,
Associated Press

This war with Japan is the most serious thing we have ever faced. It is more serious than the war in Europe, because it touches us more closely. It's going to last a lot longer and be a lot bloodier than any of you think it's going to be.

—W. R. WILLS

Former Tokyo Correspondent for
the Columbia Broadcasting Sys-
tem

We have taken only our first step back to Tokyo.

—JOHN R. MORRIS

Manager, Far Eastern Division,
United Press

INSIDE GERMANY TODAY: BEHIND BARBED WIRE*

RALPH HEINZEN

Former Manager, Paris Bureau, United Press

After the United States was brought into the war, Mr. Heinzen, along with 141 other Americans of quasi-diplomatic status, was interned in Germany. Here he was able to observe conditions and chart much of the progress of the war from the German standpoint. He was returned to this country on the exchange ship Gripsholm only in the spring of 1944. His predictions on invasion methods given in this address on May 12, were borne out closely less than a month later, when the invasion began on June 6.

We arrived in Germany in January, 1943. Hitler really was foolish: he should never have allowed 142 trained American observers to come into his country and watch him lose his war. For he was losing it, even then. We arrived on the day of the announcement of the German collapse before Stalingrad, and that was the turning point of the war. The German people now know they will eventually lose the war, and Hitler's military stock has declined to zero, but his political stock is still high.

I say that because I have seen Germany in two wars. I arrived in Coblenz ten days after the armistice at the end of the first World War, and I saw suffering and starvation, but when I left seven weeks ago, I left a Germany that still has white bread, and plenty of food. You can look in bakery windows and see pastries, pies and cakes. Germany isn't starving. She has three times as much meat as France, or Holland, or Belgium, or any of the occupied countries. Germany is not cracking, and there are no signs of serious disorders. She is just softening nicely under our air raids, and that is all.

On the eve of invasion, I have one message: don't believe that Germany is going to be a pushover; don't think this war in Europe is almost won. There'll be blood and sweat and tears as Winston Churchill said, and unfortunately, plenty of blood. The Germans are well entrenched, and they're still very strong; yet we'll whip them because they have their weaknesses, and we know those weaknesses.

We who were there as trained observers could see what was going on for fifteen months while Hitler was losing his war. We were able to work pretty much as we chose, and we garnered a lot of information, for it's said you can put a newspaperman in a safety deposit vault and in ten minutes he'll have a scoop. We used to make charts of German activity, watching troop losses especially, and we estimated that at Stalingrad Hitler lost 330,000 men. That threw the German army off balance, and it was only the beginning of very terrible casualties throughout the slow retreat back from Stalingrad to Bessarabia. Yet that was a well-handled retreat, and when the history of the war is written, that retreat will be one of the most successful phases, although the Germans lost all the territory they had gained. It was successful because they kept the Russians from driving a wedge into their lines.

We who had box seats struck an approximate average that in 1943 Hitler lost forty divisions. We know that because in the period we were there, that many

*Excerpts compiled from shorthand transcription.

division names disappeared from the front. We estimated that figure because at the peak of his strength in 1942 he had 390 divisions; he lost 20 then, another 40 last year, so that by December, he had about 330 combat divisions, and he has lost more since at Tcherkassy, Skala, and in the Crimea. This brings the strength of the German army dangerously near the level of 300 combat divisions, and with only 300, Hitler can no longer take the offensive. This fact is very important. He's on the defensive now, and we are on the offensive.

German dead and wounded last year numbered about 1,500,000, and throughout the war, about 3,000,000—that is 3,000,000 men out of 13,000,000 mobilized from a population of 82,000,000. That's a high loss, and it represents Hitler's first weakness: manpower....

Hitler's second weakness is oil. The oil situation will become acute in Germany on the day the Russians take over or destroy the Ploesti fields. About 60 per cent of Germany's oil supply comes from Ploesti; another 30 per cent from synthetic sources at Leuna; and the other 10 per cent is in stocks she has managed to accumulate. So oil will not affect the fighting immediately; but for a long war, it will be a problem, and we win a round the day we get to Ploesti.

Hitler's most serious problem is loss of air power. Germany whipped France in nine days of real fighting out of forty-five days only because of air power. At that time Germany's planes outnumbered the French and British 13 to 1; now we have Goering 9 to 1....

You might be led to think that we can conquer by air power. It is important to realize the fallacy of thinking we can win by air alone.

In Mannheim, 85,000 people were made homeless by Allied bombings, yet we never interrupted the canal system coal traffic for a single day. Mannheim exists as a kind of canal turntable for transporting Saar coal to the Ruhr steel mills. We were after that great canal, yet failed ever to hit it, because Mannheim is surrounded by so much flak that it was necessary to bomb from 24,000 or 25,000 feet, and you can't do precision bombing from that height....

What the air raids have done to Berlin is fantastic. After the three great raids of last November—Nov. 21, 23, and 27—fires burned for nine days. For five days Berlin had no trains, no trolleys; they had to issue emergency rations, and 45,000 people were buried without requiem, without mass, without family, in mass graves. But we didn't hit the main target: the biggest electric plant in the world, the Siemens factory.

FORECAST OF INVASION

After the Germans are stunned, communications knocked out, and their air-fields wrecked, we'll try invasion. But think of what a task! If we try to hop the Atlantic Wall with parachutists, we'll have to land probably 40,000 men in a few hours in a space the size of Columbia. They'll have to take at least ten air-fields, and must fight with only the hand weapons they can carry with them, rifles, grenades, and machine guns. Against them Rommel can throw forty motorized divisions, armed with tanks and cannon, and the allies will have only rifles. Then we must bring in 100,000 more men. Even then, we can only get tanks when we turn back to the coast, and open up a strip of the Atlantic Wall perhaps 20 miles to bring in those tanks.

When people predict it's all over but the shouting, I tell you, that's nonsense. I left Germany only seven weeks ago; and I can assure you the Germans will fight us even harder than they fought the Russians.

Yet we will whip them. We have the resources; they haven't. They are on the defensive, we are on the offensive. . . .

THE FRENCH UNDERGROUND

Not long ago in New York I met Col. Jacques Balsan. He is the husband of Consuela Vanderbilt, and is the only man ever named openly in connection with the underground. Col. Balsan, 72 years old, takes the rap for the French underground. By checking with him I learned he was in France the day we came through, for he is able to go in and out constantly. He's the liaison man for the vast French underground army which has been ready, armed, and exercising for the last three years. A well-built, compact army of 320,000, it is an important element, and it will be on the ground to disrupt German transportation when we come in. . . .

"HITLER'S CHILDREN"

One of the major problems the Allies will have to face in the postwar period is the German children, Hitler's 11,000,000 "problem children."

I went through the last war, and afterward through twenty-seven successive peace conferences which whittled down the Treaty of Versailles and created this war. I saw Hitler in 1923, before he wrote "Mein Kampf." At that time he had only 150 followers, but look what he did. Today he has 11,000,000 German children enrolled in the Nazi party. They are the problem children of Europe. In uniform, they are taught nothing but "Mein Kampf," and they are more jingo than any adult I ever saw. These children are part of the military system; they love regimentation. It's part of their system and they've been brought up on it. I have seen them march out at 7:30 o'clock every Sunday morning, rain or shine, every Sunday in thirteen months, and spend the day in training, the boys in military exercises, the girls preparing meals and practicing first aid. These children are so ardently Nazi that the only disrespect we encountered came from them. Adults never bothered us, yet time after time we were stoned by Nazi children. They hate us; they hate everybody outside of Germany. They believe only in Germany. They know Germany may lose the war, but think it doesn't mean anything, for they have been taught that what matters is the long duration. These children know no religion; they never hear of God, for on Sundays they spend their time in military exercises.

They have been raised as young atheists, egoists, jingo Nazis, the army of revenge of tomorrow. For the next twenty-five years, they will be the electors, the statesmen, the diplomats of Germany, the people we will have to do business with. And they will still believe in Nazism if Hitler stands or falls.

Hitler had 150 followers in 1923. The next crackpot who comes to power in Germany will have 11,000,000, or at least, if as many as half of these children can be civilized, 5,000,000 or 6,000,000.

I don't believe America can solve this problem. We're too humane. The Germans won't listen to us, or to the French, for they despise the French, or to the British. But will they perhaps listen to Russia? They may have to. For I believe Russia has already planned a program of forced mobilization of German children as they come of military age, a program for bringing Germans into Russia for reconstruction work, then returning them and bringing in more. That may be the solution.

Of what use is it to whip Germany unless we make it impossible for her to

reorganize, rearm, and prepare for another war? There is not much hope for long peace unless we find the means to stop the creation of another German army.

Dividing up Germany's territory won't do it. You could cut Germany into 1000 states, and in two years they'd be back together. The Germans know the strength of unity, so we can count that out. Next, we won't occupy Germany long enough. We Americans will get tired of occupation in two or three years, and move out. Shall we fine Germany? We tried that last time, and lent her money to pay the fine, but she did not pay the fine or repay the loan.

There is a way. Germany is dependent on foreign countries for ores. She has her own coal, but she must bring in iron ore for steel from elsewhere. What is to prevent an international control so we can check on the ore which goes into the Ruhr, say, from Sweden? After the war Germany may want to make rails. It's all right to let her manufacture 50,000 rails, but let's count them and make sure there are 50,000 rails, and that half the ore hasn't gone into machine guns. Those 11,000,000 young Germans, that potential army, will be crying in the wilderness without steel. There is your answer.

The Allies should have learned their lesson last time. But I think the United States has learned now; I believe all the allied leaders realize that a reorganized Germany means another war, and we are not going to let it happen again.

AMERICA'S STAKE IN THE FAR EAST*

PRESTON L. GROVER
Foreign Correspondent, Associated Press

Mr. Grover's extemporaneous description of his experience when his ship was bombed is memorable for its sincere simplicity and vividness.

I was down in the officers' room when the tin fish hit. We all rushed out, heading for the dark deck of the cruiser, hanging on to the rail. Water was flowing down the companionway, the ship was lurching, and it was dark, because the lights had gone out with the hit.

Jim Cooper of the London Daily Express and I climbed together. It looked like a solid wall of people climbing to the railing, and waiting for the right time to jump, while all this time the ship was racing on and on, at perhaps 28 knots, for a ship does not stop after being hit, as some people think, but may travel on for 10 or 15 miles.

We planned to go together, Jim and I, for he couldn't swim and I could, but some sailors had come up from the engineroom in a rush after the ship was hit, and separated us as we were standing by the rail. I didn't see him again for a long time.

Gradually we keeled over until you couldn't walk on the deck any longer. We slowed down, and the order came to abandon ship. You could hear sailors jumping, and then, "Hey, Jerry, I'm down here!" and plop! here would come Jerry. Finally I did the same thing.

I went down into water and oil, and it was a pretty nasty feeling. My life belt was blown up, though, and I knew Cooper's was, too, for we had blown them up before we got separated. I swam around for ten or fifteen minutes on my

*Excerpts compiled from shorthand transcription.

back, yelling when I could keep the oil out of my mouth. Finally about fifteen yards from the ship I saw a group of men hanging to a raft. It was just a little spare, but it helped hold men up in the water. I swam over and got a handhold, and as soon as I got my breath I pulled over and yelled for Cooper. There he was, right on the other side of the raft, but he couldn't hear a thing: a husky sailor was pulling him by the neck, with his ears under water, and nothing out but his nose. I pulled the sailor off and both of us got a handhold, and we all paddled away from the ship to escape the suction when she went down.

We got out about seventy-five yards, where we could barely see her. Just the bow was sticking up above the water now, for much of her had already gone down with strange little wispy sighs. Finally, she was all gone away, as with a faint little feminine, wispy sigh, she disappeared.

There we were in mid-ocean, with nothing but a little raft. Two of the sailors were badly burned, and we pulled one on to the raft. In about half an hour a destroyer came up. We yelled and kicked—we were afraid to try to swim for it, because the water was so cold. But our noise didn't do any good—she sailed away.

A great deal of yelling for friends and for the destroyer went on all around us for the next half hour, and then the voices began to drop out of circulation. In another half hour, another destroyer came along. We yelled and yelled again, but again it went off.

Then it began to rain. Most of the yelling on the water around us had ceased, for most of the men had been rescued, and those who hadn't, drowned. We were hit about 8 o'clock, and by midnight there were no voices on the water. At last a third destroyer approached. We let out a noise they did hear. They sent a boat out, and I never had such a happy feeling in my life. Two or three times we'd had to pull back men who had slipped off the raft, but they got all ten of us into that boat. A husky British sailor grabbed me by the seat of my pants and pulled me in. He was a nice kid. . . .

BURMA PICTURE

Less than a week after Mr. Grover's remarks on May 11, 1944, the situation in Burma began to develop in accordance with his outline. The Allies neared Myitkyina just ahead of the monsoon, and as this material went to press the fight for that base was in progress.

We have in India a rather serious military problem which is mighty hard to explain in the papers, because the papers can't give it enough space and can't keep people's attention long enough to explain. What we face in China might become disastrous. I say—might.

Some months ago Gen. Stillwell began a drive into Burma. He had started at the Ledo Road from the extreme north part of India, approximately the spot where our fliers take off over the Hump. As long as we were building the road in India, everything was all right, but a year ago, the builders started down into Burma, and there they expected to meet opposition. The only protection was the Chinese, many of whom had come into Burma with Stillwell, others who had been flown out over the Hump for training.

This drive has pounded to the vicinity of Myitkyina. Right along back of the troops came the bulldozers and the road, designed to run from North Burma and come into the old Burma Road which used to run up from Rangoon to China and was long China's only source of supply.

The construction of the road is extremely difficult, and it moves pretty slowly. But we have got over the worst part now, to where, if we can get to Myitkyina, it will be possible to carry on the construction even in the monsoon, which starts in a few days.

Burma is surrounded by a horseshoe of mountains: the Chin Hills, which run to the Himalayas; a bridge across the top, then another range which divides Burma and China. This band is an extremely heavy rain belt, where 400 to 500 inches of rain fall, all in the short period of three or four months. Almost everything is drowned out. In the central strip, however, the part in which you could continue work, only about 100 inches of rain falls. That's still an awful lot of rain in such a short time, but you can operate.

But it is extremely difficult to explain the problems. For one thing, complications between British and American tactics explain why the Allies didn't get down as far as they wanted. They might have made it if by different tactics they had prevented the Jap drive out of Burma into India. It looks as if the Japanese will be driven out, but they have accomplished a delay in the Ledo Road of five or six months.

If the Japs should manage to get Imphal, that would hurt us very much indeed. Imphal itself is of no consequence at all, except that the British chose it as an advance base. Why is it important? If the Japs should occupy this base for the next six months, before we could mass troops to get it back, they could block all supplies to Stillwell in North Burma, and shut off all supplies to China.

China exists on her own production, and a very thin production that is. What her situation is like you can conceive if you imagine all the industrial centers of the United States, everything on the east and west coast, were taken away, and we were left with terrain about like that of North and South Dakota, where there is farming and produce, but no rail facilities to ship or handle it all. China has been in that predicament since the Japs cut her off, and she is kept in the war by supplies coming over the Hump line. Stillwell has been trying to build the Ledo Road to bring in more supplies so China could do something, but if the Japs get Imphal, they will cut the supplies which keep up the Fourteenth Air Force and Gen. Claire Chennault would almost certainly have to fly back to India.

That Fourteenth Air Force provides a heartening effort to China. We need China, not because of her troops, although we do for that reason, too—her troops kill many Japs, and absorb many that we don't have to fight. But to the point, if the Japs get this one little spot of Imphal, I believe there is a question whether China would stay in the war. Without a supply line, she would simply be cut out of the war.

It is important to make use of a large American air force, which working with the Chinese, can push its way to the coast, there to meet Allied army and navy forces. If we can open up a strip of coast, and get in American troops, they could force their way up through China against the Japanese. That is going to be the hard part of it.

America has a stake in the Orient that is extremely large. We don't want territory, and after the war we won't want any great amount except for some bases. Japan is struck with the idea of driving out all the Allies and making all Asia a closed base. Asia is potentially a great buying power, and two or three times she has already helped pull us out of depressions. We don't want to let the situation develop so that time after time we will be dragged into another war. We've got to get our little hand in and hold our bases to prevent this from happening.

We want friends in the Orient. We have already lost some of them, principally because we haven't been clear ourselves what we've been fighting for. We have to a certain extent alienated the Indians; this may sound like a small thing, but after all, there are 400,000,000 of them. At one time they thought we were in the war to help them get self-government, but we pulled out. We would go so far and no farther with the British on that matter, and we were not there to help the Indians get independence. So we lost influence, and now we must fight to recover this, by the prestige of our armies, and by winning battles. And now that silly little town of Imphal means whether we make it or whether we don't.

It's hard to explain the importance of what a few divisions out there mean as against hundreds of divisions of fighting men in Europe. But it is extraordinarily important and for that reason we correspondents stay over there and write it. Our little war doesn't make any big headlines, and I'm not trying to overemphasize it now, but I am pointing out that our little part in the Orient is an extremely important part.

INSIDE TOKYO*

W. R. WILLS

News Analyst, KMOX, St. Louis; former Tokyo Correspondent
for the Columbia Broadcasting System

Mr. Wills was for a number of years the publisher of the Japan News Week, a periodical designed to develop better understanding between America and Japan. On the day of the Pearl Harbor attack, he was arrested, and was imprisoned in a small cell for many months. There he underwent almost continuous interrogation, and suffered both physical and mental mistreatment before he was exchanged on the Gripsholm.

I would like to tell you what kind of a foe the Japs are going to be in this war. Americans are not all informed on what kind of an enemy the Japanese is, and I find fully 95 per cent of the conclusions drawn by people in general are incorrect. In order to give you an insight into the Japs as a foe, we must place the war in the Pacific in its proper perspective. We have a habit of looking at this global conflict as one war. As a matter of fact, it is two separate and distinct wars. In fact, the war in the Pacific is the older of the two, planned and prepared a long time before Hitler was ever thought of as a menace to us.

We are inclined to credit Hitler with originating totalitarianism. But go back into the history of Japan, and you will find she had been practicing the same thing for hundreds and hundreds of years. You will find Hitler lifted a lot of his ideas bodily from the Japanese. He didn't originate totalitarianism at all: he stole it.

And we credit Hitler with the original blitz warfare. I was present at the first blitz, when the Japs captured inner Mongolia in eleven days. There were two German observers present too, and the minute it was over they beat it back to Germany to begin building the blitz machine used by the Nazis in Poland. The German blitz was simply patterned after the Japanese machine in Manchuria.

And then, again, we credit Hitler with creating the puppet type of government. In 1932 the Japanese put Henry Pu Yi on the throne of Manchuria and made him their puppet. The Germans found that the system was good.

*Excerpts compiled from shorthand transcription.

And we say Hitler originated the present style of warfare of striking first and declaring war afterwards. The Japanese had done this twice in China, and in 1904 they did it to Russia.

We believe Hitler perfected the system of exploiting conquered peoples. I found Japan has always made war pay handsome dividends. This present war is no exception. I was amazed when at Rio, while coming from Japan on the Gripsholm, I was met by a government representative who said, "You must have some good news for us."

"Good news?" I asked.

"Yes, the Japs must be about finished."

"No," I said. "I have bad news. They won't give out for a long time."

"But she will collapse financially," said the representative.

"No," I said, "for Japan has not only made enough on the China war to pay for all her military operations there, but has had enough left over to pay a large portion of her domestic government expenses."

They are doing the same thing with us in this war in Indo-China, in the Philippines and in the South East Indies. The Japanese conqueror goes into the country, takes all the materials that are stored, seizes the railways, the utilities and the important businesses. He hires the natives and instead of paying them with good money, he pays them with bales of paper currency brought over from Japan, redeemable only at the Japanese army location, in materials the Japs have already seized. No, Japan will not collapse financially.

Many people ask me, "Is Japan prepared for a long war?" And I can answer, she is probably better prepared than the United States. That is a broad statement, but it is true, for this reason. This war was founded on the Japanese willingness to sacrifice, which, of course, is based on worship of the emperor. The Japanese started the war to put into effect the doctrine of Hakko Ichiu. This means, "eight corners of the world under one roof," but in plain language, it means world domination. Hitler didn't originate the idea of world domination; Japan did it in the doctrine of Hakko Ichiu. Ambassador Grew frequently informed the state department about this policy, all of which is on record in a White Paper printed in February of 1943. Grew repeated it time and time again: "Watch out for the doctrine of Hakko Ichiu." This doctrine was voiced a long time before Hitler was heard of with his superior race idea.

We are fighting a people who will sacrifice to the last notch to beat us. When I left in 1942, the Japanese people were talking about a hundred years' war. They don't mean a continuous war, but four or five years of conflict, then a negotiated peace, and then they can get ready to start again. The Japanese people have been taught that it will take a hundred years of this to defeat us, and they know they must conquer us if they are to put into effect their doctrine of Hakko Ichiu.

You ask, is Japan prepared in materials? On many of the materials for war, Japan has more things than we have. The fact is not known by many. As one man said to me, "Oh, Japan has no scrap iron." No scrap iron? She got 30,000,000 tons of it from the United States, and in 1943 had used only 150,000 tons out of her reserve. She has more scrap iron than she can use, for she's also bringing it back from China by barge.

She has all the chrome she wants, all the iron she wants. She has repaired the smelters on the Yangtze River, where she can get more. She has all the oil she needs. Over 60 per cent of Java's production has been restored and is going to Japan. She has more rubber than she knows what to do with, and all the nickel

she needs. She has all these things under her control. Don't forget, she doesn't need as much as we do, for Japan is only manufacturing for herself and for one war, against us. . . .

"THE JAPS HAVE ENOUGH"

Let's not live in a fool's paradise, I say, but get down to facts. The Japs have enough. Their ships do double duty; when they go out to the South Pacific they go around by Java and French Indo-China and Siam and load up on material to take back home. They don't go back empty.

This war with Japan is the most serious thing we have ever faced. It is more serious than the war in Europe, because it touches us more closely. It's going to last a long longer and be a lot bloodier than any of you think it's going to be. We haven't touched a single vital spot of Japan yet. We have only followed the strategy Japan herself laid down for us: stepping along inch by inch, regaining what we have lost. Our enemy has mapped out a long war, and we'll have to keep slugging to come out of it.

Japan is not a weak nation, but a strong nation, nor is it generally realized that Japan is potentially stronger even than we are. She has no labor troubles, for example. In that connection, I am constantly amazed to hear that production in Japan is going down. How can this be? We have done nothing to reduce it. We haven't touched a single factory or a single city in Japan. Until we do, how can we cut production? Before I left, I saw the smoothest war machine imaginable, and everything produced by that machine is for war. . . .

WE "FORTIFY" WITH OUR MINDS

All I want to leave in your minds is this: the Japanese are fighting delaying action after delaying action. The conquest of the Marshalls proved that they didn't really want the Marshalls, for they had not fortified them. We fortified those islands ourselves, in our own minds, because, the Japs led us to think the Marshalls were fortified by not letting anyone see them. When we got there, we found only pill-boxes. I had never heard of the Marshalls as being "fortified"; rather, they were always said to be "defended." But Palau and Formosa—they call those spots "fortified," and when we get there, it will be a different thing.

In our war with Japan we have only one problem. She must be beaten to her knees. If we sign a negotiated peace, we sign our own death warrant, for Japan wants to go on in fifteen or twenty years. Hence, we've got to do the job thoroughly and finally, if we want to avoid trouble in the future.

COVERING THE WAR AGAINST JAPAN*

JOHN R. MORRIS
Far Eastern Manager, United Press

Mr. Morris, an alumnus of the School of Journalism, has served the United Press in the Orient for more than ten years. Returning to the United States on a leave this spring, he attended Journalism Week and was awarded one of the medals given annually by the School for distinguished service to journalism.

BACKGROUND

I was in charge of the Far Eastern division of the United Press, and have been in that area since 1933, often seeing as many as three wars going on in China at one time. Only once since that time for a six months period was there no war going on.

The United States was brought into the situation directly in 1937 with the sinking of the Panay and two Standard Oil Company steamers, which was all part of a fixed scheme. The Japs also fired on British gun boats at that time. This was only the beginning of a series of incidents by the Japs to drive the British and Americans out of Asia. . . .

BEGINNINGS

We had moved our headquarters to Manila before the big show began in 1941. I believed that war would come long before it actually did. I was in New Delhi on Pearl Harbor day, and was the first correspondent to get to Java when the headquarters were established there. I thought the United States would hold out somewhat better than it did then, although we all knew it would be only a matter of a few weeks at best. The few planes down there could not last, but they did a good job.

We had to evacuate Java just before Christmas, going to India with Gen. Wavell. We barely got out of Java before it was taken; the Japs were bombing it constantly. I was lucky with my planes, as I missed the one I was supposed to go on, which was destroyed before it got anywhere. We made the second evacuation plane, which was only on the ground five minutes to pick up its passengers.

The next days were very dismal: retreat to India. I sent half a story from Java, which was relayed 2300 miles overnight. The other half was sent from Calcutta. The army was evacuating all the personnel it could, but twenty-eight persons filled one Liberator, and gas was so scarce that the tanks were dry when a plane reached its destination. Four days later and Java was finished.

TOMORROW

The story is very different now, as everything is reorganized, but we have taken only our first step back to Tokyo. Progress has been slow, but we are getting there. Both the airforce and infantry in India are doing well, and we have air superiority in Burma and at the Indian border. Gen. Stillwell promised he would go back to Burma, and he will make good that promise. . . .

The future of Asia depends on our winning of the war, and the determination of the people of the United States to see that no single country again will overrun the Orient and put a wall around it. But the story of the big war is still to be written.

*Excerpts compiled from shorthand transcription.

A MAGAZINE IN A TROUBLED WORLD

EDWARD WEEKS
Editor, *The Atlantic Monthly*

Mr. Weeks, who acknowledges that "if an editor today cannot put out an interesting publication he ought to be shot or fired," traveled some 80,000 miles last year gathering the kind of background and source material which, in print, contributed to the Atlantic's selection as the first magazine to receive an achievement medal during Journalism Week at the University of Missouri. With understanding and foresight he sees today's magazine in a clear perspective as to its responsibility and function in troubled times.

Last summer when I flew to England I had the opportunity of observing the impact of the war on writers and on literature, and of comparing what has happened there to what has happened here at home. In England good fiction is drying up. British novelists like R. C. Hutchinson, Geoffry Household, H. E. Bates, David Garnett, Evalyn Waugh are in uniform and many of the elders are so distracted by the pressure of the war that they can no longer maintain the book they started two years ago.

The contemplative essay is as scarce as hens' teeth. Who can contemplate today? Where can you go to contemplate? Ivory towers are no longer for rent even in the South Seas. Thus the good essay is thinning out and will be very scarce for the duration. The springs of poetry on the other hand have been stirred by the war. You see this noticeably in England where a body of superb war poetry has already appeared. I have in mind the "Burning of the Leaves," those five beautiful lyrics by Laurence Binyon; John Masefield's new long poem "Wonderings"; I have in mind the four quartets by T. S. Eliot, which in England have sold more than 20,000 copies apiece, and the poems of the R. A. F., "Flight Above Cloud" by John Pudney. Poetry is the only creative writing that can be done under high tension and swiftly, for a poem can be written with that quick thrust and an oblique beauty in a single afternoon. Now our foreign correspondents are bringing back word that wherever they go our GI Joes are deluging them with verse. John Lardner found this to be the case in Australia, Ernie Pyle in North Africa. And so it goes. My problem is to get these poems into print. . . .

The greatest improvement the war has produced is in the reportorial writing. No war in history has been as brilliantly described as this which we are living through. To the war correspondents, to that corps of unrecognized diplomats we owe a greater debt than we can pay. By their courage, their sarcasm, by their indignation and sympathy which they conveyed to us despite censorship, they have brought home the truth which we ought to know. They have produced a shelffull of honest and vivid writing, and of that shelf I should like to mention these six superlative books: "Berlin Diary" by William L. Shirer, "Guadalcanal Diary" by Richard Tregaskis, "They Were Expendable" by W. L. White, "Here Is Your War" by Ernie Pyle, "Into the Valley" and "A Bell for Adano" by John Hersey.

Just as the men in the field chronicle for us what American youngsters can do on foreign soil and under stress, so the elder writers at home have been reminding us of what the American character has been good for in times past. Americana has poured into our office from the far corners of this country: from tiny villages, from

the state historical societies, and from biographers—each intent on saying “to this spirit, to this image be true!” . . .

THE WOMEN'S PART

In a publication like the *Atlantic* a balance must always be struck between the past and the present, between the long view and the current controversy, between those things which stir our wrath and those things which we take to our heart.

There is one new story of which we have, as it were, only the first installments. I mean the story of what women are doing and of what they will continue to do in this changing world. Britain is, as you know, a country made by men for men. For centuries women there were to be seen and not heard; indeed, it is only recently that they have been allowed to have a room of their own. Now the British women are engaged in taking the country, or a large part of it, into their own hands, and the sight is phenomenal. My first two days ashore I did what every one of our two million soldiers have done. I kept staring at the British women. Somehow they looked so otherwise, so very different from what we are accustomed to at home. This has something to do with their coloring, something to do with their flaxen hair; but then their legs are more downright, their foundation broader,—there is even a different hang to their skirts. For the first two days you keep wondering what has bred this difference through the generations. Why is the North American figure so different from the Anglo-Saxon build? Is this the result of five hundred years of brussels sprouts? Then you cease to wonder, for you stop staring and begin to see what the women are doing collectively.

The harbor launch that took us ashore from our seaplane was manned by women in British naval jumpers. On our two hour and a half train ride up to London we passed through stations and train yards where the dinkey British engines were being serviced by the broader Englishwomen in overalls. When we reached the London station the only porters available were women. (And what man is going to let a woman carry his bag for him?) There we lined up in the first of those queues—forty-two of us waiting for taxicabs in pairs. There was an English bobby, rather an English woman in a bobby's hat, who sorted us out for the few cabs available. And when, as an American out of training, I threatened to break ranks, there was a firm feminine voice saying, “Tyew by tyew, please.” That night after a dinner we went out to the embankment and hearing-signal post where they were winding down some of those thousands of barrage balloons which hovered over the Thames and the city. Women were working the winch—women in uniform. The next morning we went on a visit to some of the anti-aircraft batteries,—hundreds of them guarding the city and the estuary. There again we saw this new and characteristic division of labor. The women in uniform having a higher sense of precision than men aim the gun, the man pulls the trigger, and then afterwards the women clean the guns.

When you remember the WAAFS and the WRENS, the middle-aged women in the WVFs, the ferry pilots, the women nurses and doctors, the land army which is 70 per cent women; when you realize how many millions of women are engaged in heavy industry, you realize how much Britain owes to its womanpower.

I was impressed by the middle-aged volunteers, the women who work in four-hour shifts even in the tiniest villages,—some of them working in the morning, others coming in to take their places in the afternoon, manufacturing one particular gadget which will be picked up by truck at night and delivered to the great factories nearby.

One factory which I visited near Birmingham employed 12,000 workers in three shifts of eight hours each. Of that number, how many do you think were women —11,200! And the men, the 800 men, were not at the top. They were the aged and the infirm, puttering about doing the work that women were too skilled to handle. I stopped beside one woman in an assembly line and asked her what she looked forward to when the war was over. "Oh he'll be back then and I'll have my weekends with him and the children. They're in a nursery school now."

"And you'll be content with your housework?" I asked.

"Oh, no," she exclaimed, "I'll never be content again without four days of work like this a week."

Well, can she get it? Will it last after the war? No one has the final answer to this question. They call it the "woman bogey." . . .

OUR FINEST STEEL

I came back to this country after three long visits with our Flying Fortress crews in England. I wish you could see those kids of ours in action. They're our finest steel; we'll never forge any finer. Yet talking with them, you can get their sensitivity, their feeling of extraordinary loneliness. I have never seen such loneliness. You get their anxiety about home, and there's no clearer way for an editor to find out what he should write about than to talk to those boys who live on letters and headlines, and don't understand the headlines.

They ask about anti-Semitism; about the Irish in Boston. The boys want to talk about the Negro problem and what's going to happen to them after the war. They talk about foreign affairs, they ask about the building code in Chicago and what the headlines about it mean. The editor says to himself, "Let's discuss it in print." Yet he knows it must be done skilfully, for emotion must be kept down in a year like this. After you leave, the memory of them keeps coming back; you keep thinking about those kids, wondering what you can do to make this country better when they come 'home.'

That's the job of a magazine like mine in a troubled world. We want to bring relaxation, we want to bring refreshment, but most of all we want to bring reconciliation and the opening of the mind, so that this country will be a fit place to come back to.

Talking to those boys, when they come in at night from a mission, at mess, hearing their hopes and aspirations, does something to you. You wonder to yourself if we here are capable of preparing the peace, while they are living literature and winning the war.

We must maintain a trust in ourselves, throw off defeatism, keep down emotion, restrain the partisanship which would make us bitter. Will we let the heat of the elections this year be such that will result in littleness, in management and labor squabbles? Through our steep distrust in ourselves will we come to distrust the Russians with whom we must live? If, when our boys come back they find a nation upset, torn by internal strife, ready to go over to Nazism in two years, they'll not have to be told. Those boys of ours will know it in two hours. They'll know that in twenty years they'll be sending their own boys out; they'll be bombing again, but next time it can only be from American bases.

OUR RELATIONS WITH RUSSIA*

CHARLES NUTTER

Chief of the Kansas City Bureau, Associated Press

Before coming to his present position, Mr. Nutter served as a foreign correspondent for the A.P., working in Spain during the civil war, in Mexico, and for several years in Russia. An alumnus of the School of Journalism, he was one of the medalists this year.

I believe that the most important issue confronting the United States in the postwar period will be our relations with the Soviet Union, and I think that with a realistic approach to that problem it will be one that can be solved without too great difficulty because I think Russia is most anxious for good relations with the United States.

As a foreign correspondent in Russia some years ago I was struck by the evident admiration the Russians had for Americans, for our means and manner of production, for our way of doing things and for our vision and the vigor with which we tackled great problems. The fact was so striking that it was frequently remarked by all Americans living there.

Since then, of course, the Russians have given the world an astonishing display of their vigor and determination in the staggering defeat they have administered to the powerful German army. Without any doubt this performance by the Red Army is a tremendous source of pride to all Russians, Communist or non-Communist, and it is the greatest reason why Russia will insist on taking its place in any world parley as a first class power which probably has contributed more to victory than any other power.

We must recognize this amazing vigor and strength of Russia of today, and cease our vast misunderstanding and misconceptions of Russia as it existed twenty or twenty-five years ago when the Soviet Union was struggling to establish the Bolshevik regime there and consolidate its newly seized power.

At that time and for many years afterward the nation was weak, divided and the laboratory for many startling social theories, many of which later were modified or abandoned. There has evolved in the Soviet Union a powerful economic form of government based on socialism and state planning that with the re-establishment of peace will challenge the vision and energy of the capitalistic world in production.

We have a failing in this country of judging others by our own standards. The Soviet system, being poorly understood in America, is disliked, and there are many who believe the Russians should change their system of government. But that is really none of our concern, and no great changes will be made, certainly none will be made to suit our wishes. It must be remembered the Soviets dislike the capitalistic system of government, but that is no reason why if the two nations are intelligent, they cannot live in peace and harmony with their contrasting systems.

The Russians, I believe, want peace with the United States and unless our relations are handled with unbelievably bad blundering, we should be able to meet this Soviet desire.

After this war the Soviet Union will want and need fifty to one hundred years to develop that great land. It has passionately wanted peace, and will continue to desire peace toward that program. I think the day of imperialism is gone in Russia

*Excerpts compiled from notes.

and that its whole future planning is based on strength and union within its borders and peace outside.

Certainly we cannot challenge such a program, for it is our own. We have no conflicting vital issues unless it be the spread of Communism from Moscow, but the Russians have repeatedly given indications that phase of world revolution is dead.

Given understanding and good will we should and must work out a program of good relations with Russia. I believe in the end we will do so, and that we will find Russia willing to meet us more than half way toward that desirable goal.

EXPERIENCES OF A WAR CORRESPONDENT'S WIFE*

MRS. CHARLES NUTTER

Mrs. Nutter, who accompanied her husband during his tour of duty as an Associated Press correspondent in Russia, gives some of the human interest sidelights on life there.

I have chosen life in Russia to talk about because it is the most different and most difficult life we led while abroad.

In Russia, there was plenty of caviar, but no boiled potatoes. I use that as an example of the kind of food available. As we couldn't seem to eat and thrive on Russian food, we were given the same quotas as allowed diplomats. We shipped in fruit and bacon from London, other articles from Finland and Germany, and canned goods from the United States. We bought our fresh vegetables and meats in Russia. I made trips to Finland, Berlin, and Paris frequently for food and for clothing, for we weren't accustomed to Russian clothing and so wanted our own type to wear.

One time I went out of the country, bought a turkey, celery, and all of the fixings, eggs and cheese, and also bought many spare parts for the car. When I started to cross the border, the authorities stopped me, and my heart sank, for I had visions of seeing all my purchases confiscated. But the only thing they took was the celery.

We had an 18-months old baby there, and you can imagine getting food for him was something of a problem. He lived principally on powdered milk. But what astounded us, was that he suddenly quit speaking English altogether, and would jabber in German, French, and Russian.

When Joseph Davies came over as ambassador, our food situation brightened. He brought loads and loads of goods with him, as he thought he would be doing considerable entertaining of Russian officials. However, at that time the Russians classified most foreigners as spies, and were not very friendly with them. The Davies' wouldn't waste the food, and as newspapermen and their families are always hungry, they had us over two or three times a week until the food was gone.

While we were in Russia, we saw history unfolding, and knew a war was imminent. It is hard to imagine how the folks at home could fail to see that war drawing near—but unfortunately, they didn't.

*Excerpt compiled from shorthand transcription.

THE FEATURE STORY GOES TO WAR

ROBERT A. HEREFORD

Feature Editor, *St. Louis Star-Times*

Author of the Mississippi River novel, "Old Man River," Mr. Hereford has been in the news and editorial side of journalism ever since his graduation from the School of Journalism.

A critically wounded submarine commander clinging to the conning tower of his craft, orders his crew to close the hatch and "take her down," dooming himself to certain death in order to save his ship from a Jap gunboat; a youthful flier bombs to destruction a great battleship in the early stages of the Pacific war, losing his life shortly afterward; another young flier is given a hero's acclaim for shooting down five enemy planes in rapid succession only to return to action and be shot down himself into the ocean; a third flier reports in a brief dispatch rivaling Caesar's famous "veni, vidi, vici," "Sighted sub, sank same."—These are samples of the heroic material that challenges the abilities of the feature writer of World War II.

The Battle of Waterloo was history when Victor Hugo wrote his great description; the legendary Trojan war was a part of the past when reporter Homer preserved it for posterity with his immortal "Iliad"; so slowly did news spread of the signing of the peace in the War of 1812 that the great battle of New Orleans was fought fifteen days after the war had ended with many lives sacrificed needlessly, but the reporting of World War II is as contemporary as a radio bulletin or a press association flash.

Censorship allowing, the cannon barrels are not yet cold before the home front can be given a play-by-play account of the engagement by means of the newspapers and radio, which are serviced by the magic press association teletype.

The wars of the past have produced great feature stories. The battle between little David and the giant Goliath and the deeds of Warrior Sampson who slew enemy Philistines with the jawbone of an ass are told in the Bible in simple and direct language that any reporter might envy.

Soldier-writer Julius Caesar reported his own Gallic campaigns and reporter Xenophon covered one of the greatest feature stories in the history of war: the famous retreat of the 10,000.

The frugally worded communiques of the present world conflict usually contain little color. So the reading and listening public look forward eagerly to the war correspondent's eye-witness feature stories, and are seldom disappointed.

One of the best-known books and moving pictures to come out of the present war was in reality a feature story.

This is Richard Tregaskis' "Guadalcanal Diary." Reporter Tregaskis of the I.N.S. airmailed the story to his home office from the battlefield. The postage amounted to \$13.85.

I have heard the opinion expressed that the best writing is to be found in books and magazines, rather than in newspapers, possibly because of the fact that the book author and magazine writer has more time to spend on his work. It would seem that the experience of World War II is doing much to refute this belief; book publishers vie with one another for the products of battlefield reporters and the magazines contain many articles written by newsmen.

The fact that writing must be done swiftly doesn't necessarily mean that it can't be well done. Many of O. Henry's short stories were written to meet newspaper deadlines. . . .

One of the chief requisites of good writing is familiarity with the subject matter. The wartime feature editor, the battlefield correspondent, knows his subject matter all right; he often seeks his own safety in the foxholes he writes about. He knows how to describe the roar of artillery and the chatter of machine gun fire, because these noises have kept him awake many a night. Some of the war correspondents know how it feels to be wounded, others have been unable to complete their assignments, because they have been killed in line of duty.

Some splendid feature stories are being written on the highly significant subject of the present war's effect on family life, the absence of soldier fathers and husbands.

This is no new subject. Reporter Homer described a situation coming under that heading when he related how Ulysses returned home tardily from the wars—twenty years late, as a matter of fact—so changed that few recognized him and found his beautiful and faithful wife Penelope being wooed by a number of suitors. Ulysses solved this problem by the very direct method of slaying his wife's suitors with bow and arrow.

FREEDOM OF THE PRESS IN THE POSTWAR PERIOD

FREDRICK S. SIEBERT

Director, School of Journalism, University of Illinois

As president of the American Association of Schools and Departments of Journalism, Mr. Siebert keeps in close touch with trends in journalism and gives a comprehensive picture of the problems facing the press in its efforts to convey truth.

The main problem of the American press, after this war is over, as I see it, will be to provide an adequate and acceptable answer to those critics and reformers, or whatever you may want to call them, who are now calling for a revision of the traditional concept of freedom of the press and who will undoubtedly in the postwar period demand some form of regulation in what they call "the public interest."

One of the issues of freedom of the press today is whether under the guise of social and economic legislation and regulation, the fundamental freedom of the press is being curtailed. It is presented in such questions as whether the Wage and Hour Act and the National Labor Relations Act are indirect curtailments of freedom of the press. So far the Supreme Court of the United States has said that these economic and social regulations do not infringe on the fundamental freedom of the press, but the battle is still going on. A greater battle looms in the postwar period. If the critics of the press are able to convince the American people that the press of America has abused its constitutional freedom, I would not give a penny for the future of freedom of the press. . . .

One of the first questions raised by newspaper critics is whether certain ele-

ments in society are exerting such pressures on the press as to destroy its fundamental freedom. The most common bogey in this category is the advertiser. Investigators have for years been attempting to prove that the press of America is not free but subjected to the whims of the advertiser. Individual instances are continually cropping up, such as the failure of a newspaper to report the death of a customer in a department store elevator shaft, but no nation-wide impartial survey has ever been made of the extent of the pressures exerted by advertisers on the news and editorial columns of American newspapers. . . . Until more evidence is adduced, it can be concluded that advertising pressure has not in large measure affected the freedom of the press in the United States, but that it has, on the other hand, contributed substantially toward the elimination of political subsidies. . . .

Now to tackle the main problem of whether the press has forfeited its right to freedom because of its failure to live up to its responsibilities. . . . Newspaper men, including publishers, will be among the first to admit that in spite of a consciousness of social responsibility the press has not always fulfilled to the highest degree its functions in a democratic society. News has not always been accurate, interpretation has not always been unbiased, and guidance has not always been sound.

The immediate problem is how to assist the press to fulfill its obligations with a higher degree of competency and with a more vital sense of social responsibility. Admittedly the press can improve itself through higher standards of "competence, responsibility, fairness, objectivity, disinterestedness and indeed of charity, chivalry, and good humor," and at the same time retain its freedom and independence, but what can society either informally or through governmental processes contribute toward this improvement?

Society is willing, and in many cases anxious, to assist the press in developing and maintaining higher standards. . . . Current suggestions, most of them emanating from academic circles, for improving the press include: Elimination of monopolies, direct subsidization, establishment of a government press as a yardstick, equal opportunity of presentation on controversial issues, and officially established standards of truth and accuracy. . . .

MAINTAINING A BALANCE

Closely allied with the charge of monopoly in the communications field is the problem of how far society should go in providing an outlet for information and opinions which are at present excluded or only partially presented in the American press. . . . As long as the press in general, if not in particular, is giving the American public a reasonably accurate picture of important events, it is not worth risking the fundamental freedom and financial independence of the American press for the questionable advantage of guaranteeing an outlet for those points of view which today find it difficult to gain an audience through their own merits. The right of the citizen to be informed is paramount, but that right is likely to be lost entirely when the media themselves lose their independence and become subject to control as expressed by majority groups.

Also allied with the problem of monopoly in the communications field is the question of subsidization. Is subsidization dangerous? Yes, when such subsidization is governmental, undisclosed, or unmotivated by the highest standards of American journalism. Government subsidy is dangerous since the eventual tendency is to subject the press so subsidized to the desires of the government or to the pressure of the political group in power. Subsidization by private interests is not dangerous when such subsidization is open and publicly known. . . .

UNIVERSITY OF MISSOURI BULLETIN

It has been suggested that the public which supports the American press could be assisted in judging the product if some sort of government publication could be established to serve as a standard or yardstick for measuring the accomplishments of the privately owned press. Such a proposal in no way interferes with the standard conception of freedom of the press, but unfortunately there is no evidence that a government press would either be accurate or be read. A newspaper of this type was published in England from 1662 to 1714 but it displayed no alacrity in giving the public the news, was subject to political pressures, and finally was so widely suspected that it lost all reader confidence. It is very doubtful that a government sponsored newspaper would succeed in raising the standards of the American press . . .

The press of America is today free, as free as it has ever been in our history. By and large, the press of America has lived up to the responsibilities of this freedom and has given the American citizen an opportunity to become the best informed citizen in the world. Improvements in standards of performance are long delayed and society should assist at every turn in the improvement of those standards, but in these plans for improvement care should be taken that the fundamental freedom of the press shall not be destroyed. The historical independence of the press should not be sacrificed in the interests of a person or group presently without an outlet to the public.

More essential to a democracy than a press that prints "the truth" is a press that is *constantly striving* to print the truth, conscious of its own failures, imbued with a deep sense of its social responsibility, and subject directly and finally to the public which supports it.

FOR THE WRITER

Novel writing is in a large measure a matter of ideas, and these are five cents a dozen.

—VIRGINIA SWAIN
Novelist

The writer must meet and mingle frequently with the folk whom he would interpret.

—VEST C. MYERS
Teachers College
Dean, Southeast Missouri State

*I leave you with one final, and perhaps most important bit of advice:
WRITE.*

—F. E. WOLVERTON
Supervisor, Missouri State Department of Education

Next to inclination and application, the theme is the most important thing in poetry.

—ALMA ROBISON HIGBEE
Poet, Kansas City, Mo.

Even if one can give another person ample time to write and freedom from other responsibilities, still he must travel the road and reach his mountain himself.

—FRANCES GRINSTEAD
Professor of Journalism, University of Missouri

CIRCLE STRAIGHT AHEAD AND DON'T ANGLE BACK NONE

FRANCES GRINSTEAD

Assistant Professor, School of Journalism, University of Missouri

Miss Grinstead has called on her early life in the Ozarks as material for a novel, "Half-way and Back," which is to be published this fall. In addition, she has written many stories and special articles, and for a number of years has had charge of feature and magazine article courses at the School of Journalism, University of Missouri.

The title of this talk makes perfect sense. It's all in the point of view.

Once a friend and I were lost in the Ozarks. Not that we were much disturbed about it—but off there in the distance were some blue mountains that looked mighty pretty against the morning sky. We'd have liked to be sure we were going towards them instead of away from them. And ahead of us on the road an old man was shuffling along with a fishing pole over his shoulder. He wasn't lost. He knew exactly where he was going and why. Maybe it was for the sake of taking on some of his secure certainty that we stopped to ask him how far to the mountains ahead—if they really were ahead. "How fur?" he repeated, and squinted his eyes to look farther into the distance. "Oh, I don't know how fur. Might be twenty mile!" "Twenty mile" was evidently just a manner of speaking, not an attempt at an accurate answer.

"How do you get to them?" we pressed the matter.

"Oh," he said, without hesitation, waving his fishpole in a convincing spiral. "You just keep on this here road like you're a-doin'. Circle straight ahead, *and don't angle back none*. You're a-bound to git there!"

And it turned out that his directions really worked. We could never have reached those blue knobs by traveling in a straight line, or turning left and right as on city blocks, unless we had wanted to wait for an engineering feat. But when we took his advice and circled straight ahead, taking care not to angle back none, we got there! And those hills were even grander than they had looked from a distance.

Writing is like that! You must do the same sort of spiralling, outwardly aimless, but all the time trending in the right direction. Our profession has none of the neat guideposts of most others. No one says to us, as to the lawyer, "Take so and so many years of training at a good law school, pass your bar exams, hang out your shingle, get elected county attorney, turn left and right, and there you are!" Writers cannot follow such a formula as a dentist I know. He had it all figured out what he'd make each year, until in five years he'd be earning \$75 a day. He had to pull the right people's teeth the right years to do it, but he turned left and right and there he was!

No, such plans won't work for us. The directions for authorship are, "Circle straight ahead and don't angle back none." Following them takes patience and faith, because so often the side paths that "angle back" look as if they might be short cuts to the main line. . . .

THE CIRCLING ROADS OF THE PROFESSIONS

The important thing is to be sure you're on the road and not angling away from it. For example, many young women who marry, make homes, and rear children, feel that they have been cut off from professional writing careers, when the truth is they have the best, most universally recognizable materials one could ask for. Martha Cheavens, a School of Journalism graduate, is one woman who has made literary capital of the rich substance of homemaking. Most of you know her popular magazine stories, especially "Penny Serenade."

We all know young men of writing talent who, marrying and finding their responsibilities increase more rapidly than the young ever dream they will, enter one of the professions whose directions say, "Turn left and right and there you are." Most of them suppose they have departed entirely from the path toward writing goals; but every once in a while a doctor or lawyer turns to his typewriter, a newspaper man whose days have been spent gathering what he calls "routine news" finds he has gathered a lot besides. And we have such books as "Horse and Buggy Doctor," or "I Cover the Waterfront," books that could never have been written as the result of more direct movement toward the goal.

I am sure if we could have an engineering feat which would cut straight through the winding roads for us, it would be far from a blessing. If you love the Ozarks, as most of us here do, you will agree that a road which does some circling shows you more than those that have been carved right through the hills and have high banks that cut off the view at the sides for miles. Another thing—you can drive too fast on them, as I have seen some young writers arrive too fast. I have sometimes known a parent to attempt to pull the engineering feat, laying a straight road with money. Unfortunately, it doesn't really pull the trick. For even if one can give another person ample time to write and freedom from other responsibilities, both things you and I have often longed for, still he must travel the road and reach his mountain himself. And he has not had the advantages to be gained by circling. He has not strengthened his muscles, his patience, his vision.

Sometimes fate gives the writer a stroke of luck that lands him against the mountains in a hurry. Though his own abilities may have been largely concerned, this sort of success is also hard to handle. He may credit himself with more than he has actually achieved, and stand still at his goal.

The direct road, then, is seldom the shortest cut from the decision to write to published achievement. It is better to circle straight ahead, looking at the mountains in the distance from many angles, losing sight of them entirely as we pass through some valleys, but going through them in trust that if we do follow the directions, we shall suddenly see the mountains ahead around the circling path. And don't forget not to angle back none!

NEWSPAPER SERIALS AS TRAINING FOR NOVEL WRITING*

VIRGINIA SWAIN

Novelist. Washington, Connecticut

This speaker, a School of Journalism Alumna, is author of the novel, "The Gold Dollar," and has produced many serials as well as other specialized writing. She is the wife of Phil Stong.

I am going to talk about newspaper serials, not because I believe any of you, or any writer, ever has set out in cold blood to be a serial writer, but because serials do get written, and people read them—I never knew why—and good money is paid for them by syndicates, and because, above all, they offer the best and sternest discipline possible in the craft of fiction writing.

If you can write a really good serial, you can write any kind of fiction you please, so far as the actual workmanship of the plot-structure is concerned. . . .

I'm going to list some of the things I learned about serials from writing them on assignment. First, you must work from a synopsis, so you will always be able to answer for yourself where you are going. Second, there must be lots of plot, which brings up the third point, that you arrive at a climax about every 3000 words, because of the serialized day by day presentation in the papers. The writing, furthermore, must evidence perfect lucidity, and the entire serial must develop a rising tension to the end. . . .

Novel writing is in a large measure a matter of ideas, and these are five cents a dozen. Newspaper work is full of them. Every reporter sees the beginnings and ends of plots.

Amateurs sometimes complain that another author steals his plot. That isn't any kind of an excuse, for it's what you do with an idea that counts.

Here, the personality of the writer enters. It is that quality of personality which makes the difference between good fiction and good reporting. In reporting, it is necessary to screen out the personality. In fiction, we heighten it. The fiction writer must be aware of life in all its aspects. His own emotion is all that he has to make others aware of the romance, the humor, the tragedy of what happens in his book.

If you are alive and awake to your story, the reader will be, too. If you are not, he will be bored.

It is all a question of responsiveness and sensitivity. And this comes back to personality—who you are. If you are not a writer by nature, you will see only surface and facts. If a writer, you will see much that is hidden and latent in the facts, and you will feel the drama of man in relationship to the universe.

*Excerpts compiled from notes.

HOW TO LOSE JOBS AND MAKE MONEY*

PHIL STONG

Author of "State Fair" and other novels.

Mr. Stong began his career as a newspaper reporter and worked in several capacities in the Midwest and the East. From his own experiences, he gives some friendly advice to young journalists.

If you are going to try to make a big career of journalism, it is unlikely the first job you get will be the one you want to stick to indefinitely. So get out of that first job as soon as you can. If you can't get a better job, at least get a different one.

In the first years of your work, while you are learning, switch jobs. Take jobs that are too hard for you, and get fired. I mean that seriously, for you can figure you are getting your pay in experience.

Take on jobs whether you know anything about them or not. If you vary your jobs, you will always find something to help you on another job. . . .

Versatility is important in journalism. But you have to have a basis of English. You have to be able to pound the old typewriter. You must have that—it's 90 per cent of the whole job, that ability to write. If you can do a whole lot of things, if you can help with makeup, and shift in on the copy desk, all well and good; in fact, the more you can do the better, but all in all, it's the ability to handle the English language that will get you the good jobs.

Richard Harding Davis and Frank Ward O'Malley of the New York Sun were two men who could work in any part of the office. O'Malley could go down to the ball park or to the Metropolitan Opera, and write an equally good story, because he had a real command of English.

Now is a very good time to take chances. You won't come down so hard if you fail, and if you're good, you will get ahead fast. But if you are bad, I can assure you that the newspaper business is the most cruel place in the world for mediocrity.

FOLKWAYS AND FOLKLORE*

DEAN VEST C. MYERS

Southeast Missouri State Teachers College

The first day of Journalism Week was devoted to the program of the Missouri Writers' Guild. Dean Myers, who has made a thorough study of Missouri folklore, offered some valuable suggestions on how the writer should approach this "wild flower of literature."

In the main, we may say that folk stories and folk poems are the wild flowers of literature, which stemmed from the common soil, the beliefs, customs and practices of the unlettered folk.

The folklore stories of various countries have many things in common. In fact, many folklore stories of a given country, are but variations, it would seem,

*Excerpts compiled from notes.

of the stories of other countries. Why is this? Some may say that human nature is the same throughout the world, that the basic needs of all men are almost the same, and hence the experiences of mankind are very similar. Therefore, the interpretations of life in song and story, in customs and traditions, will be the same. The trouble is, the proof is too easy. It is a pretty good thing, I think, to view with suspicion any simple explanation of a complex situation, and the emotional life of a people is tremendously complex. . . .

Folk literature grows out of folk ways. Literature, all literature, perhaps, should be thought of as a sort of higher alphabet, without which we cannot read the meaning of human life.

It seems to me, and I approach this conclusion humbly, that if a writer attempts to interpret or point up the folklore or the folk practices of the people of a given region, he should, first, be a realist, capable of seeing life as it is, not as he thinks it ought to be, according to some preconceived notion of his. He must report faithfully what he sees; that is, as faithfully as he can, since he will, of course, unconsciously interpret what he sees in the light of his own background.

Second, at the risk of mixing my figures here, I shall say that he should regard himself as a sort of sounding board, which will echo the deeper voice of the people whose interpreter he is trying to be.

Third, he must meet and mingle frequently with the folk whom he would interpret. To paraphrase a celebrated expression of the great Dr. Arnold of Rugby, he must drink from running streams and not from a stagnant pool.

TEXTBOOKS AS A FIELD FOR WRITING*

A. F. ELSEA

Editor Educational Publications, Edwards Press, Osceola, Mo.

As an editor who has worked particularly in the field of educational publications, Mr. Elsea was able to give many practical hints on how to proceed toward success in this somewhat overlooked field of writing, and his comparisons of the books of yesterday and today gave an insight into changing educational methods.

Textbooks today are very different from those of the past, for they have to be. They must be written to appeal to one's interests and needs, answering the when, where, and how, and furnishing easy and enjoyable material, while in addition they must conform to the present-day curriculum.

This latter requirement alone presents a difficult problem, for the present-day curriculum is not a fixed program, but is varied to fit the individual differences, interests and needs of the students.

In times past, a curriculum was set up and everyone was supposed to take every subject. Today, the school has a program of guidance, study aptitude tests, and if a pupil is better in one field, we teach him that. If he wants to use different techniques from the usual kind, we let him.

To the textbook writer, this presents problems. No longer does one book fit all needs. Today there must be a great variety of books to fit all interests. . . .

The title of the book has a great deal to do with its sale. Judd says there are

*Excerpts compiled from notes.

only two things to consider in a textbook: the title and the color of the binding, because the average superintendent buys from the outward appearance and not from the content. I would not go quite that far, but it is true the title is important. We do not name a book any more for its author, but for its interest. For example, "Seasons Pass," "Rain and Shine," "A Home for Sandy"—these are all textbooks, yet note the titles.

It is interesting that different children pick out different colors. Different colors attract different ages, and scientific studies are used to determine the most suitable colors for certain grades.

When writing a textbook, produce a book that is teachable. For one thing in this connection we must ask: Does it fit a course of study? Whatever the topic and treatment, the book must be in keeping with certain yearbooks or courses of study.

Another thing to note is standard word lists for grades. Such scientific lists as Thorndike's have been made out for first, second, and third grade levels, and so on. The writer has to keep in mind those levels, and the publisher looks at the book to see whether the language is in keeping with those lists.

To sell, a textbook must have a certain characteristic distinguishing it from any other book. It must have something very new and very different from any other. If there are already 4,000 good readers, and the ways of presenting reading are just about exhausted, don't try to write just another reader.

Another thing that is needed in a book is pictures and illustrations. In these days of visual education, we learn through the illustrations as well as by the words. It is a characteristic of youngsters today that they like pictures in books, because it means less reading matter. Another thing of value is highly colored illustrations carrying along with the text.

The present day book has the story all the way through, yet it accomplishes the same thing as the old reading book with 100 different stories. Moreover, it tells about things common in everyday life.

We are getting away from imaginary things into real life. The thing we want in textbooks today is that real story. A book must have a story in it, it must appeal to youngsters, it must fascinate them. Yet it must also contain objectives to develop skills as intended by the author.

Remember, you can't write a textbook to fit the whole world. It must be written in the light of the child's own local environment, considering the youngster's experiences in bringing other experiences to him.

Furthermore, the writer must discover a book for which there is a demand. We want something which will be used, which will sell, and which will produce enough for the writer to exist until he can get out another book.

It is fun to produce textbooks. There is more joy in the way we proceed than in the financial results. There is pleasure in the time and thought we give to producing something boys and girls will enjoy, and which will in turn produce the objectives we have set up.

JUVENILES*

F. E. WOLVERTON

Supervisor, Missouri State Department of Education

Here is an area of writing that offers financial profit and valuable training, and Mr. Wolverton, himself a successful producer of juvenile material, tells the aspiring writer how to go about it.

One of the claimed advantages of working in the field of juvenile writing is that writers may earn while they learn. For ambitious people, willing to work hard, this is true. I am tempted to offer this guarantee: If you young journalism students will put in twelve hours a week—six in research in the fine libraries you have here on your campus—I mean actual research, not copying from books—and six in writing—you can easily earn spending money of from \$10 to \$15 each week writing articles and fillers for these friendly, open markets.

Another advantage of this kind of writing is that it is good training for later, adult types of writing. Many of our leading writers today were writing for these markets yesterday. Pearl Buck is only one of many outstanding illustrations of this truth. I do not mean that it is easy to write juvenile stories, but I do mean that it is easier to study the craftsmanship of the juvenile. This is true because the plot is less complex and the characterization is less detailed than that found in adult fiction.

The Sunday School story papers offer a big, open, friendly market to the new writer. There are more than one hundred of these papers published each week. They use from two to six stories, lead articles, sermonettes, fillers, photographs and poetry in each issue. Anything from 50 word fillers on why the wind blows to 1500 word lead articles will go here. The editors of these story papers are fine folk and will gladly send you sample copies of their publications upon request. Get them, read them, and write them.

Other markets for the juvenile writer not interested in the Sunday School field are: poetry, especially little, well illustrated books; short stories for children's magazines; serial stories; books, especially series of books about the same characters, historical fiction, etc.

As you write, remember:

Age Groups—Tiny Tots, age 4 to 9, length of stories 500 to 700 words; these are incidents built around an experience calculated to stress one of the cardinal virtues, must stay within the word vocabulary of this age; book lengths 6000 to 10,000, profusely illustrated.

Juniors, age 9 to 13, length of stories 700 to 1500 words, mixed sexes, more plot, less obvious moral; book 20 to 30 thousand words.

Intermediates, age 13 to 17, length of stories 1800 to 2500, plenty of plot, action; books 40,000 words; sexes usually separated here.

Young People, age 18 to 24, short stories of 2500 to 3000, both sexes, emphasize Christian living, good plot, modern situations; books around 60,000 words.

Learn all the editorial tabus before writing for the juvenile readers. Stay within standard age-grade vocabularies for word choice. Write as you would talk with, not to, the child of the age group you are trying to reach.

One could go on giving practical suggestions for writing juveniles, but I leave you with one final, and perhaps most important, bit of advice: WRITE!

*Excerpts based on notes.

POETRY

MRS. ALMA ROBISON HIGBEE
Poet, Kansas City, Mo.

No dreamer, but a charming conversationalist and a busy housewife, Mrs. Higbee has gained success as a writer of poetry through businesslike application. Her poems appear regularly in leading women's magazines.

I believe it is possible for anybody to write poetry, if he has the desire. Desire and application will make up for lack of talent to some extent. The poet of today is a down-to-earth person, and application is his greatest talent. Writing poetry is like tending a garden: the seed may be there, but you have to get down and dig to get results. The modern poet doesn't wait for inspiration. He works on a business basis.

Next to inclination and application, the theme is the most important thing in poetry. The theme is the string on which the words are hung. "Oh," but you say, "I don't know what in the world to write about." The world is just full of things to write about. But in selecting, choose the simple, homey theme that people understand. . . .

Keep a notebook, if you want to be a poet, as you have been told many times, and put anything that fires your imagination. . . .

Words are tools of the craft. Don't be satisfied with any old word that pops into your mind. Select one that is colorful and inevitable. . . .

Simplicity in poetry is one of the fine things in writing. Big words are a stumbling block in what might otherwise be a good poem. And one thing a poem must have, is emotion. Maybe emotion is a lot of hokum, but if so, a great many successful movies are all hokum.

There is a market for every kind of poetry, love, war, home, or any other inspirational theme. Anything with emotional value will sell.

One thing that is important is one's own style of writing. Don't let somebody try to change it. If you are witty, there is a market for light, witty poems. If you have a certain dignity, try to perfect your work along that style. But above all, be yourself.

*Excerpts compiled from shorthand transcription.

"EXTRA-CURRICULAR"

Freedom of the press, about which we hear so much these days, is a trust, an obligation. Freedom of the press is a right of the people.

—J. D. FERGUSON

President and Editor, The Milwaukee Journal

All of us are aware that a good newspaper, besides gathering and interpreting news, must offer leadership in matters of benefit to the territory it serves.

—FRANK R. AHLGREN

Editor, The Memphis Commercial Appeal

Nothing to say in advertising? Retailers can shorten the war through their advertising.

—FRANKLIN J. CORNWELL

Assistant Advertising Manager,
Brown Shoe Company

What is true of writing is true in a way also of the process of designing a type: it requires one essential, at least—an individual creative impulse.

—FREDERIC GOUDY

Type Designer

THE NEWSPAPER'S "EXTRA-CURRICULAR WORK"

J. D. FERGUSON

President and Editor, *The Milwaukee Journal*

This speaker was invited to Journalism Week to receive for his paper. The Milwaukee Journal, a medal for its outstanding contributions to public welfare. Mr. Ferguson is an alumnus of the School of Journalism.

Freedom of the press, about which we hear so much these days, is a trust, an obligation. It is not a right or privilege conferred on the man or group of men who own a newspaper's physical property. Freedom of the press is a right of the people, their right to know what goes on in this world as accurately as human intelligence can report it. The newspaper is only the trustee of that right for the people. And that trusteeship is betrayed when the man or men who control the physical means of production and dissemination of the news inject their own opinions into the news by slanting or coloring facts, or by suppressing those facts which do not bolster their own opinions. The only place for a newspaper's opinions is on the editorial page, or so presented that everybody recognizes they are opinion.

From this brief outline of a newspaper's required work we pass to extra-curricular activities. For convenience these activities generally fall under one of three broad classifications: vaudeville; promotion; the development of news for a social, economic, or other public benefit . . .

The extra-curricular activities of the editorial department, as we think of them, serve a wider social, economic, or other beneficial public purpose [than those of vaudeville or promotion]. Extra-curricular activities in the editorial department require the assigning of one or more staff members to a subject, permitting them to concentrate their efforts on the subject, affording them every opportunity to gather their material. . . .

REHABILITATION

Perhaps the largest undertaking in the way of extra-curricular work done by The Journal in the last year was a campaign to bring before the American public the problem of restoring our sick and maimed servicemen to useful lives.

Early in 1943, The Milwaukee Journal discovered that Wisconsin soldiers who had been adjudged by the army to be mental cases—neuropsychiatrics—were being sent back to their families for care. Some were coming back under guard; and sheriffs, notified of their coming, met them at railroad stations, sometimes with handcuffs. A few, when their families understood the nature of mental collapse under the strain of war, were placed in institutions for treatment. A larger number simply were taken to their homes. Parents were financially unable to assume the task of having them given proper attention.

We asked ourselves whether these young men who had answered their country's call were to be the "forgotten men" of this war, to live out hopeless and useless lives, to go through life whispered about in their communities as being a little "queer." . . .

If this was happening in The Journal's community, it was happening elsewhere. It was happening nationally and the problem of the maimed and sick veteran of this global war would become too stupendous to be adequately handled by state

and local governments without direction and aid from the national government. Was the federal government to wash its hands of these men? Was this democracy so lacking in gratitude that it would soon consider its obligation discharged by paying a veterans' bonus, soon spent and soon forgotten, and by granting pensions on which thousands would drag out hopeless lives?

The Journal's tentative survey of the problem of these returning casualties soon opened up the broad field of rehabilitation. There was the boy blinded at Pearl Harbor, who told of his hours of despair, of how he had tried to grope his way to a window on the upper floor of a hospital, determined to end it all. He had never heard of braille, nor of the useful things the blind are taught to do.

People didn't know what could be done. They did not know of the "miracles" by which medical science can restore presumably hopeless cripples to usefulness. Investigation proved there was a deplorable lack of legislative and public knowledge of what could and should be done. The Journal decided that the message of what could be done should be brought to the mothers and fathers of our servicemen and women and to the legislators and public officers who represent them in Washington and in their own state and local communities. . . .

In an analysis of why the national effort to care for the disabled failed at the end of the last war, one conclusion persisted. It was that adequate rehabilitation and readjustment require careful preparation in advance, and widespread public awareness of what should be and what can be done.

To learn what was being done for men already being demobilized; what, if anything, was planned for the millions who would need guidance, and what could be done, The Journal assigned a member of its staff, a World War I veteran, to full-time study of the problem in an effort to bring this vital subject to national attention, to the attention of other newspapers and publications, to the attention of Senators and Representatives in Washington, governors, army and naval officers, veterans' organizations, social service groups, rehabilitation agencies, educators, mothers, fathers, and to the men who are bearing the brunt of fighting and the women in the services who stand beside them.

Every facility of The Journal's organization, all of its various departments—editorial, advertising, business, promotion, mechanical, radio—were put behind the effort to spread the message of hope. . . .

AN EFFORT SUCCEEDS

The effect of The Journal's campaign, this extra-curricular work, was manifested in a number of ways before the end of the year. Constructive legislation, based on The Journal's proposals, improvement in hospitalization and other veterans' facilities, subsequent endeavors by other publications, and a bill proposed by the American Legion, now nearing passage in Congress, which paralleled The Journal's proposals, were significant evidences of the effectiveness of this extra-curricular undertaking. More than 10,000 letters of inquiry were received and answered and 20,000 booklets were distributed. Inquiries came from forty-three states and three foreign countries. The United States Navy Department thought so well of the series that it telephoned long distance from Washington to ask permission to use the articles in navy publications for dissemination to officers in the service.

Let it be repeated that printing the news is a newspaper's primary obligation. At present winning the war is of first consideration, but future objectives, postwar planning, the rehabilitation of the wounded and sick, aid to men and women returning to civil occupations, all these are among the vital problems and projects worthy

of more attention than the mere recording of the news gives them. Though news always has priority of the news pages, such preference does not relieve a newspaper of its obligation not to neglect a continuing interest in all worthwhile civil, social, and economic matters. Its influence for good, its helpfulness, can be made more effective by extra-curricular enterprise which requires intensive concentration on problems beyond the information which comes under the heading of news. That makes a newspaper something more than 115 columns of reading matter, daily, and 160 columns of advertising. That makes it an institution.

THE PLANT TO PROSPER PROGRAM

FRANK R. AHLGREN

Editor, *The Memphis Commercial Appeal*

Here is the story of the farm-betterment campaign which has gained nationwide fame and has been taken up in all parts of the country. A voluntary, self-help program, it has been, as Mr. Ahlgren points out, a great financial boost and an immeasurable morale builder for the southern farmer

All of us are aware that a good newspaper, besides gathering and interpreting news, must offer leadership in matters of benefit to the territory it serves. Probably our most successful continuous effort in this latter field is embodied in a program we call Plant to Prosper.

Since its humble beginning ten years ago it has grown enormously in our section and it has been adapted to other areas throughout the nation under various names such as Live at Home, The Good Provider, Planting to Win, et cetera. Whatever the name, the principle is the same, that is, putting farm procedure on a business-like basis.

At no time in our history has it been more important than at present to push that objective. . . .

To those of you who are not familiar with the Plant to Prosper movement, let me say that its immediate purpose is to assist the farmers of the Mid-South to follow a program that will make the farm unit as nearly self-sufficient as is economically feasible through the diversification of crops; through living at home—the growing and preserving of food and feed; through soil conservation, and in net, better farm and home management.

The prosperity of our section of the South is inseparably linked with the financial status of those engaged in agricultural pursuits. Furthermore, I believe, a nationally impoverished farm economy eventually means an impoverished nation.

If the South throws off the shackles of one-crop farming, which gripped our section for generations, we make progress, not only for the South, but for America as a whole.

This despot who ruled Southern economics—we knew him as King Cotton—is not completely vanquished, but each year sees his domain diminish under the aggressive onslaughts of a determined husbandry, embittered by the uncertainties his reign enforced. . . .

This [the Plant to Prosper program] is not a program to stifle cotton production. Rather, it is a movement designed to stabilize cotton production and offer security to the producer while he is about it. . . .

THE APPEAL GOES TO WORK

Regardless of what you might believe about the [AAA] crop reduction program and the economy of scarcity, the fact is that it enabled farmers to take land out of one-crop production and actually provided cash with which to finance a program of diversification—of economic independence.

Conservative newspapers of the North and East, deriding the reduction program, pointedly inquired what the South and West proposed to do with their idle acres. Here was a made to order situation for the diversificationists. The Commercial Appeal got busy.

Early in 1934, it set to work to interest extension agents in the surrounding states in a contest that had for its objectives virtually the same things these folks had been advocating for years in their respective districts. Now, however, the farmers and families who showed the greatest relative progress would receive cash awards, trophies and certificates proclaiming their proficiency and industry.

The spirit of competition and easily-visualized reward enlivened the work, and the Plant to Prosper Competition was begun in the Mid South. The Agricultural Committee of the Memphis Chamber of Commerce gave immediate endorsement and added a large cash prize. Agents and home demonstration workers thus found a new enthusiasm in their work.

The first year only 1800 families in Tennessee, Arkansas and Mississippi participated. Each year, however, the enrollment has grown enormously. The Negro Live at Home Competition, counterpart of the Plant to Prosper Contest, was started six years ago, and Negroes by the thousands have become active participants.

Last year, 109,000 farm families of the Mid-South alone, working 3,221,563 acres, took part in the program. This year, we hope to have 125,000 families enrolled. . . .

What are the immediate benefits? The men who sponsored the Bolivar, Tenn., registration rally wondered about that so they checked for their own satisfaction last year. They found thirty families who were dependent on government aid or barely getting by two years ago had last year not only stored enough food and feed to keep the family comfortable through the year, but also had put a little cash in the bank. Multiply this record by the number of communities in the four states participating, and you have the record of Plant to Prosper. . . .

THE AMERICAN WAY

In 1943 we asked the extension director and the Farm Security Administration supervisors on the four states covered by our program to have their county workers estimate as exactly as possible the value of increased production prompted by the competition of 1942.

A total of 229 counties reported and reckoned Plant to Prosper's value for the year as \$28,519,155.

Plant to Prosper families increased their hog production by 18 per cent; cattle production, 24 per cent; poultry production, 30 per cent; soybean production, 200 per cent; and dairy production, 28 per cent.

Better than that, though, was the assurance in 109,000 farms representing 464,215 persons in the South this past winter that there was enough to eat, enough feed for the stock no matter what the price of cotton or tobacco; homes secure from winter's cold and refurbished fields ready for the touch of this year's plow.

We believe that with a balanced agriculture, with much of the uncertainty

taken out of farm economics, the basically agrarian South will find many of its problems disappearing. Plant to Prosper claims not the qualities of a cure-all. But it does offer the guidance to work out our own salvation, and that, after all, is the American way.

THE DESIGN OF TYPES

FREDERIC W. GOUDY

The most eminent of type designers tells some of his personal experiences and explains how he came to enter his profession. Mr. Goudy received a medal from the School of Journalism on the occasion of his visit to the University.

The late Stephen Vincent Benét, the well-known writer, speaking of writing as a trade, makes a significant statement: he says, "Most of us begin by thinking we can do it all on the desire to write and are terribly disappointed when we fail." What he says about writing is true in a way also of the process of designing a type. In the case of writing it would seem to require little more than carefully arranging words on paper in such a way as to produce interesting reading; but no, it is more than that, it requires one essential, at least—an individual creative impulse. When a man skillful enough with his hands produces things worth while and talks with candor about his methods of work, he usually is worth listening to, but even though he knows his work thoroughly, that fact does not necessarily qualify him to write or speak of it in an interesting manner.

There is still something necessary besides technical knowledge and deftness in the use of tools: there should be in him a logical sense, a feeling for the richness of words, an appreciation of their sounds and for their rhythmical sequence as well—he must learn to write or speak intelligently of his work even as he learned his methods of work by study and practice in the use of words.

The type designer may be naturally apt, but that fact will not of itself prevent anachronisms on his part; he must know the history of letters, the development of types from Gutenberg's time to the present, the designs that have been produced by the masters, and he must be able to perceive and seize upon in their work the things he needs in his own work—the quirks and turns that have caught his attention and fired his imagination, not indeed to copy or imitate them but to fuse them in the fire of his own thought into new type creations. . . .

It was never among the dreams of my youth that I should become a writer of sorts, or, as has been said, the most prolific type designer of all time. May I become autobiographical?

In the late nineties, I began the study of printing and the design of types; by 1925 I had made many drawings for types for which matrices were engraved for me by the late Robert Weibking of Chicago. His work always was technically satisfactory but I did not feel that the types cast from the matrices he made carried fully into print the exact qualities of rhythm and feeling I was striving for in my original drawings. I soon found out that no punch cutter or matrix engraver, no matter how skillful he might be in his own work, could do more than approximate the subtleties of another's thought and feeling, or carry into his rendering of another's design the subtle touches which the designer himself would instinctively

give were he working out his own conceptions, since as the designer works, he can vary each stroke to meet fully his demands for complete harmony with every other stroke.

In fact, the designer of a type has no right to expect from the mere artisan to whom he must entrust the work of engraving his designs, that he will retain in them by *mechanical* means the element of rhythm, an element which is not a result of any ideal of mechanical precision, but which rather is the result of artistic feeling.

As early as 1921 I had visions of becoming the producer of my own designs and of carrying out with my own hands every detail of a type from drawing to the printed page. Curiously enough, it is almost by accident that the dream came true. In 1925 I had never attempted to cut a matrix, nor did I realize the extent of the work entailed or the equipment required to make a satisfactory matrix for casting type. I had accepted, with all the assurance in the world, a commission to design and furnish a private type for the exclusive use of the Woman's Home Companion. In accepting the commission I had planned to do what I had done previously, with all of my types, that is, to make drawings and have my friend Weibking engrave the matrices for me. When my drawings were completed, I was shocked to learn of my friend's death in the meantime, and I knew of no one else to whom I could turn for the work he had done so admirably for me.

With more assurance than good judgment, I determined to make The Village Letter Foundry a type foundry in fact as well as in name and at once set about getting together the paraphernalia of a modest foundry. In short, it meant to me, with no previous founding experience or "tutelage under any master," to attempt to make patterns, to grind cutting tools for engraving matrices, to learn every detail of type founding from the ground up in order to carry out this commission, and that, too, after I had passed my sixtieth birthday.

CUSTOMERS COME C. O. D.

FRANKLIN J. CORNWELL

Assistant Advertising Manager, Brown Shoe Company

A man who knows both sides of the question takes up the advertiser's relations with the consumer, and analyzes some of the needs for strengthening advertising methods now for postwar results.

You and I and 130,000,000 Americans have changed perceptibly in the last few years. This is not so strange as it might seem. War forces changes. History shows that civilizations change more in a period of war than in any other period in the nation's history. War accelerates the speed with which people accept and reject ideas. This country is the greatest "idea" factory in the world, and when you speed up the system of accepting and rejecting ideas you change the very fabric of our lives. You know the importance of "ideas." Perhaps you know about the Parker Pen salesman who had an "idea" for a Jumbo Fountain Pen but couldn't sell Mr. Parker on the idea of putting it into production. When Mr. Parker was in the Orient, he convinced one of his friends in the factory to make up samples and when Mr. Parker returned some months later he found a new "idea" had sold thousands and thousands of pens of a new size to Parker customers.

I know a girl in Chicago who inherited \$12,000,000. Her father had an "idea" on how to sew up a cement sack. This one simple method developed from an "idea" built this great fortune. . . .

THE IMPORTANT ELEMENT

The retailer is aware, I believe, of the fact that the most important element in any business is not the fixtures, nor the merchandise nor the personnel, but customers. Customers are the most important element in any business. Many customers make a big business. A few customers make a little business. Sears is bigger than Ward's because Sears has more customers. Advertising's principal contribution is that of customers. One retailer told me not long ago that he considers that his customers come C.O.D.—that he must pay an advertising bill for every customer that is added to his group of patrons.

When we see stores doing less and less advertising during the present period we ask the merchant why he does not continue to advertise so aggressively, and he usually gives us three reasons.

First, "I don't want to advertise because I have too many customers now." You probably know well how to answer that question and your answers are probably better than mine. Perhaps some things that you may have overlooked are these. That advertising function is not only "Friday for Saturday selling." One ad makes a sale, but a campaign makes a customer. Customers are not developed overnight. It takes years of selling. Customers are being created today for 1945, '46 and '47. I think Mr. Wrigley's railroad analogy is a good one. The train of selling is on a down-grade today. The advertising locomotive is not contributing to the speed now. Cars are rolling on their own momentum. But wait until the road bed levels out, starts up the grade; the locomotive must then supply the power. Think of the time which would be lost if the locomotive were unhooked at the top of the grade or anywhere along the descent and then recoupled on level ground or at the base of the hill.

Retailers tell us that they don't want to advertise today because help is unreliable and they are likely to lose customers if they happen to come in for the first time and are mistreated or insulted by these unreliable sales people.

We have all been insulted and mistreated by retail sales people and top management is rightly concerned about this problem, but here advertising can help rather than aggravate the situation. Some retailers have run a "courtesy to customers" ad. Each sales person in the organization signs this advertisement. This is a double edged sword to fight the problem. The clerk has made a contract with the customers through the public press, a contract which he is not likely to break. The store has made a friend of the customer because he has solved one of the problems that are foremost in the customer's mind today.

Retailers tell us they don't want to advertise because they have nothing to say. You can undoubtedly suggest hundreds of things for merchants to say in advertising today. Perhaps you have overlooked these. I said a while ago that the public has changed. Perhaps this merchant had nothing to say under pre-war conditions, but what about today? Shouldn't he be testing new customers' technique to the changed customers of today and tomorrow? Shouldn't he be developing a formula for tomorrow when he needs customers?

I think every retailer ought to have something to say about the economic future of his store, his community, and his country, about the maintenance of freedoms which insure economic progress. . . .

PLenty TO SAY IN ADVERTISING

Nothing to say in advertising? Retailers can shorten the war through their advertising. Not by a six-point slug at the bottom of an ad saying "Buy War Bonds and Stamps," but by selecting one of the war needs and putting forth real effort to accomplish a war goal in his community. The department stores and the ready-to-wear shops that set out to recruit fifty and seventy-five members for the Women's Army Corps and sold it as aggressively in their advertising as they formerly sold \$29.75 dresses had something to say. The typewriter shop that went out and collected twenty-five typewriters from basements and attics through its advertising had something to say.

There is plenty to say in advertising today. It is up to us to make recommendations to retailers concerning the multiplicity of things to say in wartime advertising that will help insure the economic future in the final completion of the war and yet build customers for a postwar period. . . .

Retailers need a dramatic demonstration that will bring out the point that customers have changed in the past years, and they must continue to advertise to sustain customers in the postwar period.

CAMERA JOURNALISM

I venture to predict that pictures will dominate the paper of tomorrow, for I know of no other medium that can so effectively tell the story.

—GEORGE YATES

Chief of Photographic Staff, Des Moines Register

Pictures can become a prime medium of journalistic expression. I think that we are just at the beginning of telling a story in pictures.

—JULIUS KLYMAN

Editor St. Louis Post Dispatch Pictures Supplement

I sincerely believe that one of the most interesting newspaper and magazine developments of the future will be the expanded use of pictorial journalism.

—JOHN FIELD

Associate Editor, Life Magazine.

IS THE NEWS PHOTOGRAPHER A JOURNALIST?

GEORGE YATES

Chief of Photographic Staff of the *Register*, Des Moines

Mr. Yates, dean of midwestern newspaper photographers, has been a speaker at Missouri's Journalism Week before, and is always popular with students and editors.

There can be no question but that to be a successful news photographer you must be a journalist. Journalism is the recording of daily events. You know that long before the art of writing, the telling of events was done by means of drawn pictures. It was much simpler for a people to understand things if they had a picture. This is true today.

Today's stories, written by even the best of journalists, fall farther short in their ability to tell the story than does a picture of the same event. The reader of a story gets a mental image of the situation as he reads. This may or may not be a true picture. That depends on the ability of the writer and also on the mentality of the reader. However, with a picture, all can understand. . . .

We camera journalists are specialists; we are specialists in the editorial rooms.

The thought to many has been and is that news photography is merely dependent on the knowledge of the camera operator to focus correctly, have the ability to judge light conditions, and have enough intelligence to process sensitized materials.

Such thinking has tended to give the impression that the photographer belongs with the mechanical departments of his paper.

The true art of news photography is the ability to give to the reader the impression received by the photographer at the scene of the event. It must tell the story. Better a poor picture technically which tells the story than a perfect example of photography which tells nothing. News photography is more than the reproduction by a mechanical-chemical process.

This then, leads us to the man who uses the camera. His or her greatest asset is the ability to think, the ability to see a news picture. The mechanical-chemical part of camera journalism can be taught in a few weeks, and experience will be another teacher. However, the ability to think must come from the school. That is why for the past ten years all photographers hired by the Register and Tribune have been university graduates who have taken a course in journalism and have had some experience with a camera. . . .

The photographer is the front for his paper. His actions will impress people at the events he covers.

He must be honest in his pictures. Faking is not tolerated. He cannot afford to betray a trust.

He must be a salesman who can sell the man or woman he wants to photograph the idea of being photographed. He must be a psychologist in that he understands the mental and physical reaction of the subject he wishes to photograph but who for some reason may decline. . . .

We must have postwar thinking now, not only for the newspaper, but also for the School of Journalism. What of the newspaper of the postwar era?

First, the radio will influence the sale of newspapers. Already this is obvious. The day of the spot news extra is no more. Such happenings are announced by radio. People, however, do get the paper later for more details.

Facsimile is now possible and will undoubtedly have its influence on the reading public for it will print both type and pictures in your own living room. Television will make its impression. All these together will call for a different type of newspaper—a newspaper that will be read more as a magazine at the leisure of the reader. He can read where he wants and when he wants rather than at the dictates of time.

This magazine type newspaper will contain many more pictures than does today's newspaper, and the pictures will be in color, for after the war all kodakers will be making pictures in color. The time when newspictures in colors are published in the daily depends on the ability of the press manufacturer to build a suitable press. This will be, according to press manufacturers I have talked to, six or seven years after the war.

I venture the prediction that pictures will dominate the paper of tomorrow. For I know of no other medium that can so effectively tell the story.

PICTURE EDITING*

JULIUS KLYMAN

Editor of *Pictures*, supplement of *Sunday Post Dispatch*, St. Louis

With Mr. Yates and Mr. Field, Mr. Klyman judged the national contest of news and feature pictures held as a part of Journalism Week.

Pictures can become a prime medium of journalistic expression. The importance of pictures is that they can visually relate the day-by-day ways of life of our American scene, explain it and, when necessary, expose its inconsistencies. Most events cannot be told as well in pictures as in words, but there are surprisingly many that can. And when they can, the picture story is by far the most effective.

I think that we are just at the beginning of telling a story in pictures. If pictures aren't yet found to be serving as a reporter of our social, economic, and political life, it is because we still have not learned—any of us—to express ourselves properly in this pungent medium.

American journalism is alert and intelligent enough to promote pictures, but nothing can go faster than the people who control it. Too many of our publishers still come to work by horse and buggy.

In the future, pictures will have to become a more explanatory medium of daily and Sunday newspapers alike. I think the facsimile machine is going to have a profound effect upon the American newspaper after the war. The newspaper will have to give a more comprehensive account of the significance of both the news that has happened and that is about to happen. In this new type of newspaper, I submit that one of the things it can tell will be the story of events in pictures; not only in monotonies, but in four colors as well.

*Excerpts compiled from shorthand transcription.

PICTURES IN "LIFE"

JOHN FIELD
Associate Editor *Life Magazine*

Mr. Field showed Life pictures projected on a screen in connection with his interesting and instructive address.

The editors of Life take their cue, not from exhibitions of salon photography, but from the news of the world. For this purpose, anything that happens in the world, whether it gets into the papers or not, is news. The coming of spring, a high school graduation, the ballet season in New York, Shirley Temple's birthday party, the primaries in Wisconsin, a new method for treating cancer—all this is news. It will all be told in Life, provided that the editors can figure out some way to report it in pictures. If good pictures cannot be made of the event, then the editors of Life feel themselves under no obligation to report it.

An editor of Life, therefore, must think primarily in terms of pictures. He reads his newspapers carefully. He watches what is going on around him. He talks with people who have come from far places. And everything he hears and sees he attempts to translate into pictures. It is interesting in that connection to note that an editor of Life is never given an assignment from the managing editor or assistant managing editor. They may offer suggestions, but it is the responsibility of the individual editors to decide on their own stories, each of whom is in charge of a department of the magazine. . . .

Life tries to be the biggest picture show on earth, and the most vividly coherent. It tries to scour the world for the best pictures; to edit them for history and for drama; to publish them on fine paper, every week, for a dime. . . .

A great picture must have a news quality in it. It must explain something about the world we live in. Furthermore it must be surprising. It must arouse your curiosity and attract your sudden interest. It must also be good technically and lastly, and perhaps most important, it must arouse your emotions.