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The Third Annual
**Fifty - Print Exhibition of
News and Feature Pictures**



Edited by
Clifton C. Edom
Assistant Professor of Journalism

**School of Journalism
University of Missouri
1946**

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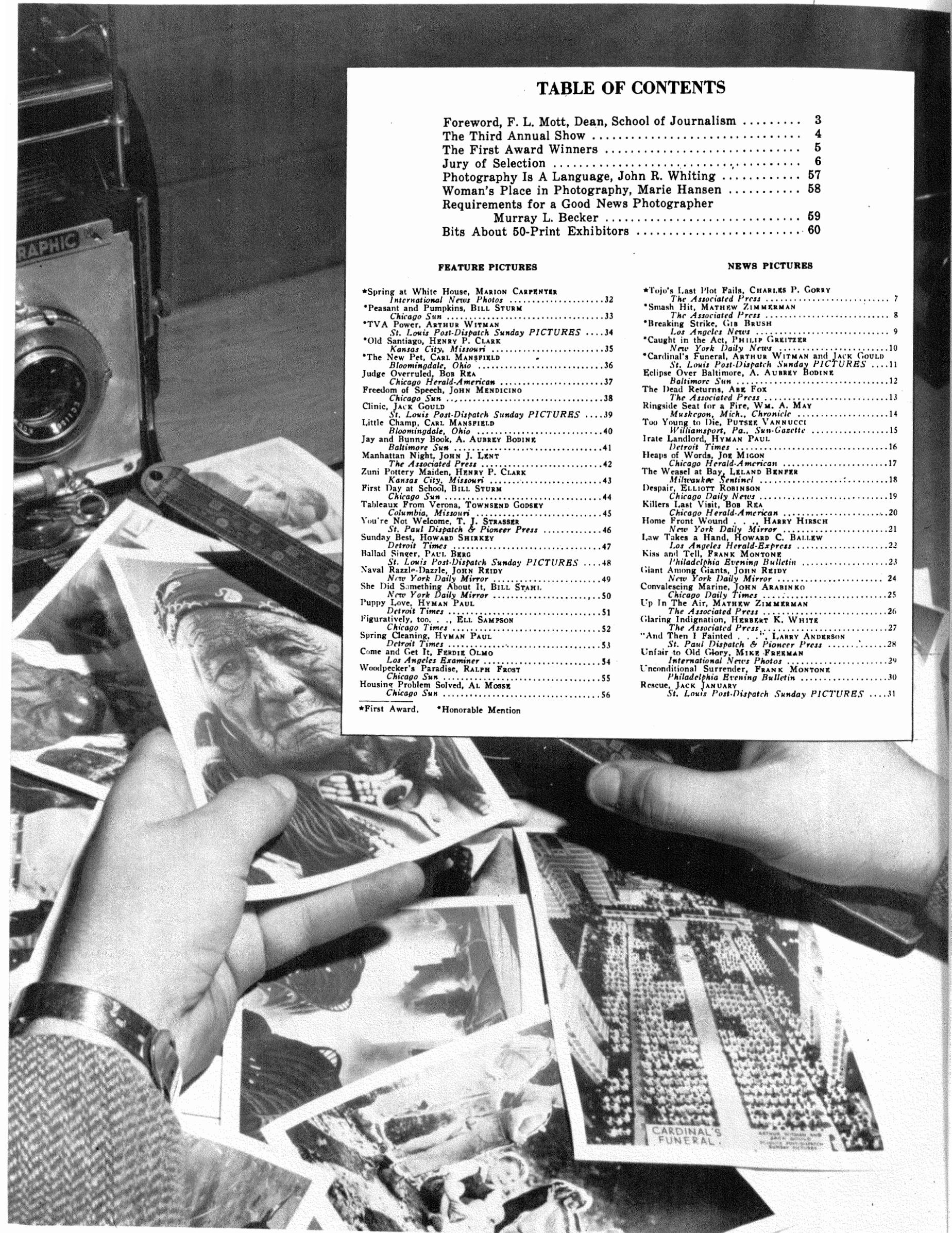
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FOREWORD

The old contention, which we find in the *Nation* as late as 1893, that pictures appeal chiefly to children and are below the dignity of the good newspaper seems quaint and ridiculous now that photography has grown up. Pictures are today a leading means of communication of information and ideas, and we must therefore give careful thought to all questions concerning their use and abuse.

Straight news pictures will always form the backbone of journalistic photography, just as objective news reporting in words is the basis of all journalism. So long as camera reporters are technically competent, honest, and enterprising, work in this area of photography will maintain high and progressively higher standards.

More difficult are the questions involved in interpretation. One of the most effective methods of arousing public opinion available today is that of socially significant photography properly planned and edited. In this field lie the greatest opportunities for the most talented and ambitious cameramen; here is the highest challenge for the thoughtful and honest picture-journalist. The camera has a devastating effectiveness in portraying evils. It is the best crusader of our times. Think of any abuse—social, economic, political—and sound and honest pictures which will bring the evils to our eyes suggest themselves immediately.

We need not be deterred by the bogie-word propaganda. Much of our best journalism, much of our best art, is basically propagandic. We need only make sure that our propaganda is good in purpose and honest in method.

Straight picture reporting will always be basic. The art angle—the element of beauty—ought never to be out of mind; and technical excellence is “of the essence.” But it is the honest and thoughtful interpreter who will be the great photographer of the future.

Frank Luther Mott

DEAN

School of Journalism

University of Missouri

THE THIRD ANNUAL 50 - PRINT SHOW



BECKER

HANSEN

WHITING

Respectful silence or whispered comments were in order in 214, Walter Williams Hall, the morning of May 7, 1946. There, the room was packed with Journalism Week visitors and photographic students who watched closely as attendants pushed picture after picture in one side of the large black shadow box and out the other, placing them on one of two piles at the direction of the clerk-observer. Seated conveniently in front of the lighted box, and apart from the visitors was an attractive young woman. On either side of her was a man. All three concentrated their attention on the ever-changing pictures before them.

The scene was the judging of the Third Annual Fifty-Print Exhibition sponsored by the Photographic Department of the University of Missouri's famous School of Journalism. The attractive young woman was Miss Marie Hansen, *Life* Photographer, who had returned to her Alma Mater on this important occasion. John R. Whiting, then Managing Editor of *Popular Photography*, and Murray L. Becker, Chief Photographer of The Associated Press, completed the trio.

The piles of neatly mounted photographs were submitted by 225 of the nation's best photographers, representing 55 newspapers, five picture syndicates and ten free-lancers. Of the 562 prints submitted, 283 were news pictures and 279 were in the feature division. Twenty-five in each group—fifty in all—were to be selected.

Each of the judges had a card with the word, "IN" on one side; "OUT" on the other. Two "INS" kept a picture in the running; two "OUTS" placed it in the discard pile.

The judging, which began at 9 o'clock, progressed doggedly, with a staccato "in" or "out," the only sounds. Occasionally the judges would ask to inspect a print at closer range, or, after a conference, would change a picture from the news to the feature classification.

As time went on, the visitors occasionally showed signs of restlessness, but the judges did not relax. Each print was scrutinized and its merits carefully weighed. Noon came. The Fifty-Print Show had been chosen, to be sure, but first place and honorable mention winners had not yet been named. This important part of the program was deferred until after lunch.

That afternoon in the Auditorium of Jay H. Neff Hall, Miss Hansen, Mr. Whiting, and Mr. Becker finished their task before a large audience. Capping a brilliant and sincere judging performance, which had begun five hours earlier, they pointed out the superior qualities of the pictures chosen, and gave reasons for selection of the first place and honorable mention prints.

Results of that judging are shown in this Bulletin. The original photographs are touring the nation under the co-sponsorship of the Press Division of the Photographic Society of America and the School of Journalism.

Striking, indeed, is the splendid manner in which the Third Annual Fifty-Print Show bridges the period from War to Peace. "Tojo's Last Plot Fails," by AP's Charles P. Gorry, graphically symbolizes the fall of Japan. Equally symbolic, too is "Spring at the White House," Marion Carpenter's (INP) portrayal of President Truman admiring magnolia blossoms on the White House lawn. What a contrast it is with those pictures taken during the War years when the President, under stress, was working to lead his nation to victory. After Tojo's last plot had failed and peace had once more come upon the horizon, then President Truman, and all the world with him, could pause; could take time out to enjoy such a simple, homey thing as the coming of Spring, and, with that coming, hope for a better world.

But reconversion, we have found, exacts its price. The months between VJ-Day and the present have seen strikes, housing and employment problems; have seen, too, a full share of fires, wrecks and other tragedies—all of which are represented between the covers of this book. In spite of tragedies which appear as an endless chain, however, and in spite of the complications attendant to reconversion, our news and feature photographers have found time and inspiration to record a bit of the more pleasant aspects of the Social Scene with masterpieces such as "Peasant and Pumpkins" (Page 33), or "Old Santiago," (Page 35). About them, too, the nation's top-flight photographers have seen and recorded beauty in the midst of trouble as with John Reidy's "Naval Razzle-Dazzle" (Page 49) or John Lent's "Manhattan Night," (Page 42). Nor have Fifty-Print Photographers forsaken the humorous side of life. Like a ray of sunshine breaking through dark clouds to provide temporary relief, we welcome such pictures as Frank Montone's, "Kiss and Tell," (Page 23); Carl Mansfield's, "The New Pet," (Page 36); Bob Rea's, "Judge Overruled," (Page 37), and others.

In Peace as in War, the nation's news and feature photographers have a tremendously important job. The pictures in the Third Annual Fifty-Print Show prove that they are doing that job—and well!

THE FIRST AWARD WINNERS

WINNER IN THE NEWS DIVISION

Charles P. Gorry is 33 years of age, and has had eighteen years' experience in news photography. As a lad he became a "hypo-bender" for Underwood & Underwood and soon advanced to camera work. Before joining the AP staff in 1934, he free-lanced in Manhattan. For ten years, until 1944, Mr. Gorry was on the Washington AP staff, where he covered many important national assignments. During the last two years Gorry has taken camera aim all over the Pacific—from the Marshalls to the Philippines and Okinawa. He covered the Japanese surrender aboard the *Missouri*, and since has worked in Japan where Emperor Hirohito has been one of his chief photographic subjects.

WINNER IN THE FEATURE DIVISION

Miss Marion A. Carpenter of the International News Bureau, Washington, D. C., has achieved photographic distinction by being the only one of her sex to make the grade in two successive Fifty-Print shows. Her "Glamour and Politics" shot a year ago, showed screen-star Lauren Bacall atop a piano while the then Vice-President Truman played the instrument, at the National Press Club Servicemen's Center in Washington. "Glamour and Politics" was made while Miss Carpenter was a member of the Washington Times-Herald staff. The past year Miss Carpenter has been assigned exclusively by INP to photographing the President. Photo of Miss Carpenter is by Bill Devin.



Charles P. Gorry
The Associated Press
FIRST AWARD, NEWS DIVISION



Miss Marion Carpenter
International News Photos
FIRST AWARD, FEATURE DIVISION

THE JURY OF SELECTION



JOHN R. WHITING

True to tradition in "getting some of the nation's best" photographers as judges, sponsors of the Third Annual 50-Print Show were fortunate again this year. The Jury of Selection included Miss Marie Hansen, *Life* Magazine, John R. Whiting, then with *Popular Photography* and now with the unique Associated Magazine, Inc., and Murray L. Becker, chief photographer, The Associated Press. These persons also turned in a grand performance as Journalism Week speakers (see pages 57-59).

The only one-word-label that can describe John Whiting is "journalist." As an editor-writer-photographer he is both a student and practitioner of modern editorial presentation methods. For many years editor of *Popular Photography*, Mr. Whiting believes a good journalist should know the visual side of news reporting as well as the ideas side. Mr. Whiting took over his new duties with Associated Magazine, Inc., in September of this year.

As an analyst of editorial methods, Whiting has written numerous feature articles for *Editor & Publisher*, an article on "The Picture Magazine" for *Harper's*, and, for other magazines, articles on such subjects as "How to Read Your Newspaper," "Newsreels at Work," and "Foreign Broadcasting." He has completed a book on the use of photographs in editorial work.

As an editor, Whiting has directed the world's smallest chain of country newspapers (two), been Press Editor of *Literary Digest*, an associate editor of *True*, managing editor of *Click*, and for the past three years has been in complete charge of producing the world's largest photographic magazine, *Popular Photography*.

His chief theme is that facts, pictures, writing and editing all fit together and must be learned together for proper modern editorial purposes. They should not be set off into separate categories.

Mr. Whiting is 32 years old, married, has two daughters, and is a graduate of Ohio University.

Miss Hansen was graduated from the University of Missouri with the degree of Bachelor of Journalism in 1939. While at the University she was a member of the staff of the *Student* and began to take pictures with a battered Recomar.

Miss Hansen's first job was with the *Louisville Courier-Journal*. She had written a letter of application before graduation, requesting a job as



MISS MARIE HANSEN

a reporter. She found, however, they needed a photographer more than they needed a reporter. To fill the gap she did news photography for the *Courier-Journal* for a year, greatly enlarging her knowledge of cameras, and, more important, perhaps, discovered her interest in photographic journalism was growing faster than her writer's ambitions.

When the *Courier-Journal* decided to revamp its rotogravure section, Miss Hansen transferred to an editorial job and was appointed roto editor, a position she held when she left the paper in May, 1941, to join the staff of *Life*.

After a year of editorial-reportorial duty, Miss Hansen asked for a chance to try her hand at *Life* photography. She still considers her venture into this experts' field a gamble which she won.

Four years of being a *Life* photographer has been four years of continuous challenge and education. She has had a front-row seat for a continuous series of intriguing news and feature events. When last in Columbia (prior to Journalism Week in May), Miss Hansen was on the final leg of an essay-type story that carried her over the complete length of the Missouri River. Since then she has run the gamut of *Life* coverage in the United States, though the majority of her reporting has been of a political nature. A stint in Hollywood was glittery contrast to the news and documentary stories to which she is most frequently assigned.

Miss Hansen's interest in photojournalism extends far beyond any eight-hour day. Off duty, she is Mrs. David Wesley Nussbaum, wife of a *Life* correspondent, also stationed in Washington.

Mr. Becker, chief photographer of the Associated Press, is a New Yorker by birth. He joined the AP in 1929 after working as a photographer on the *New York American* and *Albany Times Union*. He has covered eight national conventions, has travelled with Presidents and Kings and has shot dozens of World Series baseball games. One of his most exciting photographic jobs, was covering the explosion of the Hindenberg.

Mr. Becker has received ten awards in picture competitions sponsored by the New York Press Photographers Association, and is a member of the board of trustees in that organization. He also is a member of the National Press Photographers' Association.

Mr. Becker is married and has a seven year old daughter.



MURRAY L. BECKER



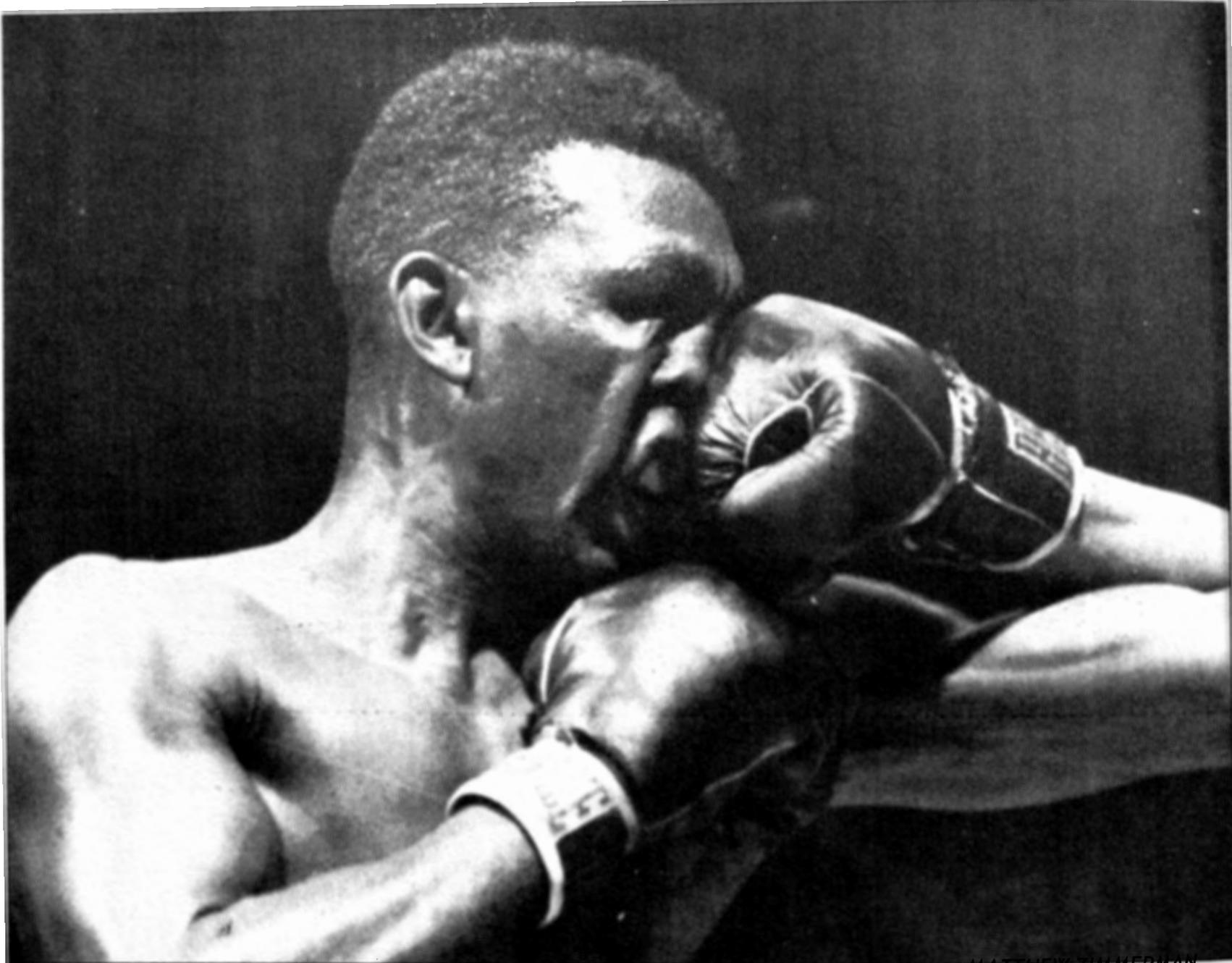
Tojo's Last Plot Fails

CHARLES P. GORRY
The Associated Press

FIRST AWARD *News Division*

A knack of being at the right place at the right time gained for AP's Charles Gorry, a splendid set of pictures of the frustrated suicide of the former Jap Premier. This photo, first award in the News Division, shows the bleeding Jap immediately after he had shot himself. Speed Graphic negative, 1/200th second exposure at f:16, using a single flash bulb.



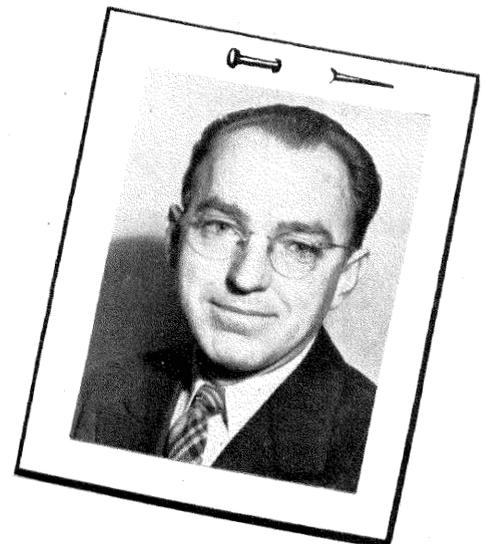


Smash Hit

MATTHEW ZIMMERMAN
The Associated Press

HONORABLE MENTION

"Smash Hit" made Sept. 21, 1945, at Madison Square Garden, besides winning honorable mention in the Fifty-Print Show, earned a \$250 first prize award in *Look* Magazine's Boxing Photo Contest, and first award, Sports, in Encyclopaedia Britannica's 1945 Book of the Year news photo contest. Taken with 4x5 Speed Graphic, 127 mm. Ektar lens at f:11. Kodatron speedlight was used with AP pan film.





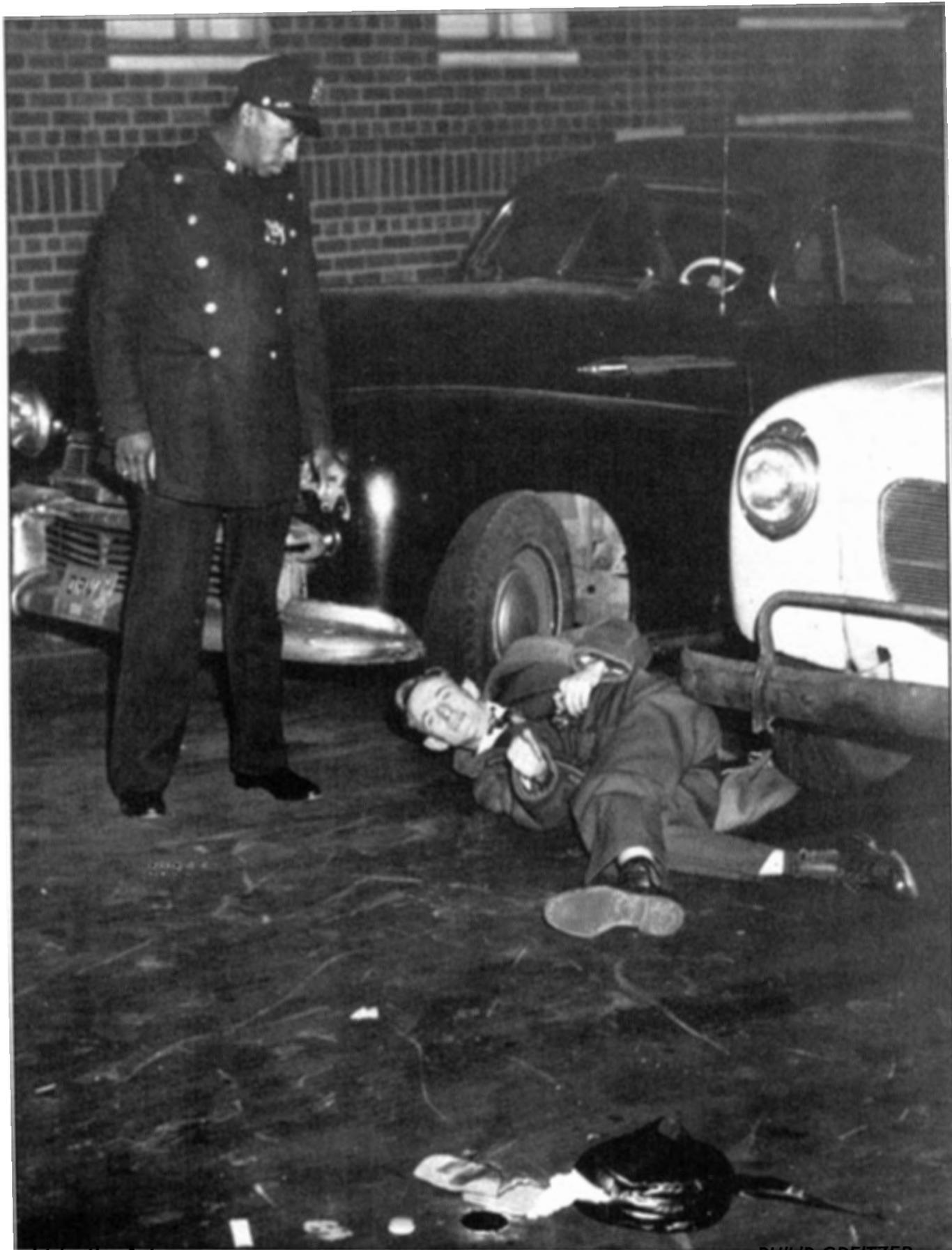
HONORABLE MENTION

Macklin "Porky" Hall is seen trying to crash the picket line during the Warner Brothers strike. Mr. Hall received a terrible beating in spite of the protection proffered by the police officer. A 4x5 Speed Graphic shot at 1/200th second, stopped to f:11 with Press 40. Superpan press film in D. K. 60a.

Breaking Strike

"GIB" BRUSH
Los Angeles News





Caught in the Act

*PHILIP GREITZER
New York Daily News*

HONORABLE MENTION

Following orders to cover a shooting four blocks from his office, Philip Greitzer arrived a few minutes later at the Queens-Midtown tunnel where he found a police officer with gun drawn, standing over a wounded bandit. Greitzer backed away, to take in the entire scene, and shot at 1/200th second on Eastman Super-Pan film. He used a No. 5 G.E. bulb, and an aperture of f:8.



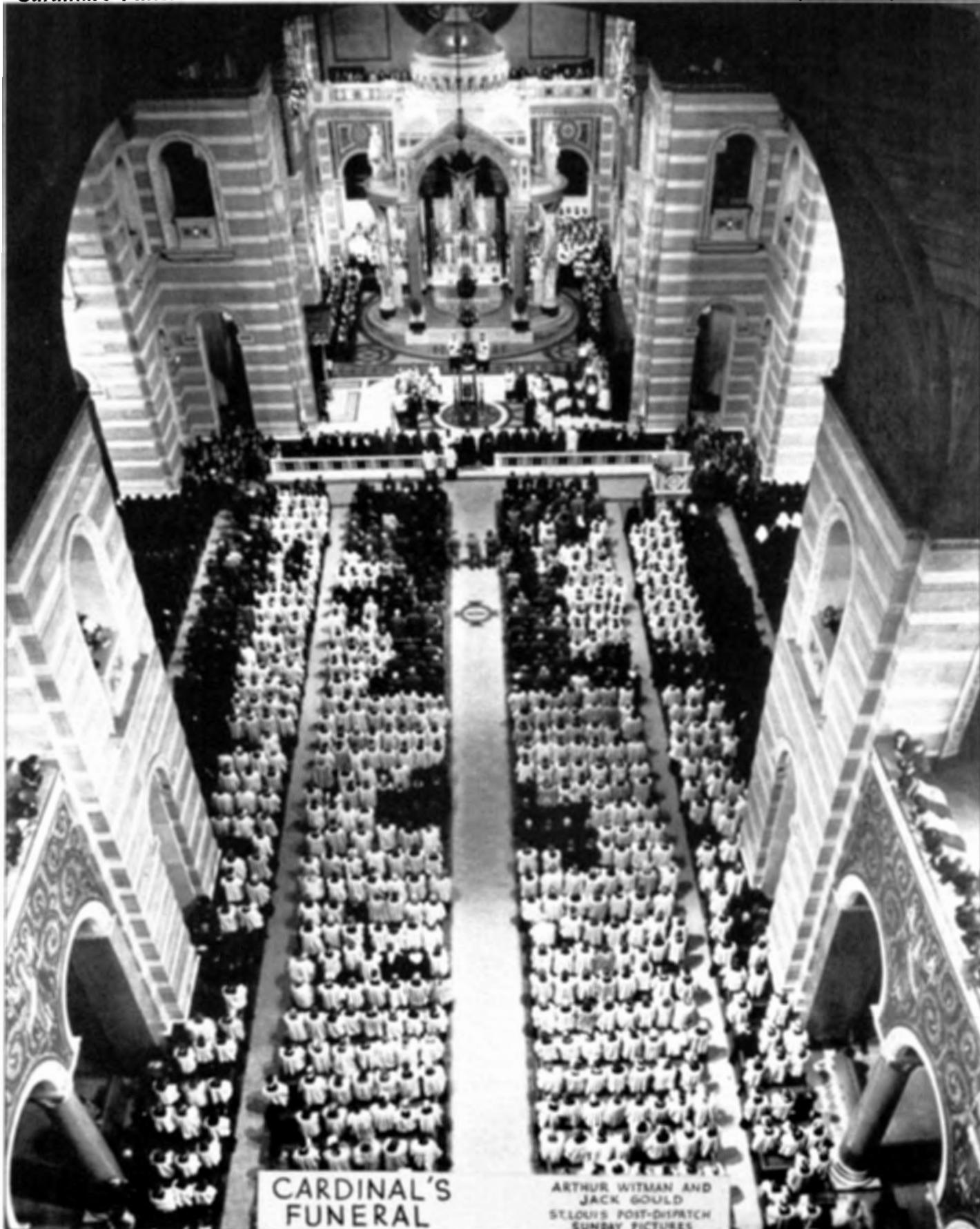
HONORABLE MENTION

Camera was screwed to plank across window behind dome of St. Louis Cathedral. Biggest worry was to prevent photographer or camera from dropping on crowd below. Portrait is Arthur Witman. No picture of Jack Gould available. 4x5 Speed Graphic, 3½-inch Schneider Angulon f:6.8 lens. Five seconds exposure at f:11 on Ansco Superpan press. 16x20 enlargement on No. 1 Kodabromide was used as full-page bleed in Sunday PICTURES.



ARTHUR WITMAN and JACK GOULD
St. Louis Post-Dispatch Sunday PICTURES

Cardinal's Funeral



Sun was exposed from 7:15 a.m. at intervals of approximately fifteen minutes using a 12-inch Goerz lens, Infra Red film, with red filter. 1/200th at f:4.5. Reason for slight break in true curve was that Mr. Bodine removed the holder to check angle of sun on the ground glass. The 5x7 holder did not slide back absolutely accurately. This picture, used as a full-page in the *Sun's* rotogravure section, also appeared as a cover on *The Camera*.



A. AUBREY BODINE
Baltimore Sun

Eclipse Over Baltimore





The Dead Returns

ABE FOX
The Associated Press



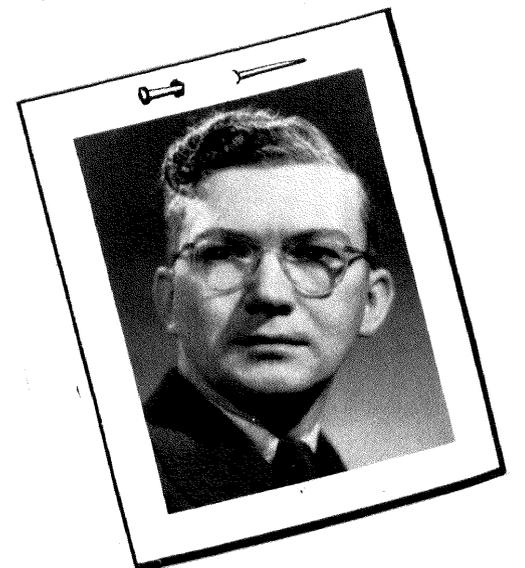
Believed dead ten months after his plane crashed in France, Harry T. Brundidge, III, was greeted with joy when his father met him at the pier in Boston. Mr. Fox earned ten awards in 1945-46, and twice was winner of the Edwin T. Ramsdell trophy for the best news picture of the year in New England.



Ringside Seat for a Fire

WILLIAM A. MAY
Muskegon, Mich., Chronicle

“Bill” May operates wirephoto equipment and pinch-hits as news editor for the *Muskegon Chronicle* which has a 40,000 circulation. He also does free-lance work, one of his illustrated articles appearing in a recent issue of *Minicam*. But Mr. May still finds time to win awards in Michigan AP photo contests. He earned first place in society pictures the past two years. The above photo was taken of the \$2,000,000 fire which swept Muskegon’s business district.





All fire pictures are not as spectacular as the one at left. Despite the absence of flame, when this tragic picture was taken, it shows a smoke-filled house in which four children lost their lives. The picture and accompanying story served as touch-off point for a public subscription totalling more than \$3,000 for the grief-stricken parents. Shot made with 3 1/4 x 4 1/4 Speed Graphic. Exposure, 1/25th at f:4.5, with Wabash No. 2 bulb. Ansco Superpan Press film in DK-60a. Print on Kodabromide F3, in D-72.

Too Young to Die

*PUTSEE VANNUCCI
Williamsport, Pa., Sun-Gazette*



An irate Detroit property owner loudly booed members of the veterans' committee who picketed a meeting of Michigan property owners where rent increases were discussed.

Irate Landlord

HYMAN PAUL
Detroit Times



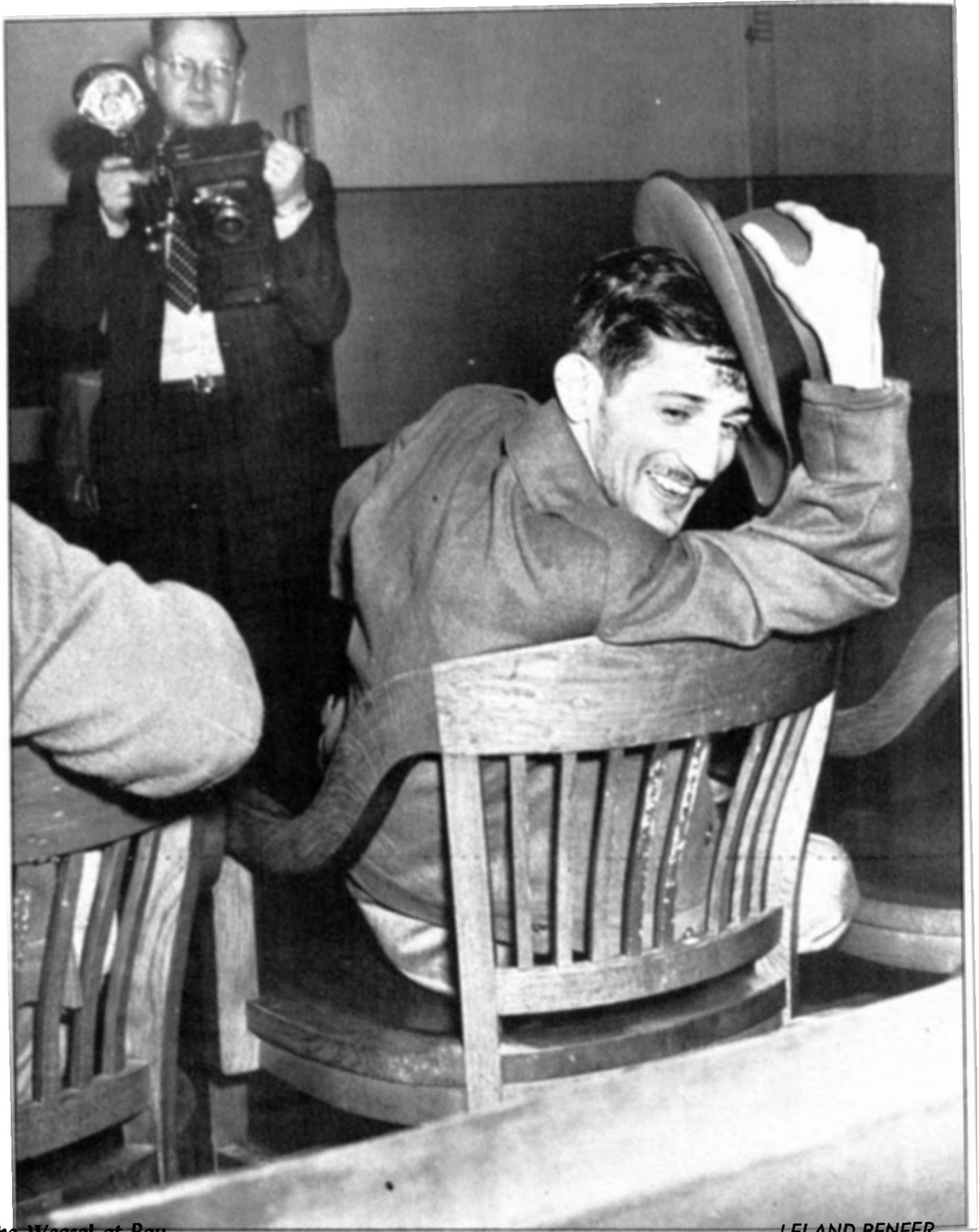


JOE MIGON
Chicago Herald-American

Heaps of Words

Alvin Heaps, discharged service man still in uniform, joined picket line at Montgomery Ward's. When told to get away, he argued with Captain George Barnes of police labor detail. Made during heat of the fracas, Joe Migon used 4x5 Speed Graphic with 5¼-inch Ektar lens for this "grab" shot. f:16 at 1/200th on Super Ortho press film. One G.E. No. 5 bulb.





The Weasel at Bay

*LELAND BENFER
Milwaukee Sentinel*



Cono Librizzi tried to duck photographers at police headquarters, where he called voluntarily while police were rounding up members of his gang in connection with a slaying. Leland Benfer, *Milwaukee Sentinel*, chief photographer used a 4x5 Speed Graphic, and Panchro Press Type B film. Exposure 1/200th second, f:16 with No. 11 bulb.

Having made his former hobby, photography, a vocation, Elliott Robinson now devotes his spare time to hunting, fishing and farming. Mr. Robinson's portrait was taken on his arrival in Chicago after a successful mountain lion hunt in Utah.



ELLIOTT ROBINSON
Chicago Daily News

Despair





Killer's Last Visit

BOB REA

Chicago Herald-American

While model of electric chair which they escaped, looms in the background, two killers talk with Warden Frank Sain at county jail. The warden briefed the pair on Joliet, where they were sent, the teen-ager for 7 to 14 years, and the other for life.

“Frank Richardson, a Purple Heart Veteran,” says the *Daily Mirror* caption for his photo, “has plenty of bitter thoughts about what he was fighting for as he sits on curb with wife and 9-month-old son.” They were evicted from Yonkers apartment by new owner.

HARRY HIRSCH
New York Daily Mirror

Home Front Wound . . .

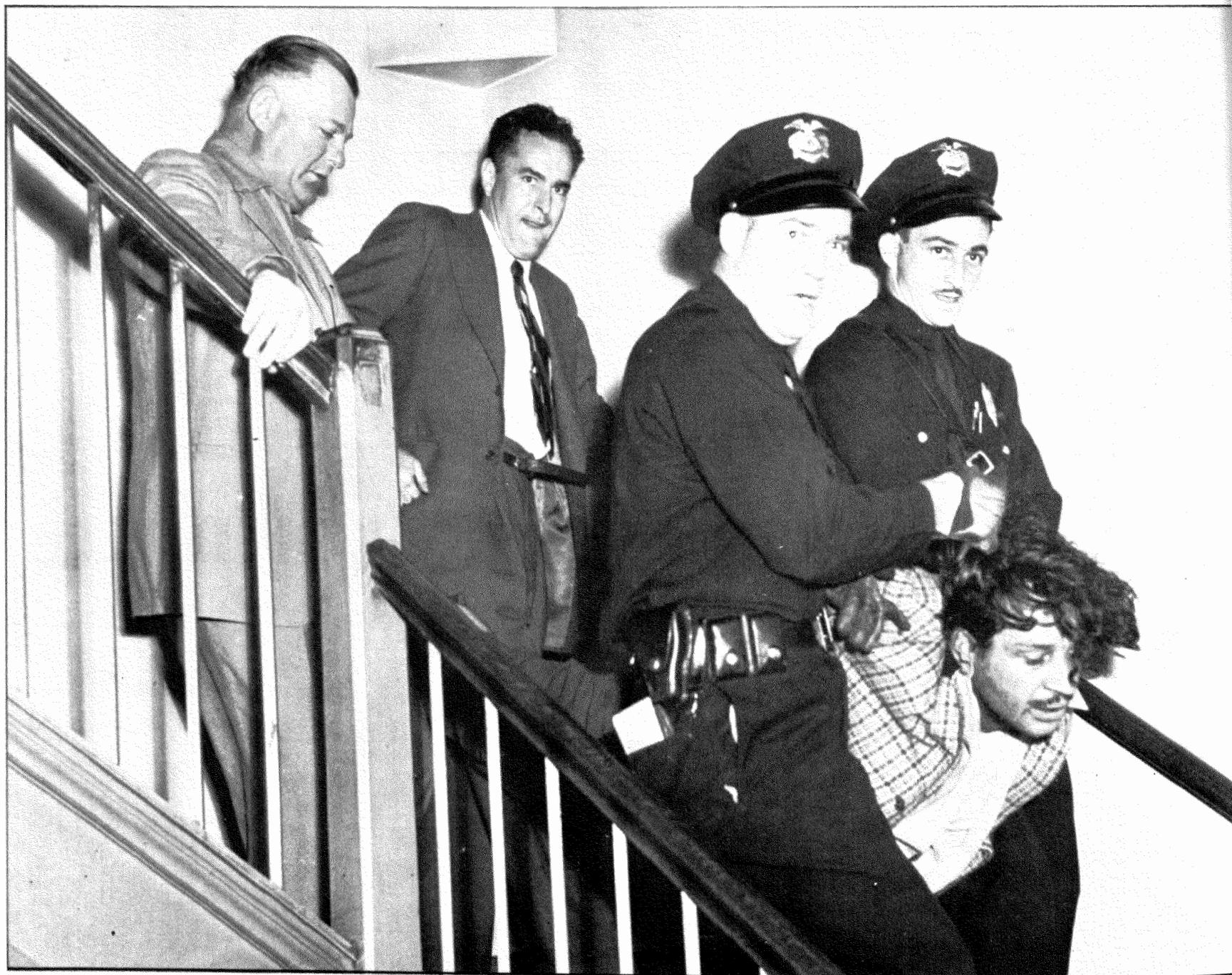




John G. Agobian, 26, former vaudeville wrestler and circus strong man, is being carried to jail after he threw 24-year-old June Lancaster into a lake and then offered to rescue her. Photo of Missouri-born Howard Ballew was made in nose of a B-17 Flying Fortress, while Mr. Ballew was shooting an airborne radar assignment with the army air corps.

Law Takes A Hand

HOWARD C. BALLEW
Los Angeles Herald-Express





Kiss and Tell.

*FRANK MONTONE
Philadelphia Evening Bulletin*



Made with 4x5 Speed Graphic camera, with 5 1/4-inch lens, during a high school soccer game. Taken late in the afternoon while it was raining and the light conditions were poor, the exposure was 1/300th of a second at f:4.5, on Orthochromatic film.

✓ This air view shows the 45,000-ton flat-top, Franklin D. Roosevelt, moving along the New York skyline to begin its shakedown cruise in the Caribbean. Other craft heighten the F.D.R.'s immensity. Made with 5x7 Fairchild aerial camera, using Eastman Pan film and a K-2 filter. Exposure was 1/250th at f:8.



A Giant Among Giants

JOHN REIDY
New York Daily Mirror





Convalescing Marine

JOHN ARABINKO
Chicago Daily Times

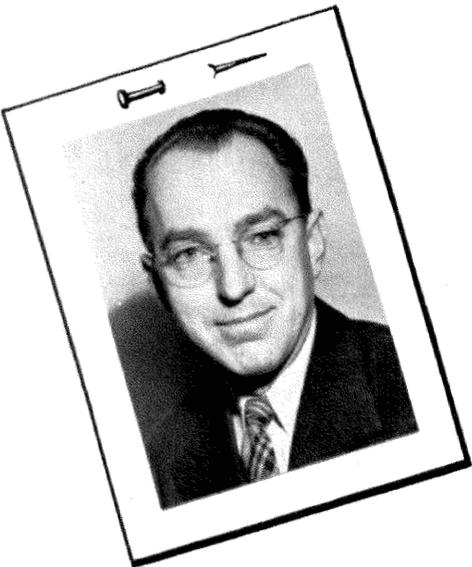


John Arabinko was among the first photographers on the scene April 25, when the Burlington Exposition Flyer crashed into another streamliner at Naperville, Ill. Arguing his way past railroad guards, he saw the wounded Marine being lifted from a window. Describing the story as "difficult to handle because of wreckage and confusion," Arabinko shot at 1/50th second at f:11 with Type B Super Panthro Press film.



Up In The Air

MATHEW ZIMMERMAN
The Associated Press



This Kodatron speedlight photo was made at Madison Square Garden during the East-West Golden Gloves amateur matches. Mr. Zimmerman, who made "Smash Hit" (page 8) used a 4x5 Speed Graphic, with 127 mm. Ektar lens stopped to f:11. He used AP Pan film.

"Glaring Indignation" shows the then Secretary of the Interior, Harold L. Ickes, in an argument with Senator Millard Tydings during the Edwin Pauley hearing before a Senate committee. The shot was made at 1/200th second, at f:16 using one bulb.



HERBERT K. WHITE
The Associated Press

Glaring Indignation



Larry Anderson, on his way home from work one evening, noticed an ambulance stopping at a hotel in St. Paul. Investigating, he came across this shot.

"And Then I Fainted . . .

LARRY ANDERSON
St. Paul Dispatch and Pioneer Press



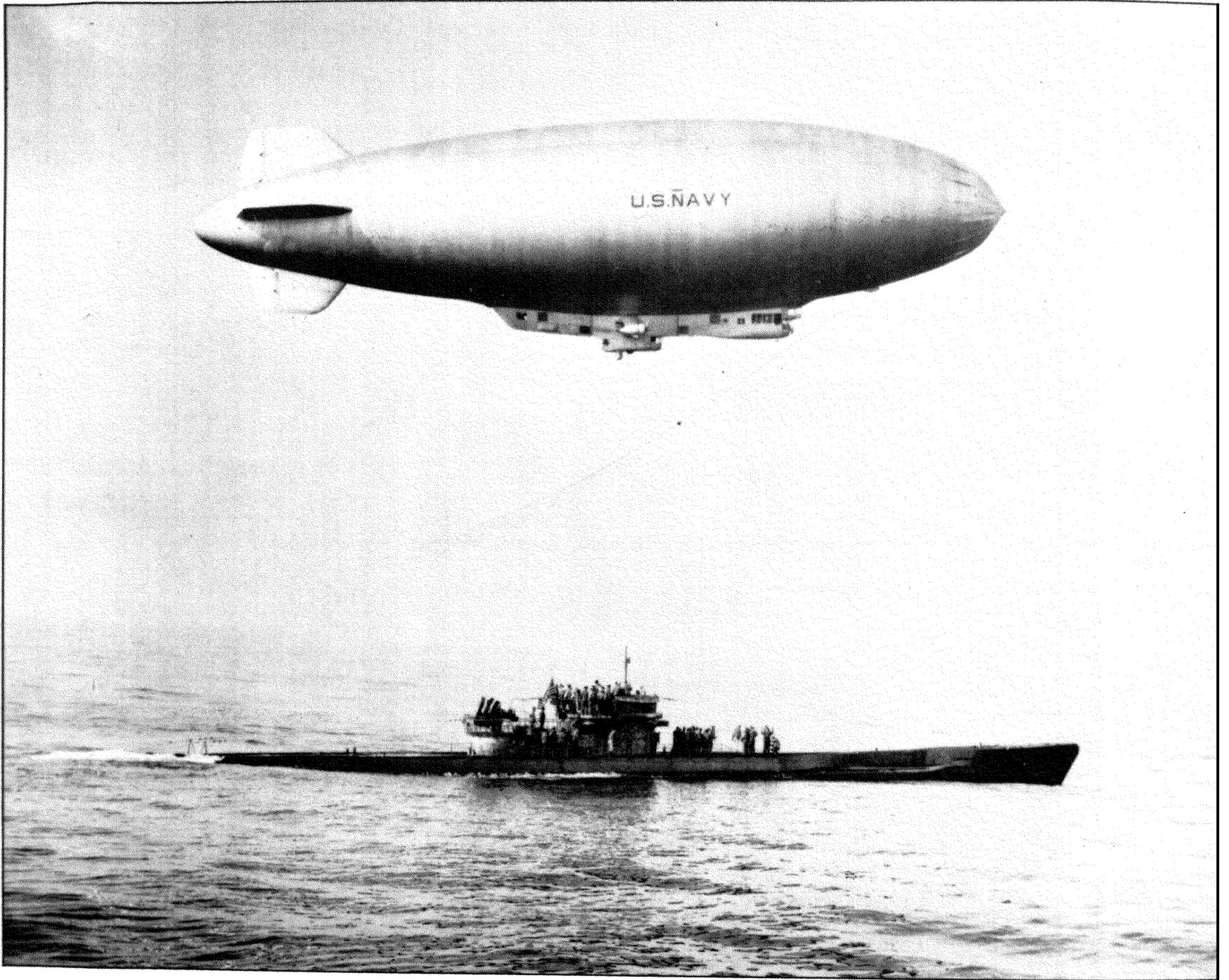


Unfair to Old Glory

*MIKE FREEMAN
International News Photos*



Workers at the General Electric Company strike in Philadelphia defy a court injunction banning mass picketing. Mounted police officers attempt to break up the demonstration and a fight for possession of the flag highlights the melee. Photo made at 1/400th second at f:8 on Eastman Super Panchro Press, Sports type.



Unconditional Surrender

FRANK P. MONTONE
Philadelphia Evening-Bulletin



This photo shows the first Nazi submarine in waters near the U. S. to adhere to the order of surrendering at the nearest port after Germany was beaten. Made off the coast of Cape May, N. J., at 8 a. m., Mr. Montone used a 4x5 Speed Graphic, and shot at 1/500th second with an f:11 aperture, without filter.



Jack January was about thirty feet away when the burning structure collapsed. Firemen rushed through a big door, looking for trapped workers. Mr. January shot through the doorway. 4x5 Speed Graphic, 1/100th at f:11 on Eastman Super Panchro Press, Type B with one G.E. No. 5 bulb. Developed two minutes in Dectol. Print on Vitava Opal G.

JACK JANUARY
St. Louis Post-Dispatch
Sunday Pictures

Rescue





Spring at the White House

*MARION CARPENTER
International News Photos*

FIRST AWARD

Feature Division

Receiving a request from the New York office for a "new spring picture from the White House," Miss Carpenter shot this picture one noon when the President was on his way from the Executive Office to the Mansion for lunch. Wearing high heels and carrying a 4x5 Speed Graphic, and case, Miss Carpenter arrived short of breath, but got the pix.





HONORABLE MENTION

BILL STURM
Chicago Sun

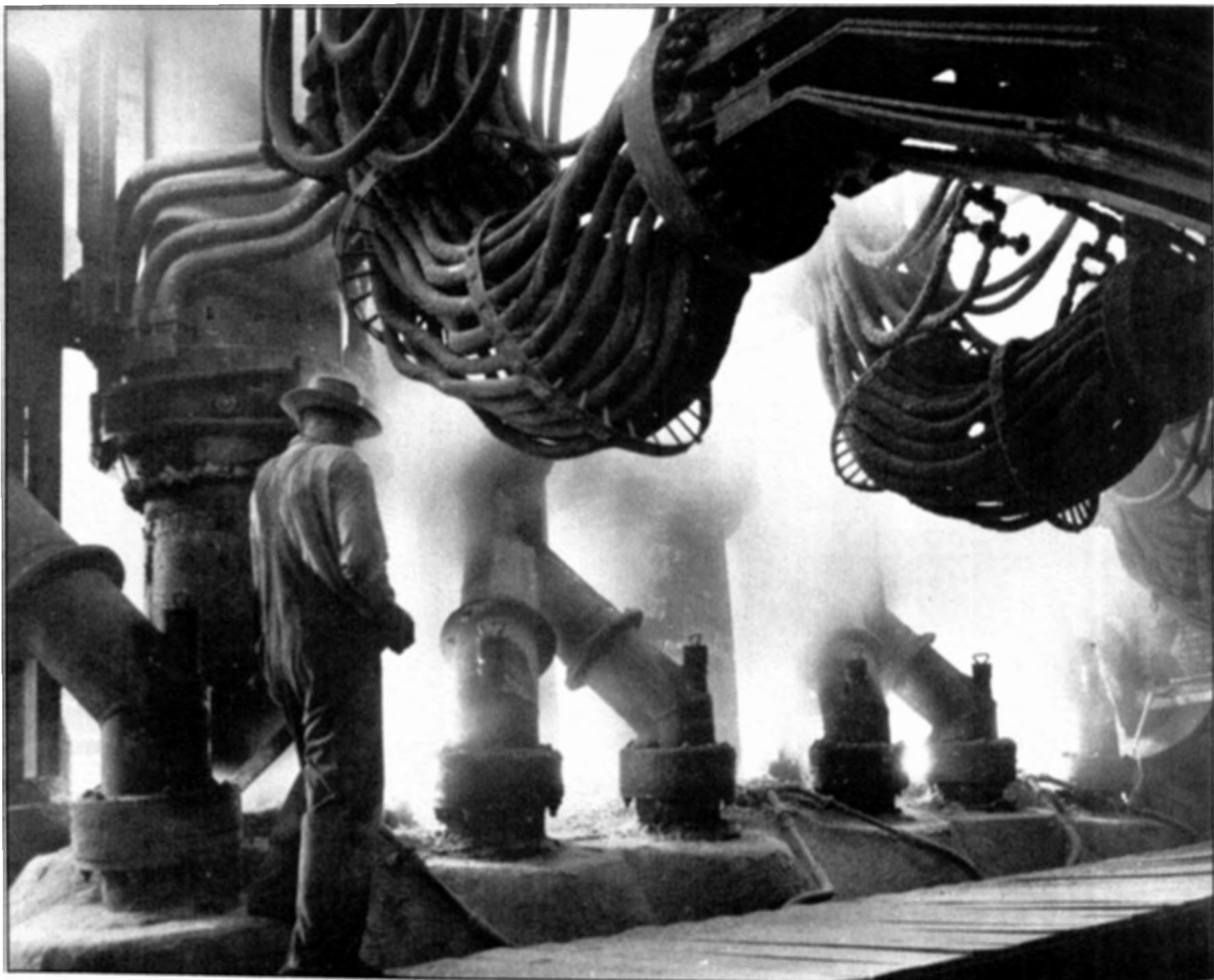
Peasant and Pumpkins





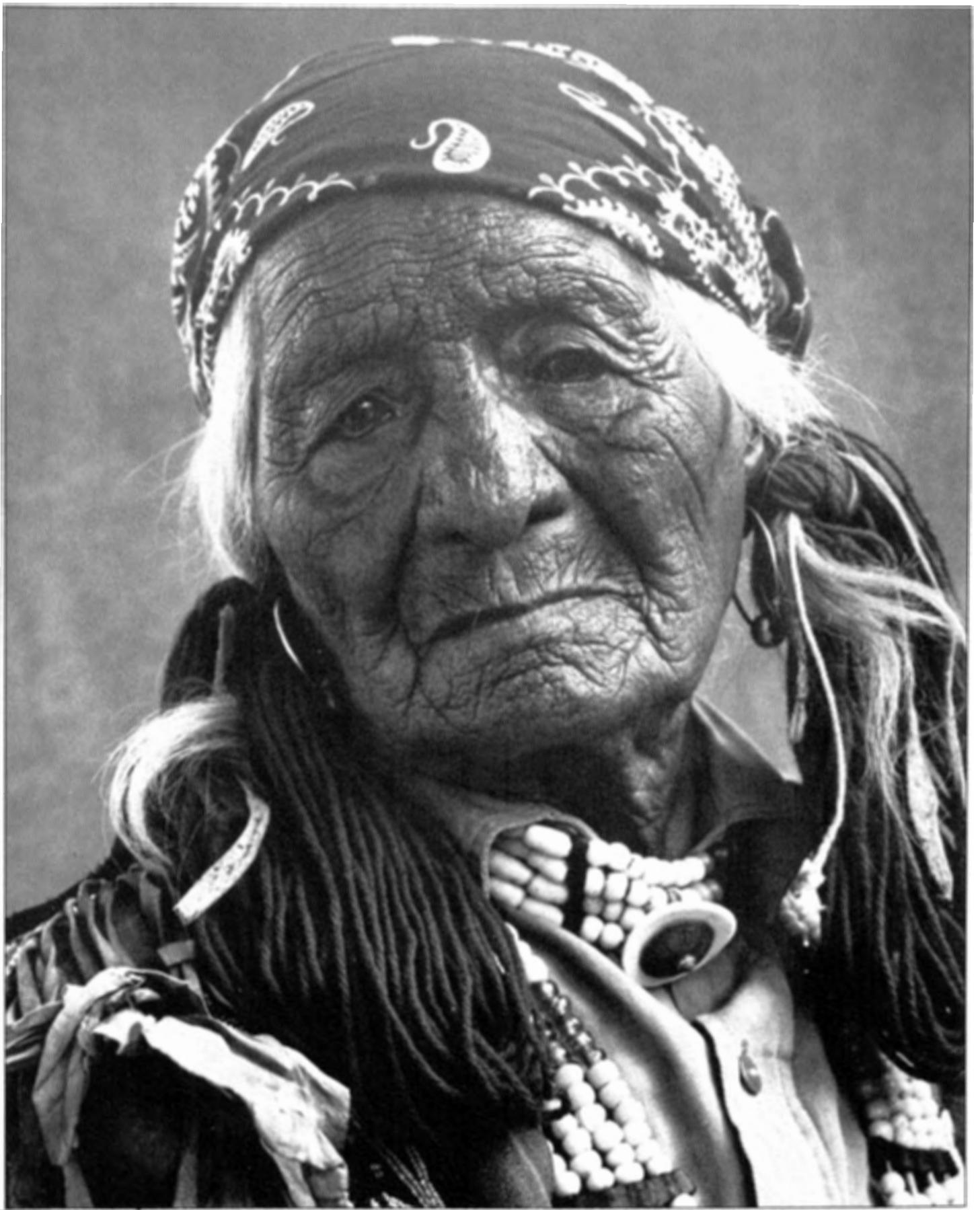
HONORABLE MENTION

Workmen tending a phosphate electric furnace in Muscle Shoals plant were featured in one of 64 pictures serialized in four issues of the *Post-Dispatch Sunday PICTURES*. The series supported a *Post-Dispatch* campaign for a Missouri Valley Authority by showing benefits from T.V.A. Burning phosphorus provided illumination for the short time exposure. 4x5 Speed Graphic camera with Ansco Superpan Press film.



TVA Power

ARTHUR WITMAN
St. Louis Post-Dispatch
Sunday PICTURES



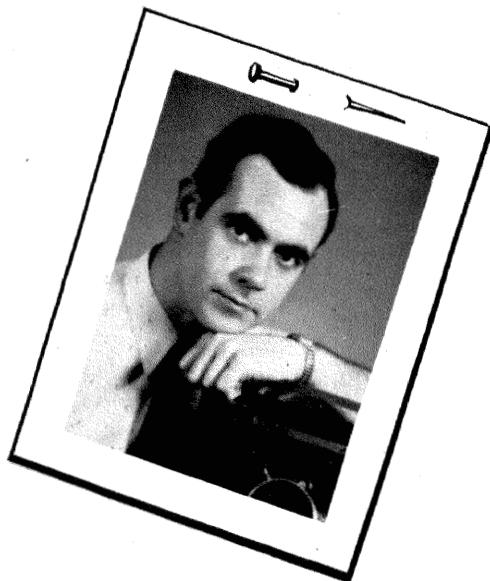
Old Santiago

*HENRY P. CLARK
Kansas City, Missouri*



HONORABLE MENTION

Old Santiago is an aged Indian, and at one time was governor of the Santa Clara Pueblo. Famous in his locality, he long has been a favorite subject of painters and photographers. Super-D 3 1/4 x 4 1/4 Graflex, Kodak Anastigmat 6 3/8-inch lens. Isopan film developed in Ansco 47 was exposed in the shade, 1/25th at f:16. The print, which has appeared in many exhibitions, was made on Glossy, Defender II.



HONORABLE MENTION

This human-interest shot was made with a view camera on 5x7 Ortho-X film. Exposure was 1/25 at f:16. The print on Opal G was developed in D-52, and was gold toned in Nelson gold toning. "The New Pet" appeared as cover picture on *The Camera* in August, 1945.

Although he is trying to turn a deaf ear, Circuit Court Judge Prystalski has the law laid down to him by his wife. Selected to serve on the new Criminal Court grand jury, Mrs. Prystalski is blaming her husband for the arrangement.

Judge Overruled

BOB REA
Chicago Herald-American



Freedom of Speech

JOHN MENDICINO
Chicago Sun



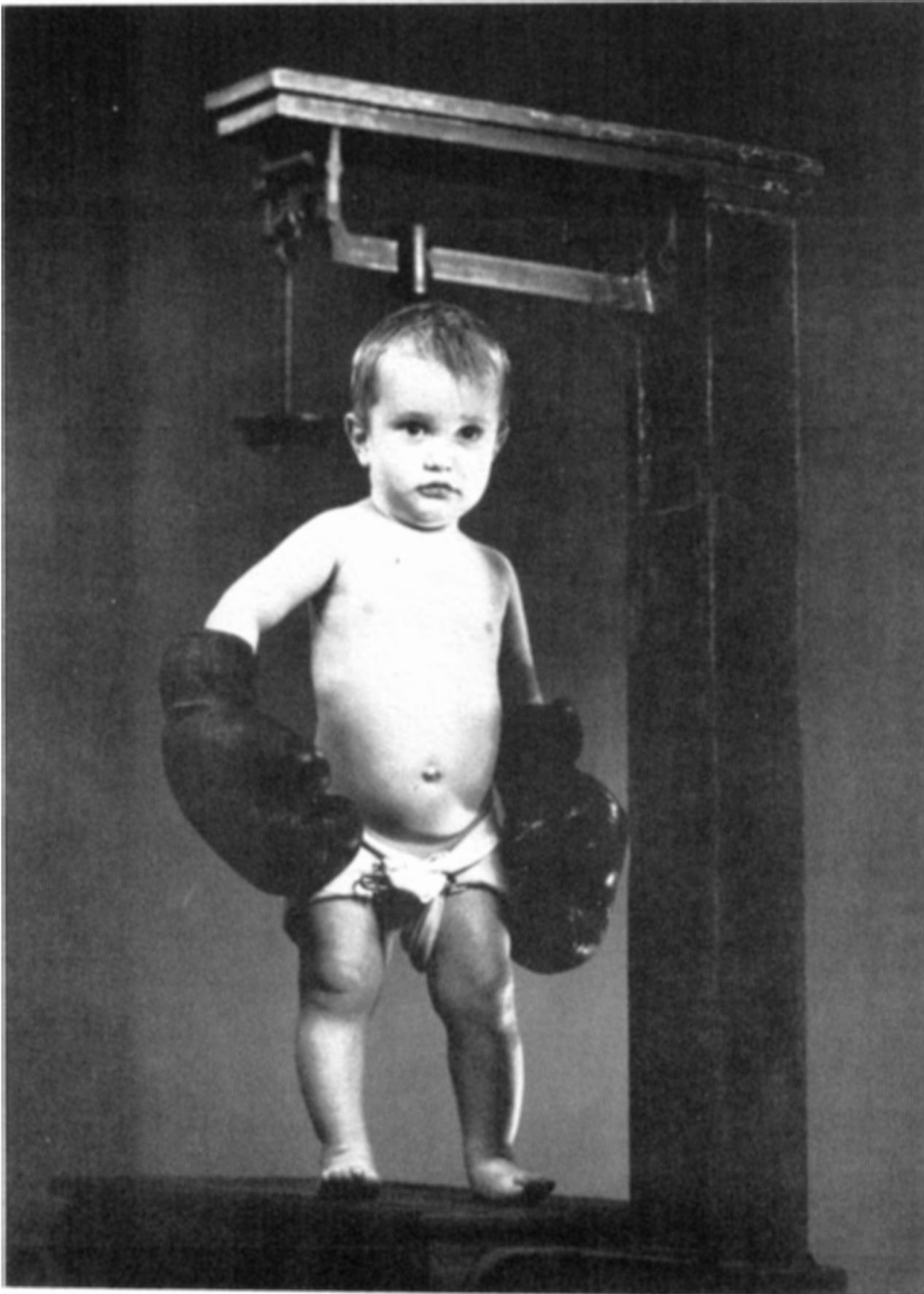
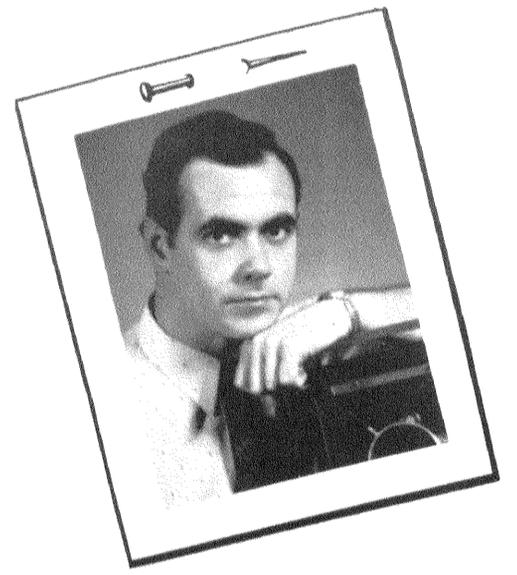


Clinic

JACK GOULD
St. Louis Post-Dispatch
Sunday PICTURES

Two Saturday mornings were spent making a series for *PICTURES* at the St. Louis Free Immunization Clinic located in the Municipal Courts Building. This, the last picture made, was shot with a Rolleiflex focused at 3½ feet. Exposure was 1/250th at f:22 on Super XX film with G.E. No. 5 bulb. Developed in Microdol.

Mr. Mansfield, noted free-lance photographer, made this shot open-flash with his Ansco 8x10 view camera and 5x7 reducing back. Using two No. 22 bulbs, he stopped the aperture to f:22. Exposure was on Triple S Ortho film.



Little Champ

*CARL MANSFIELD
Bloomingdale, Ohio*



Jay and Bunny Book

*A. AUBREY BODINE
Baltimore Sun*

One of a two-page series of library pictures, presented under the title "Cafeteria of Culture," in the *Sunday Sun Magazine*, this reproduction shows four-year-old Howard Jay Gruber smiling over a book on rabbits. 4x5 Speed Graphic camera, E. K. Super Panchro Press film. Sunlight was reflected by a white cardboard. Exposure, $\frac{1}{2}$ second, at f:16.





Manhattan Night

*JOHN J. LENT
The Associated Press*

Dusk, a blanket of snow, and lights provide a jewel-like setting for some of New York's outstanding buildings. This picture, of Bryant Park, mid-town Manhattan was a ten-second time exposure at f:6.8. Mr. Lent used a 4x5 Speed Graphic camera equipped with a 3½-inch wide angle Zeiss lens and Pan film.

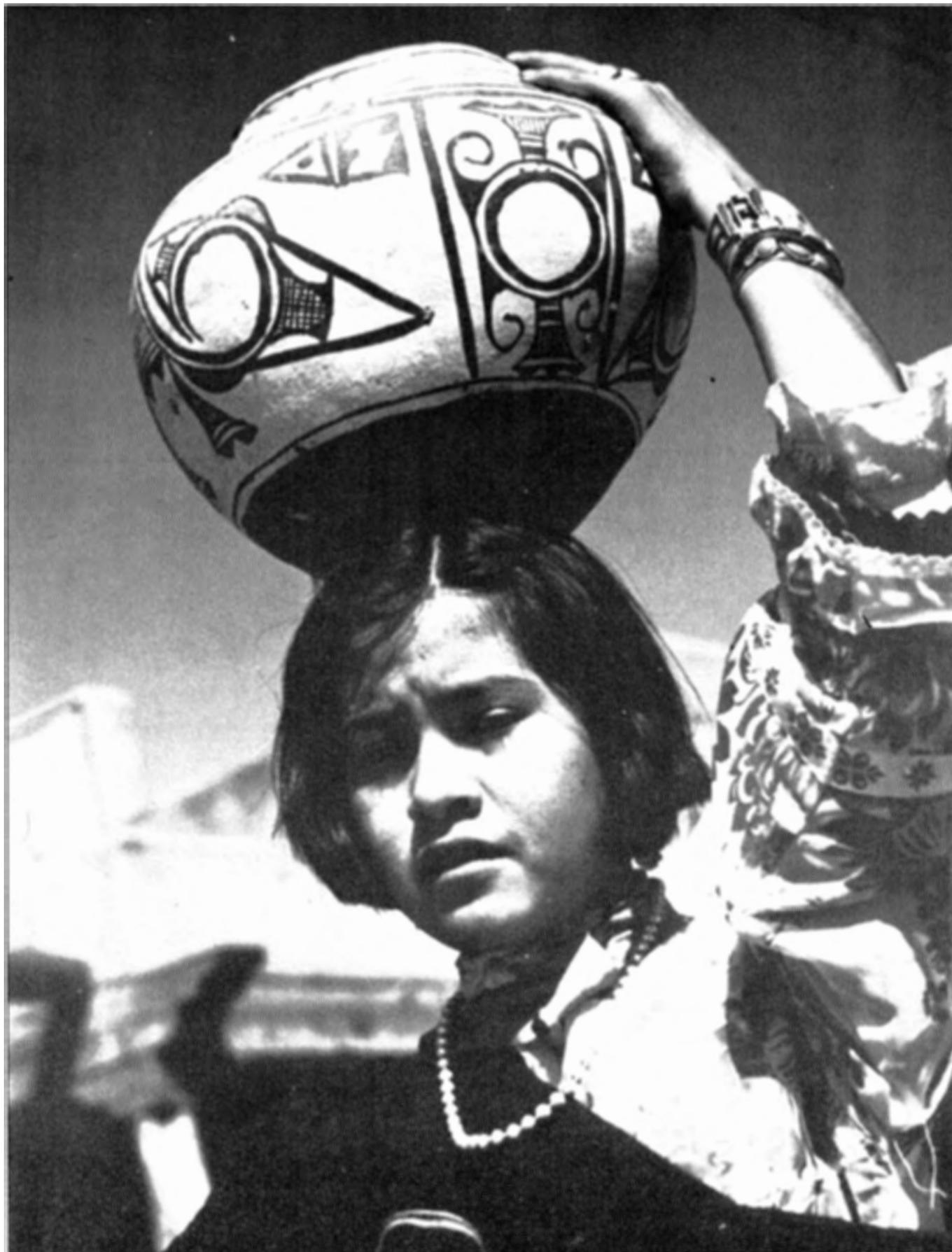


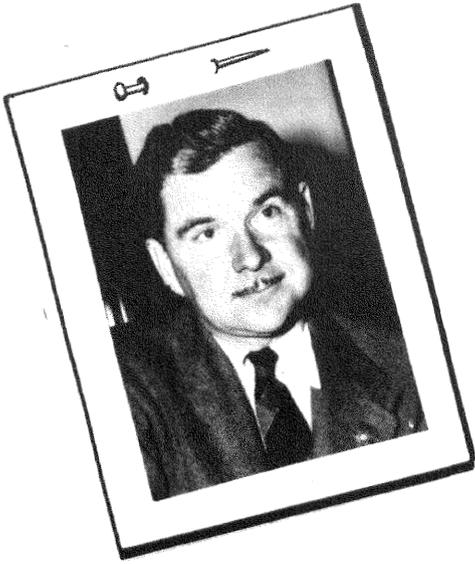
This shot was made at Gallup, N. M., during the 1945 annual inter-tribal ceremonial. Mr. Clark, who is particularly interested in Pueblo culture (see his "Indian Faces" in the September *Travel and Camera*) has attended Gallup ceremonials for several years. A number of his photographs have appeared in Salons, and in various publications issued by the Ceremonial Association. 3¼x4¼ Graflex, K. A. 6⅜ inch lens. Brilliant sunlight, 1/100th second at f:16, with K-2 filter. Isopan film.



HENRY P. CLARK
Kansas City, Missouri

Zuní Pottery Maiden





First Day At School

*BILL STURM
Chicago Sun*



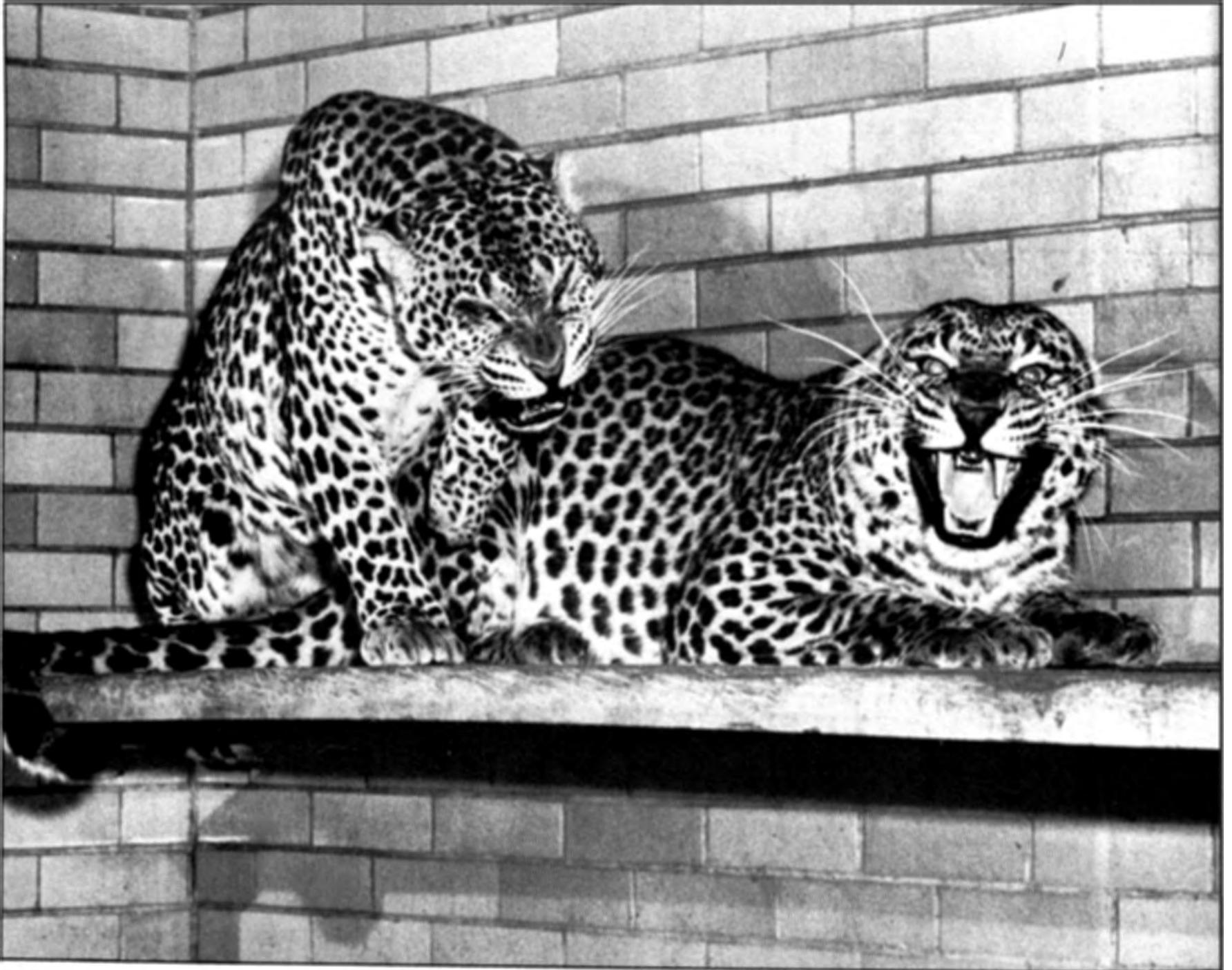


Tableaux From Verona

TOWNSEND GODSEY
Columbia, Missouri



Townsend Godsey, Director of Photography at Stephens College, Columbia, Mo., and a member of The Magazine Photographers' Association, has been a successful magazine and newspaper contributor for many years. His book, "Free-Lance Photography" has just been published. *Tableaux of Verona* was made with a 4x5 Speed Graphic on Ansco Super Pan Press film. Using regular stage lighting, the exposure was $\frac{1}{2}$ second at f:8.



You're Not Welcome

T. J. STRASSER
St. Paul Dispatch and Pioneer Press



It was necessary for the photographer to get almost all of the way into the cage to make this picture. The keeper of St. Paul's Como Zoo kept a careful watch while Mr. Strasser worked. Ropes were attached to the open door, and the zoo attendant was ready to slam it shut at the slightest move of the animals. Shot made with 4x5 Speed Graphic, No. 5 flashbulb, Superpan Press film, 1/100 at f:11. Distance about thirteen feet.

Four-year-old Nancy Lawton, Mary Grove college pre-grader, daintily pulling on her gloves as she models a "Sunday Best" outfit for admiring young classmates.

HOWARD SHIRKEY

Detroit Times

Sunday Best





Ballad Singer

PAUL BERG

St. Louis Post-Dispatch
Sunday PICTURES



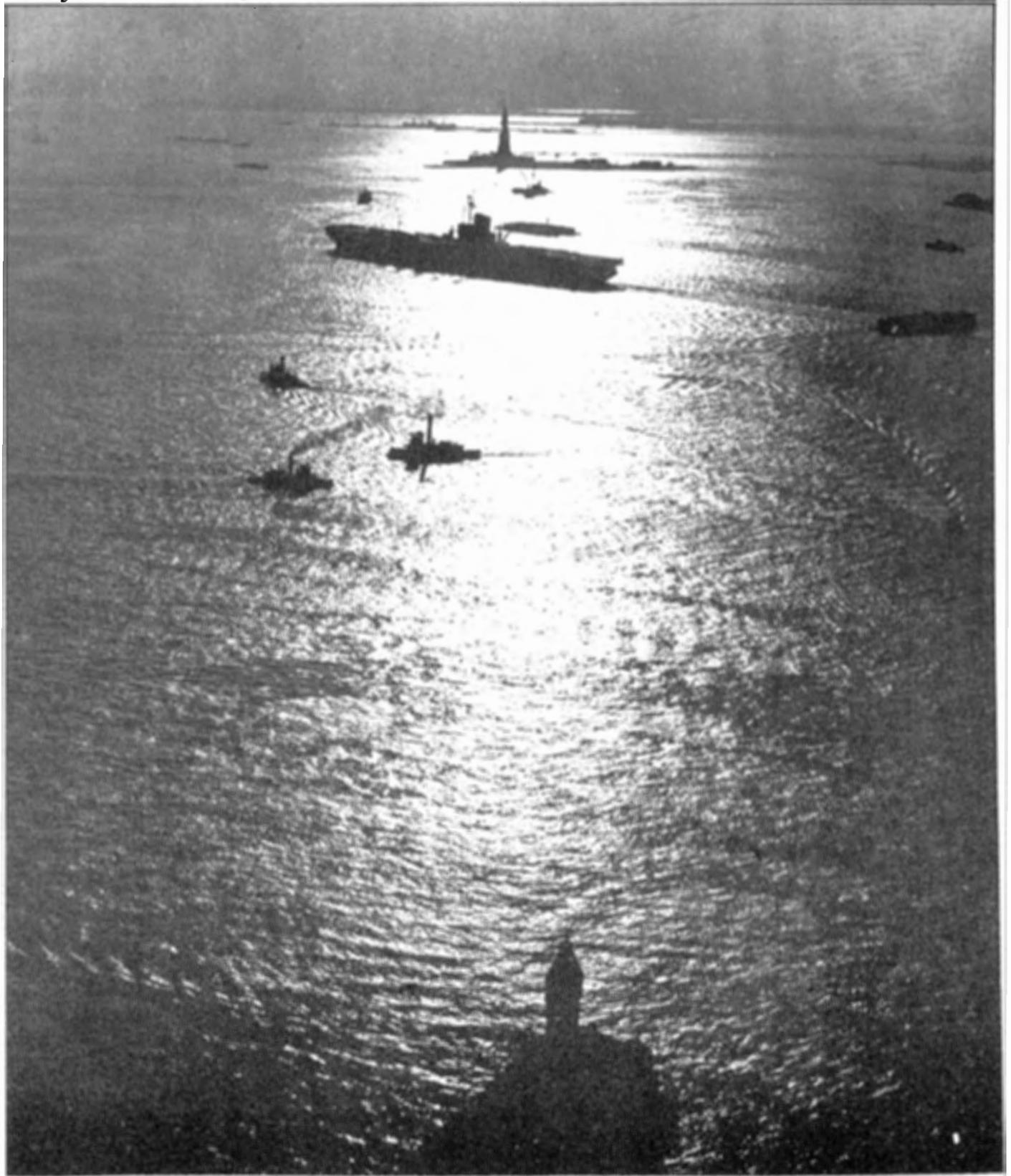
Because the rendition of the centuries-old English ballad "The Hangman" was emotionally exhausting, John Jacob Niles would go through it only once. This necessitated getting twelve pictures in less than two minutes. The series was used as a full-page layout in the Sunday *PICTURES*. Data: Automatic Rolleiflex, 1/500th at f:11, using G.E. No. 5 flashlamps. Ansco Superpan Press film in Microdol. Prints on Kodabromide G.



The sun, sea, Statue of Liberty and the Carrier USS Midway, all combine to make this striking study in silhouettes. Photo was taken from Whitehall Building as the Midway was outward bound to resume maiden voyage interrupted by Navy Day Ceremonies.

Navy Razzle-Dazzle

*JOHN REIDY
New York Daily Mirror*



The little, unabashed charmer in the law's hands in Brooklyn station house is 2-year-old Sharon Bedell. "Clad in sheer innocence," said the *Daily Mirror* caption, "she was found taking a stroll as cool as you please." The cops understood—but waited for dad to throw in the towel.

She Did Something About It

BILL STAHL
New York Daily Mirror





Puppy Love

HYMAN PAUL
Detroit Times

Betty Ann Rose, 2, hugging the puppy she picked out at the dog pound. The pup returns her affection with a lick on the chin.

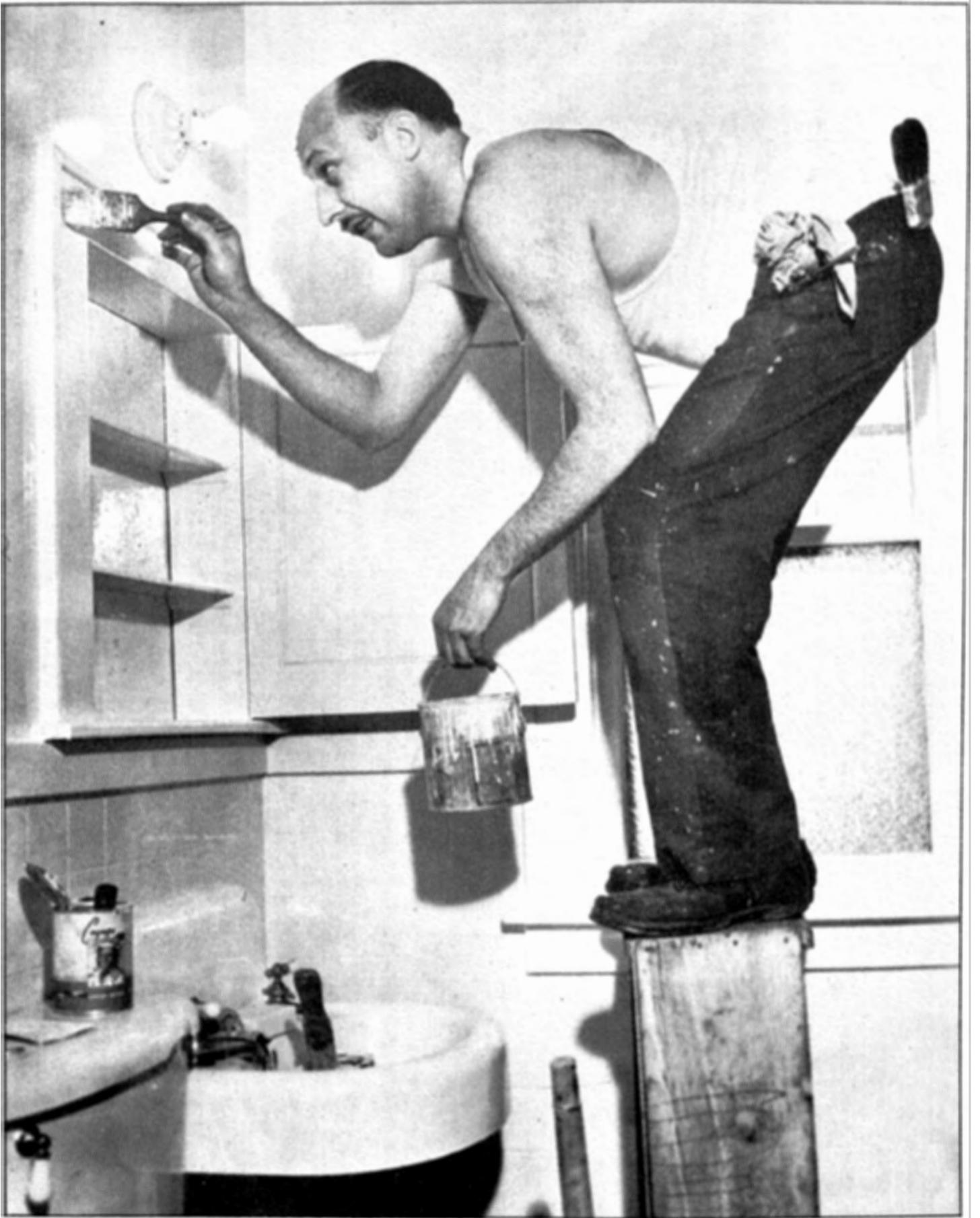


A front-page picture which earned a \$50 bonus for the photographer, this shot was made the day the Cubs lost their first game of the series. Mr. Sampson was the only cameraman in the Cub dressing room, and had, he reports, "an opportunity to do good work." The exposure was made at 1/200th, stopped to f:11, with one G.E. 5 bulb.

Figuratively, Too --

ELL SAMPSON
Chicago Times

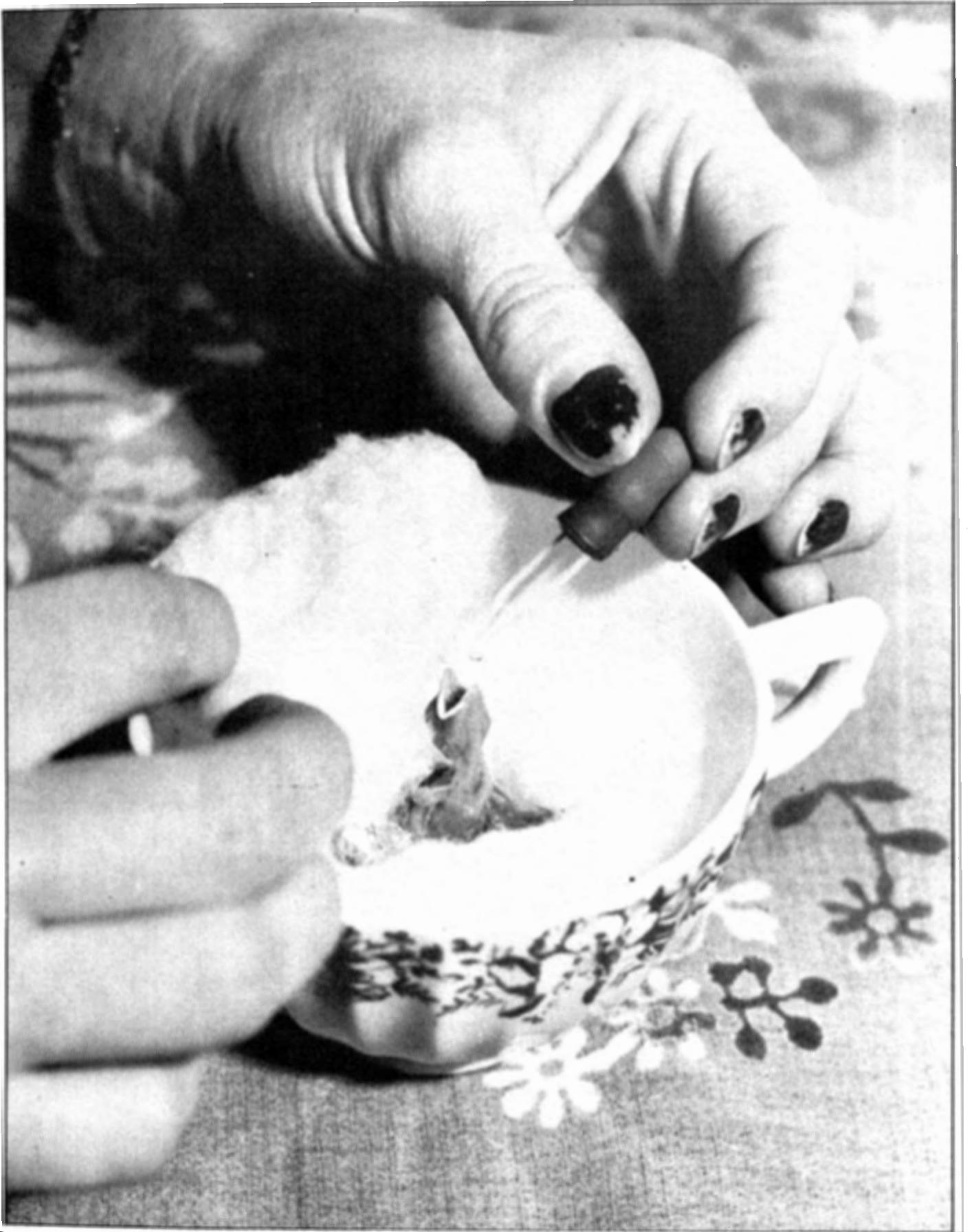




Spring Cleaning

HYMAN PAUL
Detroit Times

An amateur painter perched precariously on a high box as he paints the bathroom under the watchful eye of his wife.



Come and Get It

*FERDIE OLMO
Los Angeles Examiner*



After a couple of eggs had fallen out of the nest, and had been incubated over the pilot light of a gas range, one of them hatched. Next step was to learn how to feed the bird. Humane Society recommended eye dropper method shown here. 4x5 Speed Graphic with f:3.5 lens (stopped to f:11). Exposure, 1/100th of a second, using No. 5 bulb.

RALPH FROST
Chicago Sun

Woodpecker Paradise

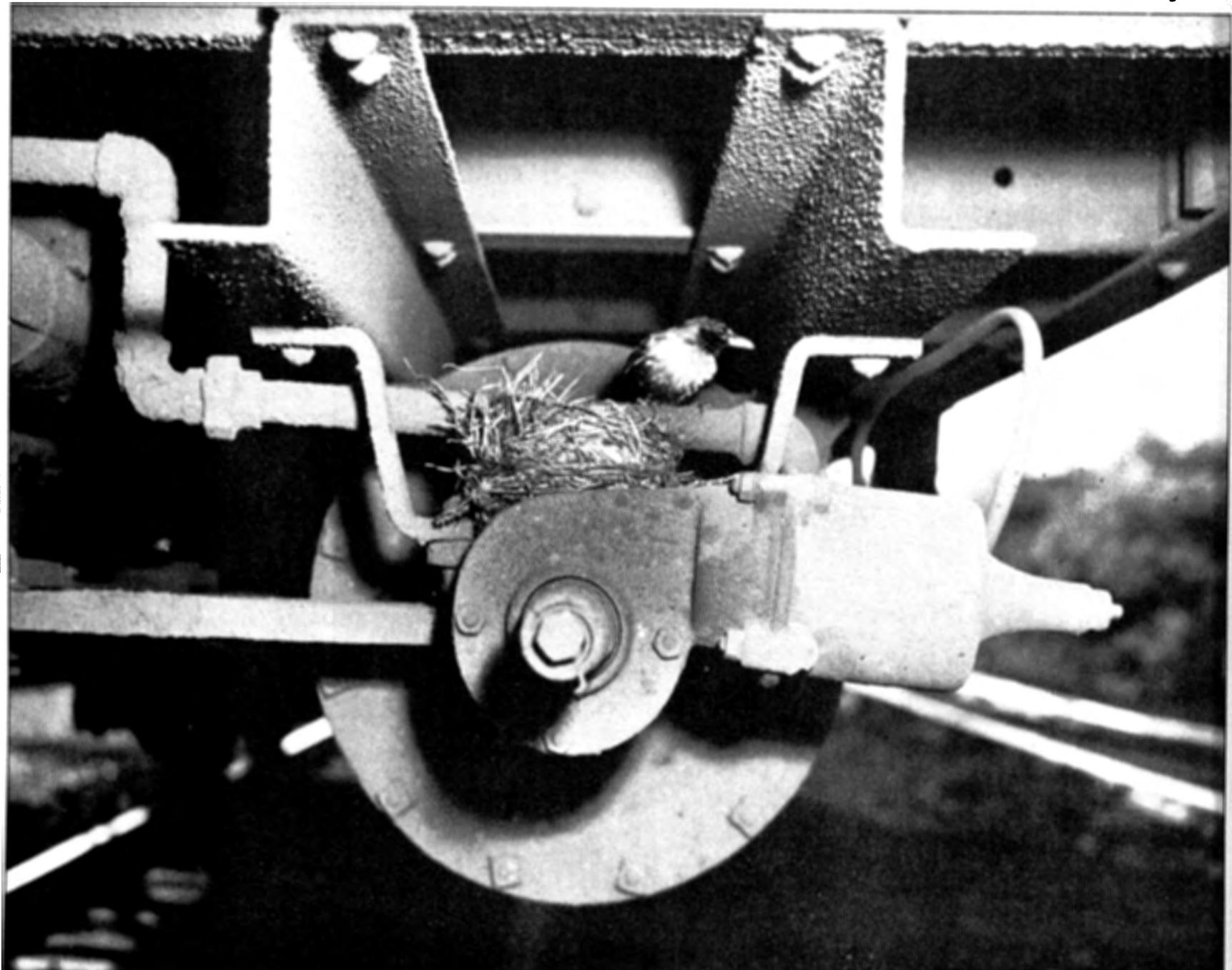


President of the Chicago Press Photographers' Association, Al Mosse has "covered" many major stories during the past 15 years—among them strikes, floods, and World Series baseball games. A member of the photographic profession since 1926, he worked for the *Detroit Free-Press* and the *Chicago Times* before going to the *Chicago Sun* in 1941.



Housing Problem Solved

AL MOSSE
Chicago Sun



PHOTOGRAPHY IS A LANGUAGE

Excerpts From a Journalism Week Address

By John R. Whiting

Managing Editor of '47

Imagine a means of communication that would enable man instantly to show the appearance of all things more accurately than vision itself. This form of fact-transmission, or expression, despite its realism and all-encompassing sweep of detail, could also be used selectively to draw comparisons, to register social protest, to distort. Imagine this newly invented language as capable of transmitting information simultaneously to Scots, Russians, Egyptians, Kansans, Filipinos.

This new language, of course, is photography. After a little more than a century, a variation of the photographic technique introduced by Louis Jacques Mande Daguerre is now being used so widely that much of the information in the mind of virtually any civilized person is picture information. As a means of expressing ideas and emotions, as well as direct facts, photography has achieved a unique distinction: it has altered the scope of the spoken and written languages, making them partially obsolete.

The camera's facts can have social impact, too. Everyone had heard and read about the Nazi concentration camps for a dozen years, but the thud at the pit of the world's stomach, the rousing of the world's anger, did not fully come until the photographs of the shrunken bodies and the horror-filled faces were published and released in newsreels in the spring of 1945.

One may consider what the photographic fact has already done. A school child in a Nebraska village knows what Winston Churchill looks like. The sharecropper's eroded farm or the life of an average French family are familiar to millions of Americans. A country doctor may study color pictures of a rare skin disease or a new surgical technique. In truth, to the camera far more than to new

modes of transportation is owed the world's present knowledge of its oneness.

Precisely because of this ability to inform or misinform, persons who work with facts as words, or facts as pictures must take account of this new language. Its significance, its methods, its characteristics, its opportunities, and its responsibilities need examining.

In truth, the camera is being used by society so extensively and in such revolutionary ways in all informational techniques that photography must now be put in the same vital series as printing, telegraphy, and radio.

In attaining this importance the camera has demonstrated two functions. It is a *tool of examination* when it performs historical documentation work, or when with stroboscopic lights it freezes the motion of a machine. On an engineering construction project it records daily progress. In the hands of a sociologist it examines patterns of social change. The camera adds to the vision of its many users when used as a mechanism of examination.

The second function of the camera is in the transmitting of facts. The photograph is a *tool of communication*. It explains radar, or the people of a far-off land, to the average magazine or newspaper reader. It instructs by means of the picture textbook or the film. It transmits news details, social facts, or the trivial day in the life of a chorus girl with impartiality. The expanded force of the camera, when multiplied by the printing press, the slide film, or the traveling exhibit, has become a new method of informing. This method of using the camera, plus the method of using the photographs, is the new visual language at work.

These two functions, examination and communication, are seldom independent. The cameraman cannot



work alone, solely on a technical plane of lenses, films, and chemicals. If he digs deep, he must know his subject matter and its implications. If he works in conjunction with other specialists (for a publication, for an industry, for an educational project), then not only must he have wider knowledge, but also the participating worker, whatever his task, must understand the real use of the camera.

Most photographers, I believe, would tell you something like this: When you speak of the *photographer*, there need be no distinction between the amateur and the professional. Photography is a skill in the hands of persons who may be primarily something else. The photographer who is *only* a photographer is not a photographer. The magazine photographer is first a journalist. The scientific or architectural photographer may be a scientist or an architect using the camera as a specialized tool.

All photographers are part of their world. They know that there are two keys to the language of photography, akin to the examining and transmitting functions of the camera. The two keys with which one works are meaning and technique. The devices of a language are no less important than what it says. The informational methods of a democracy, in a world of disintegrable atoms, *must* lead to meaningful facts.

WOMAN'S PLACE IN PHOTOGRAPHY



By MARIE HANSEN, Life Photographer

(Excerpts From Journalism Week Address)

to photo staffs of the daily papers. Picture magazines, led by *Life*, have depended heavily on female photo-journalists.

I discount immediately any idea that their special journalistic function is to approach a story from the "woman's angle." Women who avoid this idea will go farthest in the photographic world. They will approach their jobs questioning themselves as to their general qualifications—untinged by concessions to their sex.

A good news photographer, particularly in magazine work, must fill some rather awesome qualifications. He, or she, must have a reporter's nose for news, a movie director's sense of the dramatic, an artist's eye for composition and lighting, a scientist's interest in chemistry and optics, and a public relations expert's diplomacy. For the best newspaper pictures and news-feature picture sequences are a combination of good reporting, spontaneous action caught at its peak, pleasing composition and appropriate lighting—all built upon a basic, almost automatic knowledge of the camera and understanding of the people on whom the pictures are focused.

The reportorial demands made on a photographer become increasingly important as papers and magazines follow a trend toward greater use of pictures. The story-in-pictures technique has established the truth that picture coverage of news events should, usually, be more than a one-shot process. The photographer can build his graphic presentation as a reporter builds his verbal coverage. Both begin with a lead—a full-page theme picture or a who-what-when-where-how paragraph. Pictures, like text, can be planned on a narrative or on an expository basis.

But to get back to the four remaining general qualifications which I mentioned above: sense of the dramatic, eye for composition, interest in chemistry and optics, and diplomacy. Only one of those is apt to loom as a hazard to a woman photographer. I will pit the average woman's sense of the dramatic, her eye for composition and lighting, and her diplomacy against that of the average

man any day in the week. But women, I fear have to push themselves into an interest in the chemistry of the darkroom or the mathematical background of their lenses or new developments in film and lighting. Lack of technological knowledge is the woman photographer's one salient weakness. . . .

Thrusting a woman into a midst of bachelor quarters which are the typical photo department is a problem. Back in '39, Colonel Withers of the *Louisville Courier-Journal*, worried as to whether it was quite ethical for his new "gal photog" to share a darkroom with one of the old-timers. Any woman has to work hard to advance from self-conscious attempts at minimizing her presence to a fairly solid feeling of having become "just one of the boys", working just as hard and, before long, just as well. Perhaps I've mastered the formula over the years. I certainly felt I might have when one of the tougher Capitol newsmen patted me on the back and told me he had finally been convinced after watching me work; I was a gentleman, he said, and as such, had his backing. I consider it a compliment, and a clue as to the proper psychological approach we women must employ.

Granting then, that women photographers have proved their capabilities and assumed their responsibilities, what is their future?

Without forcing my optimism, I believe camera women are here to stay. We may have to work our imaginations and our cameras harder than ever before. Men returning from the wars are setting a stiff pace, since they have acquired a new maturity of outlook and a driving desire to make up the time devoted to non-journalistic pursuits.

We women are not ghouls, we're not plotting to deprive veterans of their rightful jobs. But when we are convinced the results of our journalistic efforts are above the average, when we are sure that what we accomplish with our cameras can contribute toward raising picture standards on a newspaper or a periodical, we are justified in continuing our work.

I'm not an ardent feminist. I will not argue too vehemently with the man who declares that woman's place is in the home. There are women who would be happier in the home—who would find a career—a career in journalism in particular—an unbearable persecution. But there are other women who can find a satisfactory life in journalism, who can, in fact, do much more—who can contribute greatly to the publication for which they work and to the profession in which they labor.

But, I'm afraid, there is still a hint of the bizarre in the idea of women as photographers. A lady reporter can still assert her femininity—she can report for work in a flowered hat, her well-manicured hands can flourish a gold pencil, or she can write neatly on a nicely polished typewriter beside a flower on her desk. A lady photographer, however, can never escape the encumbrances of her work. A hat would be but another hazard added to the non-utilitarian aspects of skirts and sheer stockings.

But all this is superficial, for photography is journalism to which women have given much, in which many women can find a means of expression as satisfactory as any I can imagine.

In the past nine years Gerda Taro lost her life while picturing the Spanish War. Margaret Bourke-White covered World War II with spectacular success. Many of the best photographers who did a great job of documentation for the Farm Security Administration were women. In the past three years International News Photos has employed four women to boost its important Washington staff. Issue after issue of *Editor and Publisher* announces feminine additions

NEWS PHOTOGRAPHER REQUIREMENTS

By **MURRAY L. BECKER**, AP Photo Chief

(Excerpts From Journalism Week Address)

The requirements for a really good, professional news photographer boil down, essentially, to the difference between ordinary, run-of-mine performance—and real professional performance.

This difference, in the final analysis, reduces to the ability to judge a picture-possibility—quickly, expertly—and to TAKE the picture with the right timing.

To put it another way, the top-notch professional news photographer must take advantage of what we call the INSTANT in photography. That is the primary requisite of the top-flight news photographer.

This INSTANT makes the difference between a good photographer and one who is always assigned to High School activities.

About fifteen or eighteen years ago the photographer on a small or medium size newspaper was a guy who produced a picture now and then, or someone who had to take time out from some other chore when an accident occurred.

Today on these same newspapers the photographer is spending his full time reporting with his camera, an equal with the reporter of the written word.

In a few instances some newspapers have found the reporter-photographer combination successful, but best results have been found to be the full-time photographer, under proper direction.

Thousands of photographers have been trained in the armed forces and many have seen action, but a great many will have returned without learning the INSTANT in photography—many call it timing—anyhow, that's what makes a photographer.

Let me illustrate the INSTANT in photography:

"The knockout punch."

"The spill at a horse race."

"The Hindenberg explosion" . . . seconds after the first blast.

"Lou Gehrig as he wiped a tear from his eye", as 60,000 fans cheered the Iron Horse.

"Hysteria after stampede," when an estimated 10,000 Negroes attempted to board an excursion boat with accommodations for only 3,500.

"Foul ball into the stands" made with a big bertha camera, AND,

"Old Glory going up on Mt. Suribachi".

This gives you an idea of a photographer's INSTANT.

This is what an expert has to say: Instantaneity IS photography. Painting may dream and ponder, but photography demands tempo. Unique and fleeting, the INSTANT never comes again. Photography must seize and recreate the INSTANT, as by a lightning flash.

Fragmentation of time is not the INSTANT, powerful though high speed stroboscopic or magic eye photographs are. Action photographs per se are not the INSTANT, dramatic though they may be; selection is not achieved through the casual registering of moments by "magic eye" mechanically multiplied exposures. The INSTANT is not the "Accident," much in vogue though that school is; the INSTANT is never irrational or automatic. Blind chance does not create the image of life. Insight is the best guide to the INSTANT.

The photographer himself creates the INSTANT, probing life with eye and lens, but not alone with eye and lens—mind and heart are his best tools. To EXPRESS life in all its rapid, changing variety, the photographer must SEE life as being possessed of meaning. He cannot, therefore, believe that human beings are only passive film on which his imperious machine is to impose its will. On the contrary, he will see humanity as sentient, active, alive. To recreate this meaning, he uses a facet of time—the INSTANT.

Readers have come to expect better results from photographers than was the case a few years ago. I think it is no exaggeration to say that cameramen can do MORE for a newspaper in producing top-notch pictures.

Nobody can deny that reader interest is at its highest with a good newspaper. It will cause more comment and more attention than any single item in a newspaper.

What about the postwar photographer? Is he equipped, technically, and otherwise, to do the job that lies



ahead? What additional ability, what extra performance will be expected of him, by comparison with the job he did before and during the war?

It goes without saying that the news photographer of the future will be expected to do an increasingly better job. That means he will have to be a better trained man throughout; he will have to be a better technician; he will have to have better newspaper sense; he will have to maintain a high batting average in catching that INSTANT for his pictures—to make the difference between run-of-mine results and a picture that puts a dramatic picture-headline onto the front page.

To do that job and do it well, he must think faster—he must move faster—he must be cropping the picture mentally as he takes it, avoiding a result that will be awkward to crop effectively in printing. He will do his best to avoid the bane of the spot newspaper business—the dull, stilted, posed picture.

Certain it is that the news photographer today is on the threshold of a tremendous opportunity.

Most newspapers have plans to do a bigger and better job with pictures. Some already have begun to do so. This fact in itself is something of a tribute to the job that news photographers have done in establishing themselves and their products over a period of years.

Today there surely is a direct challenge to the news photographer to do a more able job with his camera, to set a higher standard of news reporting with his lens, than he ever did before.

BITS ABOUT 50-PRINT EXHIBITORS

JOHN J. REIDY, former photographer and now assistant picture editor, joined the *New York Mirror* staff in September, 1924. While in the Army Signal Corps (1943-45), Mr. Reidy flew 70,000 miles and saw action in every theater. He taught photography in Louisiana, and later was assigned to the Long Island still photo school. He went to the Southwest Pacific on a photographic inspection mission, and later flew to India and China via North Africa. Before returning to the states in August, 1945, Mr. Reidy set up photographic coverage for the Potsdam Conference.

PAUL BERG joined the *St. Louis Post-Dispatch* in 1942, after having worked as photographer for Studebaker Automotive Corporation. Mr. Berg entered the army in December, 1943, and saw action as a Signal Corps combat photographer in ETO. He returned February, 1946, to the *Post-Dispatch*, and is now a member of the Sunday PICTURES staff.

HENRY P. CLARK has spent much time photographing contemporary Indian life in the Southwest, which he considers a "photographer's paradise." A graduate of the University of Missouri in 1922, and of Oxford, Mr. Clark believes photography is an optical and chemical process and that its expression should be within its own terms. "The sooner it is liberated from esthetic concepts of the 19th century in which it is entangled," he says, "the more emphatically will it be appreciated as one of the significant visual forms of the 20th century."

JOHN J. LENT has been a photographer for eleven years, working with various commercial, publicity and news feature concerns before joining The Associated Press news photo department eleven years ago. Mr. Lent, who is 32 years old and married, lives on upper Manhattan Island.

CARL MANSFIELD, 30 years old, has been an amateur photographer for several years. Only during the last year, however, has he been doing full-time free-lance work. He has done several assignments for *Farm Quarterly*. Located in a very small town where subject material is limited, he prefers to do human interest and rural pictures.

ARTHUR WITMAN, who has done camera work fifteen of his forty-three years, started his career during a four-year stint in the Army Air Corps beginning in 1923. He later worked with Fairchild Aerial surveys and joined the *Post-Dispatch* in 1931. He has been on the Sunday PICTURES staff for several years.

JACK JANUARY, member of the *St. Louis Post-Dispatch* photo staff the last ten years, has been a news photographer since 1928. Enlisting in the Coast Guard in August, 1942, he saw action as a Combat Photographer on North Atlantic convoy duty, and later was transferred to Wash-



William Sturm, *Chicago Sun*, and A. Aubrey Bodine (right), *Baltimore Sun*, have earned special distinction in Fifty-Print Shows. Submitting prints to the three annual competitions, they



each have had a total of five prints accepted, proving beyond doubt that they are among the nation's best; that they consistently are "tops" in the field of Pictorial Journalism.

ington, D. C. as Chief of the Coast Guard Photo Lab. Mr. January returned to the *Post-Dispatch* in September, 1945.

FRANK P. MONTONE, who was born in Philadelphia thirty-eight years ago, was copy boy before entering the *Evening Bulletin* photographic department as apprentice at the age of 16. Never employed by any other firm, he has been with the *Bulletin* twenty-four years. Married, Mr. Montone has a daughter and lives in suburban Yeadon.

MICHAEL J. FREEMAN, International News Photos staffer in Philadelphia, is twenty-one years of age, married and has a six-months-old daughter. Joining INP in 1941, he entered the Navy in 1943 and was assigned to a Combat Intelligence unit. He served with Australian and U. S. Infantry and Air Forces. He rejoined INP in Philadelphia shortly after his discharge in December, 1945.

LARRY ANDERSON, who has always lived in the Mid-West, is 29

years of age. For ten years before joining the *St. Paul Dispatch* in September, 1944, he did micro-filming, portrait and commercial work.

MATHEW ZIMMERMAN began his photographic career in 1927 as an office boy in the photo department of *The New York Times*. Later, he was darkroom helper, and then photographer for the old Times Wide-World Photo syndicate. Mr. Zimmerman, now 33 years old, joined the AP staff in 1941.

PHILIP GREITZER, 33 years old, married, and father of two children, began as a copy boy with the Brooklyn *Standard-Union*. While studio apprentice with Pacific and Atlantic Photo syndicate (later absorbed by Acme News Pictures), he was hired as a N. Y. *Daily News* copy boy, because he shot some exclusive page 1 pix when no other photographer was available. Transferred to the studio three years later, he became staff photographer in 1938.

GILMER "GIB" BRUSH, 32 years of age, became copy boy for the *Los*

Angeles Daily News in 1938, and joined the photographic staff in 1939. Enlisting in the Navy in 1942, he served as photographer for Office of Strategic Services in the European Theater. Completing his naval duties in 1945, he once again is serving his paper as a staff photographer.

HOWARD C. BALLEW, born 39 years ago at Princeton, Mo., started to work at the age of 13 on the *Princeton Post*. After various newspaper jobs in Missouri, Kansas and New Mexico, he became a reporter on the *Los Angeles Herald-Express* in 1935. A year later he was transferred to the photo department, where he has since remained. Mr. Ballew, belongs to both the Los Angeles and National Press Photographers' Associations.

PUTSEE VANNUCCI—Until his brother returned from the armed forces a few months ago, when they established a news photo agency, Mr. Vannucci, 25 years old, had worked as reporter-photographer on newspapers and for the George Van News-photo Agency, Newark, N. J. Vannucci's interest in photography dates back to school days. Upon graduation he spent a year in California following race tracks and photographing thoroughbreds for a living.

WILLIAM A. MAY began as a photographer's apprentice in 1929, in New York where he was studying physics and photography at N. Y. U., expecting to do photographic research. When the depression hit in 1930, May took a \$15-a-week job as cub reporter on a Michigan daily. He remained with the paper seven years, becoming news editor and make-up man. In 1937, May joined INS in Detroit, switching to the *Detroit Times* in 1939. Returning to photography in 1940, Mr. May became picture editor on the *Muskegon Chronicle* where, among other duties, he does camera work, and operates wire photo equipment.

ABE FOX has covered every major story to occur in New England during the past ten years—the 1939 Hurricane, submarine disasters of the S-4 and O-9, Coconut Fire which claimed the lives of 499 persons, to mention only a few. Mr. Fox joined AP in Boston in 1926 and has been located there since, excepting the two years (1934-36) when he opened the Albany AP Bureau. Mr. Fox joined AP Photo Service one month after it was established in 1928. He began to shoot pictures in 1932.

T. J. STRASSER, 38 years old, has been with the *St. Paul Dispatch & Pioneer Press* twenty-eight years—the last ten in the photographic department. His assignments include every branch of newspaper work, from features for rotogravure and color photography to run-of-the-mill pictures. Mr. Strasser uses Speed Graphic, Graflex, Contax and "Big Bertha" cameras.

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