Joseph Kinsey Howard, at the age of 20 news editor of the Great Falls Leader, has been characterized as "the conscience of Montana." He was a newspaperman and author for 28 years.

Although he became nationally known for his books, articles and short stories, Mr. Howard never disassociated himself from the problems and progress of the state. He defined those problems in precise prose, and he participated energetically in projects to rectify what he considered inequities in mining and power activities and inadequacies in programs for education and for rural communities.

He was born in Oskaloosa, Iowa, Feb. 28, 1906. As a youngster he lived in Lethbridge, Alta., where his father operated a coal mine. He subsequently moved to Great Falls and, it is said, was hurled from a school window by classmates for defending the British posture in the War of 1812.

The Great Falls Leader hired Mr. Howard when he was graduated from high school in 1923. He was 17 and in a few months he became a reporter.

Mr. Howard served as news editor of the Leader from 1926 to 1944. His skill in selecting, interpreting and presenting the news was admired by journalists throughout the state.

His first and best-known book, Montana: High, Wide, and Handsome, was published in 1943. It traces the history of Montana and examines state issues in this century.


He contributed to several books, and his articles and stories were published by magazines such as The Saturday Evening Post, Harper's, Collier's, The Nation, The American Mercury, Yale Review, Esquire and The Woman.

Mr. Howard never married. He died Aug. 25, 1951, at the age of 45. His legacy lay in words and thoughts. Clear and vibrant, they tell much about the man and his love for a state: "This sums up what I want in life—room to swing my arms and to swing my mind. Where is there more opportunity than in Montana for creation of these broad margins, physical and intellectual?"
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Nathan B. Blumberg, Dean, School of Journalism
Warren J. Brier, Editor
DEAN A. L. STONE ADDRESS:
THE FLOURISHING AMERICAN DAILY

By DWIGHT E. SARGENT

Mr. Sargent became curator of the Nieman Foundation at Harvard University in 1964, after a distinguished career as an editorial writer and editor. In 1939, following graduation from Colby College, he joined the Biddeford (Maine) Journal as telegraph editor. He subsequently served as makeup editor of the New Bedford (Mass.) Standard-Times and as an Associated Press newsmen. From 1944 to 1946, he was deputy director of the Army Information School at Lexington, Va. In 1950, he was awarded a Nieman Fellowship. He became editorial-page editor of the Portland (Maine) Press Herald and Sunday Telegram in 1951 and served as chairman of the National Conference of Editorial Writers in 1953. In 1955, he was named editor of the Portland Evening Express, and from 1959 to 1964 he was editorial-page editor of the New York Herald Tribune. Mr. Sargent, the 1967 professional lecturer at the Montana School of Journalism, gave this address April 14, 1967, at the 11th annual banquet honoring the first dean of the journalism school. The first Dean Stone Address was given in 1957 by Louis M. Lyons, Mr. Sargent's predecessor as curator of the Nieman Foundation.

In the 19th century, Ralph Waldo Emerson wrote: “We have the newspaper, which does its best to make every square acre of land and sea give an account of itself at your breakfast-table.”

In the 20th century, we still have the newspaper and it still has the same responsibilities. But can we say that it still does its best to fulfill them, that it still gets to your breakfast table before the news and your coffee get cold and that it is a welcome visitor when it does arrive? Those are serious questions for all who want assurance that the events in every square acre of land and sea do give honest accounts of themselves.

The opinions vary among those who answer those questions about newspapers. Let me give you two. One is the opinion of Paul Miller, president of the Associated Press and of the Gannett Newspapers; the other is the opinion of Ben H. Bagdikian, a lively and articulate commentator on the facts, or fictions, of American newspapers. Miller says:

Newspapers today are better—in volume and variety of news and features and editorial matter, in makeup and display, in art and typography and color printing, in public service, in content, in balance, in depth, in accuracy and responsibility—better than ever before.

Bagdikian, under the Esquire magazine heading “The American Daily Is Dying on Your Doorstep,” wrote:

The most kindly comment about contemporary American newspaper proprietors can be borrowed from a pan-handler who used to hang around Piccadilly Circus behind dark glasses, a tin cup, and a sign that read “nearly blind.” ... The newspaper has to be a godless corporation run for profit and, at the same time, a community institution operated for the public good, with the two functions largely insulated from each other. ... Since World War II sales of newspapers per family have dropped eighteen percent. ... The chief reason talented men do not go to newspapers, or leave them after they do, is that most papers are psychically unrewarding. ... Most papers are stumbling into the future.

He concludes by urging that something be done to “restore public confidence in the men who stand behind pieces of paper.”
Here is a credibility gap of considerable width. Which of these gentlemen is the more credible witness? Which is entitled to be believed by those of us who would learn more about newspapers?

To some extent it is a matter of opinion. I have given you mine in the title “The Flourishing American Daily.” But it must be more than opinion. When one man says newspapers are better than ever and another says they are dying on your doorstep, something, or somebody, is wrong. Honest men will disagree about the quality of the daily press, or what is good writing, or whether a newspaper is more effective when it endorses a presidential candidate than when it sticks to the issues. Those questions will always be the substance of legitimate and lengthy controversy within the world of journalism.

When newspaper critics talk of “the fading American newspaper,” it is time to look at some facts. Let a few facts speak on the accuracy of the word “fading.” Let a few statistics pass judgment on my use of the word “flourishing.”

The German musician Hermann Scherchen, who has been described as the best-known unknown conductor in the world, concluded a series of symphony concerts in New York City amid adverse notices. Applause greeted him, too, but it was diluted by a cacophony of unfavorable comment. To the critics’ charges that some of his interpretations were marred by “exaggerations,” Scherchen replied, with ice in his voice, “It is very fine if a man knows absolutely how it should be. I do not.”

Many critics of the press who complain about circulatory anemia, the godlessness of profits, and the barren fields of editorial talent talk as if they “knew absolutely how it should be.” Most publishers would reply, as Scherchen did, “I do not.” There is no one way to publish a newspaper. But there are principles and standards established by the John Peter Zengers and the Elijah Parish Lovejoys, the Horace Greeleys and the Henry Raymonds that good publishers try to emulate. In keeping with great traditions, established by great newspapermen, today’s publishers are trying to give the jet-age reader the jet-age quality he deserves.

**revolutionary changes**

As a matter of fact, compared to a matter of fiction, American publishers are trying so hard that they have started a revolution. The revolution includes the building of new plants and the buying of new presses. It includes technological changes to speed production, development of new color techniques, increases in circulation and advertising, new emphasis on recruiting and training of talent.

The revolution includes more attention to good writing. It includes crusading journalism as effective as any in the history of the country. This year there were 153 Pulitzer Prize entries in the categories of public service and investigative reporting. Half of them could be considered worthy of winning. There are revolutionary changes in every conceivable aspect of the processes of putting out a newspaper.

Many of today’s newspaper plants, and what is in them, were not there yesterday. That says a lot about tomorrow. Since 1946, when the end of the war liberated funds for starting expansion programs, at least $100 million has been spent each year on physical facilities.

In 1966, 1,714 newspapers in this country spent $140 million to expand and modernize their plants. That is a record in the history of journalism.

This year 627 newspapers will spend $142 million for plant improvement for still another record. Those figures are dramatic evidence of the vitality of our newspapers.

They may not prove conclusively or to everyone that newspapers are better than ever, but they certainly contradict the argument that the American newspaper is stumbling “nearly blind” into the future. Newspapers are budgeting into the future, breaking records for dollars spent to publish better newspapers.

Our two great wire services are leading revolutions of their own. This month United Press International is field-testing a new system for news wires serving more than 4,000 subscribers. The goal is to reduce costs and accelerate the flow of news. The Associated Press, in the first experiment of its kind in the nation, is sending news to six Virginia cities at 150 words a minute over one machine.

Growth in advertising revenue is a dramatic phase of the newspaper revolution. In 1946, advertising volume was about $1 billion. Today, despite competition from radio and television, advertising volume is nearly $5 billion, and by 1970 it is expected to be $6 billion. This 1970 goal should not be viewed as an end in itself, sought by newspaper proprietors who are primarily businessmen. It should be viewed as a happy reminder that our newspaper managements have sufficient business acumen on their staffs to build adequate financial foundations on which to build editorial strength.

Circulation figures—past, present and predictable—tell us a lot about revolutionary changes taking place in our newspapers. In 1933, 38 million people bought daily newspapers. In 1946, 50 million bought them.

At present, total daily circulation is 61 million, a million more a day than at this time last year. This steady incline makes possible a prediction that in 10 years 70 million people will be buying newspapers each day. Nine million tons of newprint were used in 1966. It will take 11 million tons to transmit the printed word from press to people in 1970. I do not know how one goes about judging the influence of newspapers—like Scherchen, I do not know “absolutely how it should be.” I do know that circulation is growing, and the figures, carefully audited, say more clearly than words how Americans depend on their newspapers. Those figures do not suggest a loss of public confidence.

Modern plants and sound advertising and circulation programs are limbs of the newspaper body often ignored by outside observers, often unappreciated by newspapermen themselves. Significantly and inevitably, progress in those areas leads to progress on the editorial side.

Today we have more science writers than ever before,
more education writers, more religion reporters, more music critics, better educated editorial writers addressing themselves to history’s best educated readers, more depth of reportorial talent in areas where the public needs to be better informed.

None of us here is naive enough to believe that money, mechanical genius and wall-to-wall carpeting in an air-conditioned building guarantee excellence in newspapers any more than they do in colleges and universities. Machines alone do not a great newspaper make. We would all concur with the late President Kenneth Sills of Bowdoin College who said, “It is better to have marble teaching in wooden halls than wooden teaching in marble halls.”

These “marble halls” that newspapers are building this year, for $142 million, would be hollow shells, signifying nothing, if not occupied by the marble of truth and courage in the collection and printing of the news.

This is the mission of our newspapers. It is being fulfilled with increasing effectiveness by publishers who, while concerned with modern plants, are equally concerned with the only reason for building modern plants—the publishing of modern newspapers.

Three of the nation’s models of modern plants, and newspapers, are the Los Angeles Times, the Miami Herald and the Wall Street Journal. Exciting trials and successes in automation, and the streamlining of production, are setting examples for the profession. Technical improvements are accompanied by continued development of editorial excellence.

Last year the Los Angeles Times won a Pulitzer Prize for its coverage of Watts. This year a Miami Herald reporter, Gene Miller, won the Heywood Broun award for stories that resulted in the release from prison of a man unjustly convicted of murder.

The Wall Street Journal has won Pulitzer Prizes for editorial writing and investigative reporting in the past 10 years. The Journal combines, with brilliance and success, the best in technology and the best in reporting and writing. It is printed in seven different plants and is about to be printed in an eighth, none—glory be!—in New York City. The literacy of its prose and the thoroughness of its reporting are to be commended to any student of newspapers.

I commend it also to any newspaper reader who thinks newspaper writing necessarily falls below the standards of books, magazines and Ph.D. theses. The Wall Street Journal is one of journalism’s success stories of the past 20 years because it dared to experiment with new plants, new processes, and talent marked by youth and imagination. The Journal worked hard for, and earned, its success.

Examples in other cities are endless. The other day, the Chicago Daily News, a paper of spirit and dedication—and published in a modern building—blocked the nomination to the board of aldermen of an unqualified politician in Paddy Bauler’s 43rd Precinct. No sensational journalism, just quiet, honest reporting of the facts did it. Newspapers are the public’s best defender against corruption.

Good buildings and modern plants can and do reflect the spirit of newspaper proprietors dedicated to accuracy of content as well as speed of production, dedicated to good reporting and writing as much as to solving the problems of circulation and advertising. Those papers prove that you can have both marble halls and marble reporting.

reasons for growth

Why is the newspaper business growing with greater speed than most other businesses? One reason is the existence of publishers sufficiently discontented with their newspapers so they are trying to make them better. Another is the existence of readers with sufficient confidence in the reliability of newspapers so that they lean heavily on them for information and commentary.

What makes a newspaper great? The ingredients of greatness in journalism are similar to the ingredients of greatness in any calling. Simply put, greatness arises from the capacity of an organization or a person to retain the best principles of the past without hindering the spirit of experimentation. The fact that we see so many newspapers achieving distinction today because they understand this delicate balance bodes well for the future.

A great newspaper guards its editorial conscience, inherited from the past, while it plugs itself into the new technology. We have automatic typesetting machines and high-speed presses, but the newspaper’s role as an indispensable part of the American community has not changed since the Greeleys and the Raymonds set type with their own inky fingers in the middle of the last century.

Looking toward tomorrow, we will still be concerned with the speed and efficiency of the transmission of ideas, but that concern will profit us nothing without attention to the ideas transmitted. We can be sure that American newspapers will still be playing the role of community leadership, will still typify, more than any other force in America, the national conscience, and will still be the guiding spirit in the enlightenment of society, the improvement of government and the most ferocious of political watchdogs.

It is easy to accent the negative and get a blurred picture of the world. You can run away from difficulties or you can fight back. My faith in the future lies in the belief that our vastly improved channels of communication will be used wisely. They can be used to give us an honest picture of all the square acres of land and sea.

Writing of liberalism and conservatism, Emerson once said, “Each is a good half but an impossible whole. In a true society both must combine.” So it is with the machines and the men who keep our newspapers flourishing. Each is a good half but an impossible whole. For great newspapers, both must combine.
THE CONSPIRACY SYNDROME: NEWSPAPERS AND PARANOID READERS

By S A M R E Y N O L D S

Paranoidism is a strong word. Yet, sitting where I sit, it is about the only word that describes some—fortunately, not most—of the impressions a few people hold of the newspaper and, particularly, of the editorial page.

I subscribed long ago to the idea that the two political extremes—left wing and right wing—do not exist poles apart. Rather, they are the connecting links of a circle. Practical experience has confirmed that in my mind. The extremes of the political spectrum have closer kinship with each other than either has with the middle.

Both extremes are served by energetic people. Those people, however, possess an intellectual flaw that cripples their effectiveness: They embrace the conspiracy theory. They do so passionately. They cannot recognize the truth when faced with it because it goes against their emotional dedication to the conspiracy theory.

The conspiracy theory is based on the belief that decisions are not made because the decision-maker actually believes, honestly and openly, that the decision is correct; rather, he makes decisions because some force behind the scenes manipulates him. That force always is sinister. To the Bircher it is communism. To the left-wing paranoid it is business interests.

Put another way, the paranoid’s belief in conspiracy is an emotional commitment to an almighty truth which, whatever the facts, in the paranoid’s mind underpins the motives and actions of others.

The paranoids’ dedicated energy makes them annoying out of proportion to their numbers. Their incapacity to recognize the truth and their propensity to think badly of others cripple their effectiveness. They are dreamers—unbeautiful dreamers.

When the Missoula (Mont.) Missoulian takes a stand that offends the right wing, the zealots think of manipulation by Red interests. After the 1964 campaign, I gave a speech to some Republicans. It wasn’t a jolly session because the Missoulian had endorsed Lyndon Johnson for President. But it was a reasonable session. Afterward, a person came up and said, knowingly, “I know why you were sent here.” That was all.

His words puzzled me until put in the context of the anonymous calls and some of the letters, anonymous and otherwise, I had received during the campaign. He evidently thought I had been sent to advance the Communist conspiracy. That’s the only sense I could make of his otherwise nonsensical remark.

The left paranoid is as bad. In 1964, we kept track of the amount of type, the headlines and the play of our stories about Roland Renne and Tim Babcock in the Montana gubernatorial race. They were about equal, believe it or not. Yet there are people who would swear to the contrary and who have accused us—publicly and in fiery words—of loading our news columns for Babcock.

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Incumbent Babcock, a Republican, defeated Renne, a Democrat, by 7,251 votes in a total vote of 280,975.
That is a natural reaction. To most readers, the annoying news item never is brought to balance by its agreeable counterpart. But the imbalance is carried further. There are people who believe the Missoulian is in the pocket of the Montana Power Co., the forest-products industry or the Anaconda Co.—or all three.

Disclaimers by all fail to impress the left paranoid, because he expects disclaimers. After all, we wouldn’t claim a behind-the-scenes association. By an illicit relationship, sugar-coated by virtuous assertions of our independence, we can most effectively slip the knife to the public on behalf of big business—so thinks the left paranoid.

Unfortunately, the history of Montana’s Anaconda press lends strong support to the thinking of the left paranoid. For years the press was the controlled handmaiden of industry. The result was creation of a highly developed, highly deleterious grapevine and an expectation that major decisions are reached behind the scenes and for reasons other than those announced publicly.

So the disreputable past of most Montana dailies still hangs like an albatross around their necks and helps sustain paranoidism. Only a long period of honest reporting and independent editorial writing will destroy the roots of the grapevine and make obvious the nonsensical divines of the paranoids left and right.

There are elements of truth, however warped, in all forms of insanity, and the paranoids seize on each minor incident that can be bent to confirm their beliefs.

For example, some years ago a new staff member wrote a story about extreme right-wingers. Our editors thought parts of the story were libelous. A top man with the Lee Newspapers2 was in town and his advice was asked. He gave it. The advice was followed, and the libelous material was eliminated. One individual seized on that in an attempt to refute our claim that our news and editorial departments are not controlled by bigwigs in the Lee group. The truth did not matter to him: The top man’s advice did not have to be sought, and the Missoulian could have rejected that advice after it was given. The paranoid wants to believe we are dictated to by an outside interest because such a belief fits his emotional commitment to the conspiracy theory.

I call all this paranoidism because it is divorced from life as I know it; it misses reality to such a degree that it seems flatly irrational to one who lives in the eye of the editorial-page hurricane.

Decisions on editorials in the Missoulian are made by me and by publisher Lloyd Schermer, with occasional consultation with the top editors. That’s the only way it’s done. We alone make the decisions. Neither of us bounces in the pocket of an outside interest.

The basic underpinning of all our decision-making is the question “What best serves the public interest?” Inevitably, that leads to conflicts. It has meant siding with industry on some issues and battling it on others. It has meant bucking the inane Birchite views, yet not buying the fatuous naiveté of the aggressively peaceful liberal.

Our editorial policy is honest and open, though it galls me a bit to say it (a woman who proclaims her chastity must have a guilty conscience). Good newspapering is based on the truth—an honest quest for it and an honest presentation of it—coupled with an independent editorial policy.

The Romneys and Montana Power

One weekly in Montana Power [Co.] territory, the Western News published in Hamilton, Montana, which has sharply criticized the utility, was written off as an advertising medium by the company 35 years ago; the company did not like the barbs thrown by the late Miles Romney, Sr. From 1930 to 1937, the paper functioned without a Romney at the editor’s desk. The paper did not oppose the company during this period, and the utility ads resumed. In 1937, the present publisher, Miles Romney, Jr., a freewheeling editor like his father, took over. Two weeks later the company stopped advertising in the Western News. The utility has not placed one of the regular “institutional” ads, such as the cartoon series, with the paper since.

—From Overcharge, by Sen. Lee Metcalf and Vic Reinemer and published in 1967 by David McKay Co., Inc. Mr. Reinemer, a former newspaper editor and now executive secretary to Senator Metcalf, is a 1948 graduate of the Montana School of Journalism. He was the Dean Stone Visiting Lecturer for the fall, 1960, term.
Mr. Goligoski, a reporter for the Sacramento (Calif.) Bee, received a B.A. in 1964 and an M.A. in 1965 from the Montana School of Journalism. He has worked as a newsman for the Associated Press in Helena, Mont., as a reporter for the Stockton (Calif.) Record and as an announcer-newsman for radio stations in Oregon, Idaho, South Dakota and Montana. This article is based on the concluding chapter of his master's thesis, entitled "Thomas J. Dimsdale: Montana's First Newspaper Editor." The thesis traces Dimsdale's career as a journalist and educator in frontier Montana and discusses in depth his editorials in the Virginia City Montana Post from September, 1864, to August, 1866.

This article, written a century after Dimsdale's death, summarizes his contributions as a vigorous, opinionated editor in a wilderness mining town.

The longest funeral procession in the four-year history of Virginia City moved up Cemetery Hill on Sunday, Sept. 23, 1866. Thomas Josiah Dimsdale, born in England, was being buried in frontier Montana. The territory had lost its first newspaper editor.1

Pulmonary troubles had plagued Dimsdale through many of his 35 years and especially during his two years as editor of Montana's first newspaper, the Virginia City Montana Post.2 He had died of tuberculosis Sept. 22.

He had settled in Virginia City in 1863 and had become a prominent figure in one of the world's richest gold-mining areas—a 12-mile ribbon of land called Alder Gulch.

It was no place for the timid. In 1864 Virginia City was a boom town—a gaudy place with nearly every third building a saloon in a community of 10,000. Gamblers and dancing girls eventually got much of the miners' gold. Bartenders served vile whisky for fifty cents in gold dust and nights always included fights and sometimes murders. Men cursed and swaggered from saloon to saloon and random shots shattered store windows and could be heard above the merry notes of the violin.3

It was a fertile field for an editor who usually drank tea or punch, frowned on profanity and gambling and looked with displeasure on noisy dance halls and painted trollops.

Dimsdale spoke out vigorously against what he termed the wicked side of Montana and Virginia City. His editorials appeared regularly from Sept. 17, 1864, to the first week of July, 1866, when illness forced him out of the editorial "sanctum" and into the country. He said he hoped exercise and a change of diet might improve his health.

His condition became worse and, according to the Post, he "lay at death's door." When the extent of his illness became known through the pages of the Post, "every description of assistance had been spontaneously afforded ... by the large body of friends that the news of his sickness had summoned to his relief."4

He wrote occasional articles, then returned to the editor's desk in the middle of August, 1866.5 But he again weakened, writing his last editorial during the final week of August. Once more he saddled up his horse, said farewell to his friends and rode into the country, where he died.

His only relative in the United States was his widow, Annette Hotchkiss, whom he wed four months before his death.6 She later remarried and died in 1874 at age 38.7

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Virginia City Montana Post, Sept. 29, 1866, p. 4; Anaconda (Mont.) Standard, Sept. 28, 1906, p. 2.

"The first two issues of the Montana Post, founded Aug. 27, 1864, were put out by the co-owner, John Buchanan. Dimsdale took over as editor Sept. 17, 1864, though his name did not appear in the masthead until July 1, 1865.

Such descriptions of Virginia City appear throughout early issues of the Montana Post and in the writings of men who lived in that era. See, for example, N. P. Langford, Vigilante Days and Ways (Missoula: University of Montana Press, 1957), p. 173.

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Dimsdale's obituary in the *Post* was surrounded by black column rules. The only individual previously accorded that recognition in the newspaper was President Lincoln. Dimsdale's obituary said in part:

This brief outline of his public and private tasks would be incomplete if we did not add the testimony of all parties, that they were performed with untiring industry and commanding abilities. His labors upon the *Post* and exertions to develop the resources of the Territory will be cherished by its inhabitants and perpetuated by the historian. His interest in the press never ceased, and in the intervals when his sufferings relaxed, he composed upon his couch articles for our columns. . . . He brought to the editorial chair a wonderful versatility of talent and ample stores of knowledge, which had been derived from the perusal of a large number of books.°

The Masons, whom Dimsdale had served as Grand Orator in Virginia City, eulogized him and said he was a man favored alike by nature and culture, with a well disciplined mind and a ripe scholarship; he was a wise counsellor, an intelligent lecturer, and a most affable and genial companion. In friendship he was true, and his benevolence was unbounded.°

Other territorial and western newspapers mentioned his passing, saying Montana had lost a fine scholar and editor,10 The Salt Lake City *Daily Union Vedette* commented:

The deceased had many personal and public friends throughout these territories. His manly course as the chief editor of the *Post*—one of the largest, liveliest and ablest journals of the Great West—will ever endear his memory among the masses of Montana and surroundings.

Such was the praise for a man who entered newspaper work with no experience as a journalist. Did he deserve it to relish it. Public issues found a forum in his newspaper, and he welcomed and encouraged comment about matters of public concern. He was an energetic, driving man, and the rigors of being a frontier editor—the hand-cramping days spent writing stories, the constant trips up and down Alder Gulch covering the “beat” and long, irregular hours—perhaps affected his health.

But if the outer man was weak, the inner man exhibited courage, spunk and toughness. According to one Alder Gulch historian, Dimsdale was the man whom the miners unhesitatingly chose, along with J. E. McClurg, to account for the flour they seized in the “flour riots” of ’65; the angry man who waged a campaign against the medical quacks in town who were maiming patients because they had no more medical foundation than “ignorance, brass and a doctor’s shingle;” the unsqueamish man who was tough enough to assist at emergency amputations; the courageous man who chose to stand up and be counted as a friend of the Vigilantes and as a staunch Unionist when it was risky to do so.°

He was a man who had to see for himself. For instance, he went into the mines to ascertain their value at a time when many were caving in because of poor shoring.

**friend of the oppressed**

He became a friend of the downtrodden and oppressed. He once scolded the civil authorities for forcing a magician out of town because he didn’t have a license to perform and the city fathers wouldn’t sell him one. On another occasion, he vehemently criticized a ferry boat operator who wouldn’t take an indigent traveler across a river. Forced to swim, the man drowned.

A fellow journalist who knew Dimsdale said he was a person “of infinite jest.” Humor was a tool he used frequently in editorials. Occasionally, it was utilized as a weapon to prove a point or make an idea he opposed look silly and worthless. He brought to the Montana frontier a British brand of humor and it must have coaxed smiles from the weary miners. For instance, he urged laborers to visit Tom White’s bathhouse if they wanted to make a splash with their neighbors.

He also found humor in the subject of death, telling readers the *Post* charged a small fee to record marriages but it would be glad to report their deaths without charge. He said even the “grumblers” on the *Post* subscription list could find something of interest in the newspaper. Then he printed lists of conditions worth grumbling about, telling readers he knew some people were happy only when complaining and the *Post* wanted to please as many persons as possible.

Dimsdale’s Victorian attitude probably made him appear prissy and prudent to some hardened residents who would not stop swearing, gambling, drinking and toting a gun just because a fussy newspaper editor objected. But Dimsdale realized he wasn’t going to create a perfect community, and he often wrote that one of the charms of the frontier was the

°*Montana Post*, Sept. 29, 1866, p. 4.

°*Ibid."

°Even the Virginia City *Montana Democrat*, often a shrill critic of Dimsdale, praised him for his contributions to the territory. Two months later, the *Democrat* asserted that Dimsdale's book, *The Vigilantes of Montana*, was "wretchedly printed."


individual’s freedom—a freedom not readily available in a more advanced, better organized society.

Dimsdale crusaded constantly, however, to bring to Alder Gulch anything or anyone regarded as a civilizing influence. He tried to bring culture to the rugged, lonely miners. His success was not as great as he had hoped. But considering the environment in which he labored, any small gain was considered a victory in his effort to raise Montanans to a more sophisticated level.

Because of his work as an editor, educator, church leader and organizer and promoter of cultural activities, Dimsdale earned the trust and respect of his readers, who included statesmen like W. F. Sanders, prizefighters like Con Orem and Joe Riley and maverick miners who wrote bitter letters if the Post failed to arrive.

Thirty-three years ago Robert L. Housman offered this pithy observation:

The picturesque figures that emerge from the general scene of pioneer journalism are interesting, colorful. But they are not great figures. Too much of their energy was given to name-calling, over the political back fence. Sectionalism too often obscured their vision of the general good. And even the gentle Dimsdale, one of the most scholarly of the frontier editors, had to be "one of the boys" and write the bloody tale of the Vigilantes, whose psychology, however admirable, must have been so unlike his own.10

The statement is debatable. Dimsdale, for instance, believed consistent law breakers should be punished quickly and severely by whatever means available—the Vigilantes or efficient courts. It may seem paradoxical that he abhorred violence but supported the Vigilantes. However, the violence Dimsdale opposed was that of the road agents, and the Vigilantes offered a convenient, effective solution to the problem. Dimsdale himself might have ridden with the Vigilantes if his physical condition had permitted him to make the rigorous treks in search of road agents.

Dimsdale did not waste his energy "name-calling over the political back fence." True, he might label a strong secessionist candidate for public office a "traitor" or "pseudo Democrat." But after the Civil War, he stressed political issues, not personalities.

Housman criticized the frontier editor for visualizing no more than "his camp, his town, his side of the mountains."16 But Dimsdale consistently editorialized about the social and economic challenges, opportunities and problems of the entire territory—he regarded his paper as more than a mining journal. And he predicted that the territory would develop its lumber and agricultural resources.

Many historians wrongly convey the impression Dimsdale was a shy, retiring man. He was caught up in the ebullience of a boom town and he must have been somewhat of an extrovert to engage in as many activities as he did. He was a popular man, asked to speak at political meetings, rallies, literary club sessions, dances and church gatherings. Reports of his speeches suggest he had a splendid sense of humor and the ability to hold the attention of an audience.

slanted news

Dimsdale's major journalistic flaw was slanting his news coverage of Vigilante activities to create a favorable image of the organization. That strong pro-Vigilante slant permeates his editorials and his book,17 which first was printed in serial form in the Post. Moreover, wide readership of the book has helped prolong the romantic atmosphere that surrounds the history of the organization. Dimsdale romanticized history as did N. P. Langford and Hoffman Birney, who wrote histories of the Vigilantes.

Dimsdale acted honestly in his attempts to motivate people to come to Virginia City and Montana. While describing the opportunities, he was careful to explain the hardships encountered by many residents, especially the miners. He left no doubt in the gold-hungry eyes of easterners that no miner became rich in Montana unless he worked hard, long and often under deplorable conditions.

Dimsdale was an editor with a sense of history. His writing in the Montana Post captured the spirit and flavor of Montana during its first two years as a territory. It was an era characterized at once by glitter and privation, and the territory had a scholarly journalist who wrote with zest and color. He held a mirror to Montana society, then perceptively described what it reflected.

He deserves to be remembered as Montana's first newspaper editor18 instead of merely as the author of that "blood-thirstily interesting little Montana book."19

10Dimsdale opened a private school in Virginia City in August, 1864. He operated it as the only school in town until it was taken over by a Mr. Davis early in 1865. Dimsdale subsequently was appointed the first superintendent of public instruction in Montana Territory. In March, 1866, Peter Ronan became superintendent and Dimsdale commented in the Post that he was "greatly relieved" to relinquish the title.

11Dimsdale frequently performed in plays sponsored by the Union Church. One, entitled "The Road to Ruin," began with "polite card playing and ended with the suicide of the victim, and was well received." See Montana Post, Jan. 21, 1865, p. 3.

THE FARM-CLUB QUANDARY:
NEWSPAPER PERSONNEL POLICIES

By EDWARD B. DUGAN

Professor Dugan, a member of the Montana School of Journalism faculty since 1937, served as acting dean during the 1966-67 academic year. As director of the school’s placement service, he frequently confers with editors in Montana and adjacent states about personnel requirements and problems. This article contains some of his observations and opinions concerning newspaper personnel practices, especially those of small dailies. He suggests that some publishers and editors need to re-examine their policies for recruitment, salaries and promotions. Professor Dugan serves on staffs of agency in-service training programs and for several years has been an instructor in the University’s School for Administrative Leadership. He has worked as a reporter and editor for newspapers in Texas, as a newsman for the United Press and as public relations director of Hardin-Simmons University.

Small-town publishers frequently bemoan their lots as farm-club managers for metropolitan newspapers—in fact, as frequently as they are confronted with the loss of an increasingly capable man who serves notice he has signed on with a larger paper that offers more money or promise of promotion. Yet recent studies indicate the salary differential might well have been within the reach of the smaller newspaper.

Meanwhile, a journalism graduate a few years out of school is developing claustrophobia from what he feels is the monotony of the small staff, geographic isolation and notions of news imposed by an editor who nostalgically fashions his employes in his own image.

And the considerations that affect small and large, bored and bridled, include the draft, disappointingly small numbers of high-school men who begin a journalism education and successful recruiting by competitive media. Not disappointing but noticeable are increases in percentages of high-school women who subsequently enter schools of journalism. Heavier attrition because of marriage and transfers and pockets of discrimination affect the net number of women graduates available for placement.

Excellent studies by the Newspaper Personnel Relations Association, the American Society of Newspaper Editors, The Newspaper Fund, Editor & Publisher, schools of journalism and others are pointing toward improved recruiting, placement and training strategies. To those emerging diagnoses might be added some observations and suggestions that may escape more formal investigations.

An earlier Montana Journalism Review reported that local practitioners gave high-school students little personal encouragement toward journalism. Some respondents admitted professionals discouraged them from beginning careers in journalism. Parental counsel was hesitant, and encouragement often was given begrudgingly. High-school publications experience and advice from enthusiastic English and journalism teachers were listed most frequently as significant influences. The Newspaper Fund has pioneered in recognizing and supporting those persons and activities. Plant tours, career-day programs and after-school and summer jobs certainly help. More recently, or perhaps unnoticed before, is the unpopular competitive position of journalism activities, primarily school newspapers, where boys are committed to daily football and basketball workouts and absences. Teachers admit to the realistic alternative of putting “more reliable” girls in those masthead spots. A purposeful campaign to reschedule activities and journalism periods and to shift deadlines without forcing the boys to an either-or decision might correct some imbalance.

Once enrolled in college, normal attrition and the lures of other—occasionally more colorful—disciplines take logical

tolls. The draft takes some of the academic dropouts and at
the same time promises their return with GI incomes. Post-
World War II experiences indicate that veterans often had
more stability and obviously less concern about meeting col-
lege expenses. The vanguard of returnees gives promise of
some pleasant job placements.

Another column in the academic profit-and-loss statement
lists the losses to graduate programs wherein the superior
undergraduates defer professional practice to work toward
advanced degrees. The media can get summer and part-
time help there, but accumulated costs and debts incurred
rarely put a Dr. Sam Smith on a general-assignment beat
that he might like but can’t afford. To a lesser degree, a
man with a commission and service record is confronted
with a loss of income when he returns to civilian life with a
family and without journalism experience. Those are the
facts of life.

The draft figures again in the problem when a healthy
man is graduated after his educational deferment and marks
time until local draft boards, subject to fluctuations in
quotas, size up manpower reserves. Continuation of the
draft or some choice of obligatory service invites the hope
that employers will hire draft-eligible persons, fill their
restive months with challenging work and feel them out
against the time when they can put down professional roots.
Men who must wait for their calls are less than enchanted
with publishers who won’t hire them. There is a feeling
that a man confronted with the loss of a few years of profes-
sional work should not go jobless while he waits for a draft
notice.

On-the-job influences that disturb employes and increase
turnovers cannot be keypunched handily. Journalism is
learning from other research. An industry recently spon-
sored a seminar for family-run businesses. Among the real
or imagined problems were (1) elders’ on-again, off-again
retirement promises—the reluctance of the higher echelon to
step aside, (2) management decisions based on distaff-side
pressures on a “board of non-directors” and (3) insistence
that the family image be perpetuated selfishly through per-
sonnel practices that worked initially only because of blood
bonds.

from writer to deskman

There’s no real solution to the line-staff problem, except
that to recognize it exists may prompt some conversations
between employer and employe. In-service training pro-
grams provide for shift of the more promising writers from
beat to desk to business on the assumption that aptitudes
and enthusiasms in one area have high correlations with
others. Small newspapers may have no growth capacity for
employees except through line jobs—up through desk assign-
ments to editorships. The writer who declines to go that
route reaches a real or imagined salary ceiling and considers
himself a failure or broods himself into a break before the
employer awakens to the situation. The man probably must
move on. But better mutual understandings can give the
employer more lead time in training an understudy or
searching for a replacement.

Personnel practices frequently provide for an introspection
that takes the form of satisfiers and dissatisfiers as short-
and long-term profits and problems that purposely set up
a sweet-and-sour cadence. Most employers have the power
to seed satisfiers—if they realize that the strategy is a very
real personnel tool.

Management recently has been studying the age structure
of its payroll, but at times outsiders—as possible employes—
have a clearer picture of the distribution of ages than does the
organization. Staffs that added hungry young graduates
back from military service in the mid-1940s have reached an
age plateau. Raids on that age group by other media, public
relations, Civil Service information and education programs
and teaching are opening gaps.

Considering high-school competition, the draft, brain drains
and other influences, recruiting among the media seems both
refreshingly realistic and suspiciously wasteful of recruiters’
and students’ time. And the campus placement bureau is
cought in the middle like the bird in the badminton game.
If a study of pre-interview application forms is any index of
publications’ on-the-job criteria, graduates are suspect and
under some blanket indictment before they open negotia-
tions.

Negative reactions are invited by questions requiring
chronologies of job changes and reasons for them and infor-
mation about arrests, security checks, parents’ health and
refusal of surety bonds. Some such questioning is necessary,
but the impact of such a suspicious tack might be softened
by efforts to obtain information that reflects a graduate’s
assets rather than his liabilities.

Questioning regarding an applicant's hobbies, likes and
dislikes, magazines and books he has read recently, how
widely he has traveled, other languages he can read, career
objectives, use of leisure time and the values he might bring
to the job likely would not be considered invasions of
privacy. To the credit of businesses using such questions
might be added some subtle searching for attitudes about
moonlighting, working overtime and family bonds. Occa-
sionally a question will ask how he'd like most to use vaca-
tions. An open-end question asks how the respondent feels
about cybernation. Information is sought about club mem-
berships and honorary and professional affiliations, but re-
ligion, race and ethnic stock rarely are mentioned. Students
at times have expressed disappointment that the line of
questioning, both in application forms and in interviews, has
not been more sprightly. One Horatio Alger employer said
he likes his applicants to be lean and hungry.

Communication between eager students and well-inten-
tioned management can be unbelievably bad. Letters of
application are not answered promptly—or even answered.
Recruiters interview, take notes and return home, but noth-
ing happens. No offers are forthcoming. No pleasant letters
indicate that decisions will be deferred. No note of regret
says the job has been filled. Graduates can be equally exas-
perating. Yet in a seller’s market—and with about 25 per
cent of the sellers married—some measure of reserve by the
student should not be construed as indifference.
Recruiters who have the authority to make firm offers or
hire on the spot have a distinct advantage. Students respect
a medium that delegates authority. And on the far end of
the line are the increasingly successful negotiations by letter
and telephone, especially when the employer's faith in the
journalism school has been sustained by a pattern of fair
appraisals.
More courting of promising juniors and a purposeful piece
of direct mail early in their senior year could predispose
them toward initial jobs. Juniors could be invited to discuss
their hopes and problems. Recruiters seem most numerous
during late winter and early spring; yet there is no firm
basis for knowing that their investments are best made then.
A summary observation or two: Journalism graduates are
better educated and better equipped to write, sell and make
judgments on 1967-model problems than were their elders.
They are eager to respond to stimulating job interviews and
applications that reflect challenging working conditions.
Employers who realize the importance of initial conversa-
tions and respond with warmth and willingness to re-
examine their old stereotypes and, if necessary, their old
salary schedules will get the best of what is already the best.
Some fine day someone will determine what well- and ex-
pensively educated graduates need and should have and con-
tinue revenues to provide for them. During this transition
period, journalism schools must continue to remain loyal to
the media, yet keep pressing for salaries and opportunities
rewarding enough to keep young employes down on the
farm.

No Egg on This Necktie

"How does it feel to be retired?"
That question has been asked me a dozen times a day
since I went on Social Security last Oct. 5.
No good answer came to me at first, simply because I
didn't know one. Each morning I looked in the mirror to
detect signs of change, then I came down to the office and
became almost as busy as usual.
Now I am upstairs in a huge office. My friends will like
this, as they always scolded an editor cooped in a corner
between the front office and the print shop. These friends
did not know that a small-town editor must utilize his hours
times as efficiently as most executives, for America
would not have 9,000 weeklies were it not that some men,
bearing the dignified title of editor, can generally be found
as printing salesman, club member, accountant, order clerk,
church-goer, proofreader, reporter, complaint-handler, col-
umnist, ad solicitor, editorial writer, payroll calculator, and
delivery man.
I miss all the old jobs. To be on top of them I sat myself
down for 40 years within a short distance of walls covered
with data; next to a typewriter, phone, and talk-a-phone;
adjacent to the news editor, society editor, three reporters,
the production superintendent, and the bookkeeper.
Upstairs I have found more time for features, for edito-

rals, for my column. It is easier to attend lectures and civic
luncheons. Irene has three long journeys planned for 1967.
The townspeople are kinder, knowing that I can cause them
no more anguish.
This is what I asked for. The burden was getting too
heavy and I settled for half a loaf. If I no longer am in the
center of excitement, I no longer am the chief victim of the
slings and arrows.
At this stage I seem to have everything a man could want
—all except youth.
I hope I can enter the senior-citizen ranks gracefully. It
is my determination not to become too rumpled. Thirty
years ago, a prominent oldster came into my office two or
three times a week. Always he had egg on his necktie.
Irene recalls (quite often) that I made her promise never
to let this happen to me when my turn came to shuffle
along Main street.
She kept her pledge. Not since Oct. 5 has she served me
an egg for breakfast.
—An excerpt from a column by Houstoun Waring in the Littleton
(Colo.) Independent, Dec. 9, 1966. Mr. Waring was the 1955
professional lecturer at the Montana School of Journalism and
the Dean Stone Visiting Professor for the fall, 1958, term. He
was editor of the Independent for 40 years.
BURGLARS AND TRAIN WHISTLES:
MONTANA’S FIRST TV STATION

By RAYMOND G. DILLEY

Mr. Dilley received a bachelor’s degree from the University of Vermont in 1961 and a master of arts degree from the Montana School of Journalism in 1966. This article is a condensation of the first chapter of his master’s thesis, entitled “The Development of Television in Montana.” As part of his research, Mr. Dilley interviewed many persons closely associated with the pioneer television stations in the state. He has worked as an announcer for two Vermont radio stations. During the 1965-66 academic year, he was an instructor in speech at the University of Vermont. He is now director of in-school services for the Vermont Educational Television Network.

The completion of Montana’s pioneer television station was viewed with more than casual interest by a burglar. Soon after KXLF-TV began broadcasting from studios on the second floor of a Butte building, he climbed the adjacent transmitting tower, broke into the office, cut a hole in the floor and used the station’s only camera cable to lower himself into a grocery. The strain broke several wires in the cable, and KXLF-TV temporarily went off the air.1

The station had started broadcasting in Butte Aug. 14, 1953, though it was scheduled to begin service a day later. Eager employees dangled a wire from the transmitter to the tower and broadcast a test pattern at 11:40 p.m.2

Ed Craney, who had established a Montana radio-station chain that subsequently was known as the XL Network, founded KXLF-TV. At that time he was operating five radio stations in Montana, including one in Butte, and KXLY-TV in Spokane, Wash.

KXLF-TV operated as Montana’s only television station for 12 days. On Aug. 26, Frank Carmen, who owned KOPR Radio in Butte, started KOPR-TV in that city. As Montana’s second television station, it broadcast for 13 months, closing Sept. 20, 1954.

KXLF-TV immediately encountered a major problem. The NBC television network said it would charge national advertisers $100 an hour for the Butte market, but advertisers were not willing to pay the rate because there were few receivers in the area. Craney commented:

I figured that TV had to be subsidized for some time by radio, so I told my radio sponsors that if they bought $100 a month in advertising on radio, I would give them $100 a month free advertising on TV. We ran for a year that way.

Although our competition had a radio station and could have done the same thing, it didn’t . . . and went out of business.3

Craney immediately began several locally produced programs. They included children’s shows, at which station personnel had difficulty controlling the youngsters in the studio; a hobby show; a weekly spelling bee; a two-hour amateur show; a program called “Know the Law,” featuring local lawyers, and panel shows.4

The first commercial on KXLF-TV appeared Aug. 31, 17 days after the station had gone on the air. Representatives of the Wilson Motor Co. agreed to advertise the firm’s new automobiles, but they insisted on live television pictures on a Butte street. So the station’s only camera was moved from the second floor to the street, and an announcer described the cars as they were driven by. Jim Manning, who arranged the commercial, said it was “quite successful.”5

Meanwhile, Craney decided that his low-power transmitter and a poor antenna location were not providing the coverage needed as more Butte residents purchased television sets. In the next few months, he searched for a suitable site for the antenna, finally selecting a spot now called XL Heights on

1Interview with Jim Manning, KXLF-TV salesman, April 6, 1965.
2Ibid.
3Ibid.
5Manning, op. cit.
6Ibid.
the Continental Divide. An access road was constructed and a generator was installed. The facility was completed in the fall of 1956, and a new 10-kilowatt transmitter began sending signals to a greatly increased audience.6

**studio moves to a depot**

Craney announced in 1956 that the KXLF-TV studios would be moved to the old Milwaukee Railroad Depot. Completion of a new depot was scheduled Dec. 21, 1956, and Craney said the studios would be moved then. The station quit broadcasting at 11 p.m. Dec. 21 and resumed operations Dec. 22 at 4 p.m. But the new depot was not completed on time, and announcers had to cope with the rumble and whistle of trains for the next six months.7 * *

Although the station facilities had been expanded, Craney still did not have network programs. He had found that the mountainous Montana terrain would not permit long microwave hops.8 Several expensive relay units were needed; moreover, additional units were required because of the great distance between the station and the site where network signals would be received.

Owners of other Montana television stations also were pondering the network problem. Craney said:

> Unless you can get major programming, you can’t get people interested in buying sets. Unless you get people interested in buying sets, you can’t hold a market. And without a market, you can’t sell time. Here in Montana, all of the stations had a problem in getting programming.9

Consequently, Craney thought owners of Montana stations should meet to discuss the problem. He commented:

> It occurred to me that with such small populations as we had in Montana, that if we could get all the television applicants in the state together, we could bring in complete network coverage to the whole state with a group of four mountain microwave stations.

> I wrote a letter to Montana television-station owners, and got them together in Helena. I suggested we form one big company, put it together and stick in the mountain-top stations so they all could quickly have network.

> Well, they just wouldn’t go for it.10

Without the proposed microwave company, KXLF-TV had to use network film described by Craney as unreliable, dated and expensive.

Craney then looked in the Butte vicinity for peaks where his station could pick up signals from KID-TV in Idaho Falls, Idaho, or KMSO-TV in Missoula. He said:

> It was a terrific job to get men and equipment on the mountains to test. But we finally located a spot on the Highlands south of Butte where we could pick up and rebroadcast both stations. It wasn’t a very good spot. The signals were too weak. So we eventually went down south to Armstead and then microwaved from there to the Highlands to the studio and then back to the Continental Divide where our transmitter had been relocated.21

National advertisers, who prefer to spend their money in metropolitan areas, still expressed little interest in sparsely populated Montana. Craney’s solution to that problem was creation of the Skyline Television Network. He said:

> It’s easier to go into an advertising agency if you’re talking about 100,000 sets than if you’re talking about representing 30,000. We didn’t have anything like that in the Intermountain West. So Skyline was formed as a matter of sales and programming.12

Craney formed Skyline as a common-carrier microwave company to feed programs from key locations to stations in Twin Falls and Idaho Falls, Idaho, and Butte and Helena by connecting with their independent microwaves. The non-profit network was owned by the member stations. Craney then was able to seek national advertising by offering package arrangements representing all stations on the network.

Meanwhile, Craney had started KXLJ-TV in Helena Jan. 1, 1958.13 The station maintained minimum equipment and staff and relied on KXLF-TV in Butte for most of its programming.

Craney had little success selling advertising for the Helena station, for most businessmen believed viewers were watching programs supplied by a cable company, Helena TV Inc.14 Consequently, potential advertisers consistently turned down station salesmen. That economic squeeze prompted a lengthy conflict between Craney and the cable interests.

Craney and the cable company both applied in 1958 for a microwave link from Butte to Helena. When the FCC told Craney he would have to buy his Butte signal from the cable company, he replied in a letter that included this comment:

> If we have to do that, we are going to close up the station, and you make up your mind to it. You either find a way to grant us a microwave to pick up our own signal and transmit it from the Continental Divide down into Helena or there won’t be a station there.22
The microwave link was granted to Craney that same year, and he found he was able to relay a strong signal from Butte to Helena. But the controversy with the cable company did not end, for the company brought in from Spokane, Wash., the programs Craney was showing on his Butte and Helena stations. Craney said:

Most of our contracts were coming up for renewal at this time. We sent salesmen out to the advertisers. They came back with nothing. The Helena businessmen had decided everybody was watching cable, not us, and didn't renew.18

Craney protested to the FCC, but it contended the complaint was without legal foundation. He then applied to the U.S. Court of Appeals in Washington, D.C., for an FCC hearing and one subsequently was scheduled. He also asked for an injunction to discontinue the Spokane signal until the hearing took place, but that request was refused.

Prior to the hearing, Craney determined that the Helena station no longer could compete with the cable. On Jan. 31, 1959, station manager Barclay Craighead announced KXLJ-TV would be off the air indefinitely.17

Some employees went to Kalispell, Mont., where a station was opening. Others joined the staff at Craney's station in Butte.

KXLJ-TV resumed broadcasts a month later when the FCC hearing was held and the commissioners upheld Craney's request to bar the Spokane signal from the cable system.

Soon thereafter the Helena cable company filed a $1,300,000 suit against KXLJ-TV, claiming Craney was trying to hamper cable operations. Craney, meanwhile, asked a district court in Helena to remove from the cable a Great Falls signal that duplicated the programming on his Helena station.

When the court turned down Craney's request, he decided to sell the Helena station. He commented:

We finally got to the point where we were so harassed that a broadcaster friend of mine in Billings, Joe Sample, said he thought he could get the [cable company] suit withdrawn if I'd sell the Helena station to the cable company. I said "I'm not going to sell the station . . . . to the cable people. I don't believe that the cable people should own the station, and I'm not going to sell it to them."18

When Sample offered to buy the station, Craney said he also would have to purchase the Butte station. In March, 1961, Sample bought both stations, then sold the Helena station to the cable company. The cable firm withdrew the suit and put KXLJ-TV on its system.

Under cable-company ownership, the KXLJ-TV call letters were changed to KBLL-TV, which sounded like the word "cable." The cable-company manager was named co-manager of the station.19

In Butte, Sample hired a new KXLF-TV manager, Ed Peiss, and added a production department. Peiss said: "The day-to-day operation has remained constant. It's still a sales business. We changed our philosophy some. But ownership was the big change."20

Part of the change in philosophy involved more emphasis on public-service broadcasts, primarily programs about community affairs. Peiss said the increased number of broadcasts about Butte-area events was an effort "to enhance the general economic and social pictures of the community." Among the new projects was a series of French lessons for grade-school youngsters and programs featuring the Butte Ministerial Association, county agents, soil conservation experts and charitable organizations.

agreement with cable firm

An agreement between the Butte station and the cable company stipulated that the local station would be carried on the cable and the company would not duplicate network programs before or during the time KXLF-TV scheduled them for broadcast.

Peiss said friction has existed between KXLF-TV and the Butte newspaper, the Montana Standard, adding:

The newspaper will not carry our program schedule unless it is allowed to edit it. It wants to eliminate our listings of news programs. It says it will not advertise its competition. We think it's a rather small attitude and cannot agree. Therefore, we have refused the newspaper permission to print our schedule unless it is in its entirety and without censoring it. It has not elected to do so, and that's all right with us.21

The station publishes a program schedule four times a year, distributing about 30,000 copies to its advertisers. Viewers can pick up a free schedule at any firm that advertises on KXLF-TV.

Now 14 years old, the pioneer television station in Montana is one of eight that serve nearly 200,000 homes in the state.

17 During January, 1959, KXLJ-TV personnel had been filming activities of the Montana Legislature for broadcast over the Butte and Helena stations. From Jan. 5 through Jan. 31, legislators frequently appeared on KXLJ-TV to discuss measures under consideration. An undated booklet published by KXLJ-TV described those public-service programs. Entitled KXLJ-TV, Legislative Highlights Telecasts, it began: "For the first time in the history of Montana, legislators and Montana citizens were brought closer together by the television facilities of KXLJ-TV in Helena. The availability of this local informational feature gave Montanans a chance to see and hear their lawmakers. Legislators could quickly present their activities to people over nearly the entire state."

The booklet described the legislators’ utilization of the television fa-

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18 Craney, op. cit.

19 The cable company sold the station June 10, 1963. Paul McAdam, Bob Magness and William Scrivner became the major stockholders.

20 Interview with Ed Peiss, April 6, 1965.

21 Ibid.
LEFT AND RIGHT:
JOHN DOS PASSOS

By DAVID M. RORVIK

Mr. Rorvik was editor of the University of Montana student daily, the Montana Kaimin, from March, 1965, to March, 1966. This article is based on his term report for the Senior Seminar in the School of Journalism. Mr. Rorvik was graduated with high honors in June, 1966. Scholastically, he ranked fourth among 850 graduating seniors at the University. He has worked as a reporter for the Lewiston (Idaho) Tribune and the Billings (Mont.) Gazette. Mr. Rorvik, a student in the Columbia University Graduate School of Journalism, received that school’s highest mid-year honor, the Borden Award in Journalism for high academic standing with promise of professional accomplishment.

What ever happened to John Dos Passos, that hot-blooded young radical who wrote The Three Soldiers and U.S.A., whose “one ambition” on being graduated from Harvard was to sing the “International,” who went to jail in defense of Sacco and Vanzetti and the Harlan County miners, who supported the Communists in Spain and was a friend of the common man? He got smart, say the conservatives. He voted for Goldwater in 1964.

He sold out to the interests, say the Communists. My God, do you know he’s writing for LIFE and the National Review and, so help us, for American Heritage? He got old, say many critics. He lost his passion and his talent with it. He didn’t see things clearly. He was too idealistic. Disillusionment was inevitable. So was his reaction.

Whatever the case, most observers agree, Dos Passos has towered above a great many of his contemporaries—in fiction, in history, in journalism and in commentary. This article will trace the social and political philosophies of Dos Passos from the extreme left to the extreme right by examining, primarily, his non-fiction analyses of national and international events during 45 years. As I proceed, I will attempt to analyze whatever change—in Dos Passos or in the world—becomes evident.

John Roderigo Dos Passos was born Jan. 14, 1896, in Chicago, the son of John Randolph Dos Passos, a Portuguese immigrant who became a successful lawyer, and Lucy Addison Sprigg, a member of a Southern aristocratic family. He entered Harvard at age 16, was editor of the Harvard Monthly and was graduated cum laude in 1916. He volunteered for ambulance duty overseas the same year, but his father objected and he went instead to Spain to study architecture.

He returned to the United States in 1917 to attend the funeral of his father, then enlisted in the Norton-Harjes Ambulance Unit for duty in France. “Every day I become more red,” he wrote a friend at that time. “My one ambition is to be able to sing the ‘International.’”

In 1919 he was discharged from the service and in 1920 completed his first novels, The Three Soldiers and One Man’s Initiation. One of his earliest magazine articles appeared in The Nation. In it he expressed an incipient disillusionment that would develop in later writings:

1“‘But I thought you were a liberal,’ she kept saying almost tearfully, ‘and now you have turned reactionary.’ ‘The socialists are the conservatives now,’ I told her, ‘and the communists are the real reactionaries.’” John Dos Passos, “The Failure of Marxism,” LIFE, Jan. 19, 1948, p. 96.
Europe had turned to America full of extravagant hopes, like a sick man that has stored all his faith in a quack doctor; when no remedy appeared the faith turned to hatred. In the present disorganization of our public opinion it is our Hun-haters and lynchers and Bolshevik baiters, our Palmers, who—through the jingo press—are considered typical Americans.7

In Dos Passos' opinion, the United States was doing as much as the “enemy” to suppress the people of Europe, and he was appalled by the “idiocy” of military discipline. He recognized in the Nation article that war often is a necessary means to a desirable end, but he insisted the end would be valueless if justice and freedom were sacrificed in the attempt to attain it. That, too, became a dominant theme in much of his writing and was at the heart of his ardent defense of those—such as Sacco and Vanzetti—who he believes become victims of political hysteria in times of crisis.

His total dissatisfaction with World War I was evident in his article “Meester Veelson” in The New Republic. Written in Dos Passos' best excoriating yet poetic style, the article is largely a critique of Wilson's handling of the war and its conclusion. Dos Passos concluded that the United States' part in the war had been unjustified because it failed to achieve an honorable peace.8

a new spokesman

With publication in 1921 of The Three Soldiers, Dos Passos began to attract national attention. The novel, bitterly critical of Army discipline, was received enthusiastically by liberal publications. Others were less kind.6 But it was clear that the book announced an aggressive new spokesman for leftist beliefs. Five years later, Dos Passos joined the Communists—but reportedly not the party—in founding the New Masses magazine.

In 1927, Dos Passos, Katherine Anne Porter, Edna St. Vincent Millay and four other writers were arrested while picketing the Boston Statehouse in behalf of the condemned Sacco and Vanzetti. The authors were jailed for a night, and Dos Passos, enraged by the detention, subsequently proclaimed, “All right, we are two nations [the oppressors and the oppressed]. . . .”

In 1928, Dos Passos, listed by the Daily Worker as a contributing editor, visited the Soviet Union. He was disap-
pointed with what he saw but concluded that Russia was nearer than was America to “finding a solution to the strange and horrible world industrial society had produced.” Still, he said, “there must be a better way.”8

A play, Airways, Inc., was published the same year and was produced by the left-wing New Playwrights Theater Dos Passos had helped found in 1927. Edmund Wilson, with several other generally sympathetic critics, said the play had considerable value but contended that Dos Passos' “stubborn, socialistist sentimentalism” intruded unnecessarily. In criticizing the capitalist system, Wilson says, “Dos Passos damn the sufferers along with the disease.”9

The whole of humanity comes off so badly that no one is left to man the revolutionary new society. As soon as the worker "gets his rights"—that is, power—he is corrupted. Hence, the revolution is self-defeating. Dos Passos, himself, eventually makes that discovery; that is, he makes it consciously—but only to change teams, to abandon the new "ins."

Dos Passos continued—through the 20s and 30s—to present the struggling worker as a man of courage and integrity. (Later, when the struggle is essentially over, so is the courage and integrity. Perhaps that is the way the world is. If so, one cannot condemn Dos Passos for his hopelessness.) If Dos Passos fails to see the “struggling worker” in the correct perspective—as most liberal critics maintain he failed to see properly the left—is it not possible that he fails later to see the “satisfied worker” in the proper perspective? Wilson seems to think so:

Now the life of middle-class America . . . is not so unattractive as Dos Passos makes it—no human life under any condition can ever have been so unattractive. Even under an unequal distribution of wealth, human beings are still capable of affection, enthusiasm and enjoyment—even of integrity and courage. Nor are those qualities and emotions entirely confined to class-conscious workers.9

Wilson discerns in Dos Passos a dimension that other critics, such as Richard Horchler,11 have overlooked—“his insistence on the importance of America” as expressed in his preoccupation with it. That is what seems to provide his work with its particular power and truth. Wilson compared Dos Passos with H. L. Mencken, who also found much wrong with America. “But the effect of Mencken,” Wilson said, “is to make people wash their hands of politics altogether.” Dos Passos, in contrast, “is almost alone in continuing to take the social organism seriously,” the effect of which makes people want to engage in politics.12

In that sense, Dos Passos is a strong positivist.

Montana Journalism Review

1bid.
3Ibid., p. 257.
5Wilson, op. cit., pp. 256-257.
In 1930, Harper published Dos Passos' first novel in the U.S.A. trilogy, *The 42nd Parallel*. Considered by most critics one of the most powerful of Dos Passos' works, *The 42nd Parallel* reiterates and clarifies his philosophy in the role of young radical.

Experimental—if not revolutionary—in technique, the novel is presented in terms of "newsreels," "camera eye" sections, personalities and fictional characters. The newsreels review the news of the day and of history; the camera eye discovers corresponding, personal events in the life of the author, and the personality sketches and fictional passages provide "story," direction and minimal plot.

*The 42nd Parallel* is the story of Fenian O’Hara McCreary and of America as he encounters it. Dos Passos is intent on presenting Fenian as a child of the 20th century. He sets the stage early for disillusionment when he quotes Sen. Albert J. Beveridge: "The twentieth century will be American. American thought will dominate it. American progress will give it color and direction. American deeds will make it illustrious."

What Fenian finds in Chicago in the first decades of the century is poverty, not progress. Capitalism is the culprit. "It's the fault of the system that don't give a man the fruit of his labor," Fenian hears his uncle say. "The only man that gets anything out of capitalism is a crook . . . middlemen who never did a productive piece of work in their life."14

The hero of the left is Eugene Debs, and Dos Passos regards him warmly in the novel. "While there is a criminal class I am of it," he quotes Debs. "While there is a soul in prison I am not free."15

**marxist line followed**

In *The 42nd Parallel*, Dos Passos adheres faithfully to the marxist line. Man, essentially, is the victim in a deterministic world. Only collective action can influence fate. The system is the real enemy.

"You read Marx," the young Fenian is counseled by his guardian, "study all you can, remember you're a rebel by birth and blood. . . . Don't blame people for things. . . . blame the system."16

The language of Marx becomes increasingly prevalent as the novel proceeds, but the conclusion, unexpectedly, is not a call to arms but grim dejection, if not resignation:

The table was upset and the party began backing off towards the door . . . at that moment three cops appeared and arrested the damn pacifists. The band played the "Star-Spangled Banner" again and everybody tried to sing but it didn't make much of an effect since nobody knew the words.17

Nobody knows the words, Dos Passos means to say, because they no longer—perhaps never—have meaning in an America disjointed by hypocrisy. Confusion, if not despair, would seem to be the best man can look forward to.

The all-pervasiveness of Dos Passos' gloom caused several critics to accuse him of a kind of melodramatic sentimentalism in reverse. Edmund Wilson, for example, said:

> When a man as intelligent as Dos Passos—that is, a man more intelligent than, say, Michael Gold or Upson Sinclair, who hold similar political views—when so intelligent a man and so good an artist allows his bias so to falsify his picture of life that, in spite of all the imaginative insight that has gone into it, its values are partly those of melodrama, we begin to divine some stubborn sentimentalism of which his misapplied resentments are merely the aggressive side. And hence his political ideas themselves become suspect, because we suspect the process by which he has arrived at them.

The *Literary Digest* and other publications saw red and ignored the literary quality of *U.S.A.*: "Readers of America will feel no surprise on being told who the Russians prefer among our writers—John Dos Passos."18

Granville Hicks praised *The 42nd Parallel*—as did Gold and others. Hicks maintained that Dos Passos was one of the few writers who successfully had concerned themselves with American industrialism; he attributed that to a "poetic imagination," "unchallengable authenticity," Dos Passos' "radical outlook" (a "positive outlook") and his "experimentalism."20

Certainly Dos Passos regarded his criticism as constructive, positive—aimed at changing the world for the better. But there is little evidence Dos Passos entertained much hope for a genuine revolution. At one point, one must agree, he seems to believe a new social order is imminent. But by the time he concludes *The 42nd Parallel*, that belief is only a wish. Probably that is the first "readjustment" to the world—but, ironically, to a world that failed to change, supporting the earlier contention that Dos Passos' perspective was distorted by his compulsive hyperenthusiasm.

Despite his waning revolutionary zeal, Dos Passos continued to move closer to the Communist party—largely through indignation stemming from the arrest of nearly 4,000 individuals charged with being Communists or Communist sympathizers during the depression. What the government called subversion, Dos Passos called justified social unrest.21

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18"Ibid."
19Ibid., p. 37.
20Ibid.
21Ibid., p. 409.

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18Wilson, *op. cit.*, p. 257.
19"Do Passos Russia's Favorite," *The Literary Digest*, July 9, 1932, p. 18.
21See John Dos Passos, "Back to Red Hysteria!" *The New Republic*, July 2, 1930, pp. 168-169. Dos Passos was particularly upset by the "Newark Case" in which the Communist party candidate for senator of New Jersey, Dozier W. Graham, and Domenico Floralani were convicted of sedition after speaking at a meeting called to organize the unemployed. And he was shocked when John M. Hudson, assistant solicitor general of Georgia,
In 1931, Dos Passos, Theodore Dreiser and others were arrested while investigating the plight of miners in Harlan County, Kentucky. Dos Passos was indicted for criminal syndicalism but was acquitted after testing freedom of speech and assembly in the area. The experience was illuminating:

Dos discovered that the mine owners weren't the only ones exploiting the miners; so were the communists who'd organized the Defense Committee and were using the workers' plight for their own ends and denying help to men who wouldn't play their game. Afterwards Dos felt differently about the communists: "I was a little more wary in my dealings with them after that."28

In 1932, though, he cast a "protest vote" for Communist candidates William Z. Foster and James W. Ford and wrote a bitter piece about the Republican-Democrat establishment for The New Republic, maintaining that neither party was concerned about the nation's economic well-being. The article, highly critical of Franklin Roosevelt, dealt primarily with the 1932 Democratic convention.23

Dos Passos' play Fortune Heights was published in International Literature in 1933 and produced in the U.S.S.R. In 1934, writing for The American Mercury, he expressed doubts about the new republic of Spain. "Regimes change," he said, "but not the plight of the peasants."24 And those regimes, he noted with considerable disquiet, included several "liberal-leftist" factions that seemed no less reluctant than the others to turn "the interests" to their own uses.

In 1936, impressed by the "new democratic wave" of the Roosevelt Administration, Dos Passos abandoned the plague-on-both-your-houses stance of four years earlier and voted for Roosevelt with "enthusiasm." That support was a surprise after the several scathing articles Dos Passos had written about the Roosevelt Administration. In "Washington: The Big Tent," for example, he took a deprecative look at what he called the Washington circus and its assorted sideshows: the pompous speeches of senators, the theatrical, often inane committee hearings, the ballroom chatter, the muted bitterness of the workers. He tried to make the government appear inefficient and ridiculous.25

In "Another Plea for Recognition," published in 1934, he found America's foreign "imperialism" just as distasteful as its domestic "inertia."26

By 1936, however, Dos Passos interpreted the New Deal differently and became convinced the working man at last would have a real voice, one equal to that of management, in labor; hence, he supported "the Establishment."

The last book in the U.S.A. trilogy, The Big Money, was published in 1936. Max Lerner, writing for The Nation, said, "With The Big Money, Dos Passos emerges the most considerable and serious of our American writers. The three books form as complete a record as we have in fiction of the crest of American capitalist culture." He contends Dos Passos is finally affirmative in his commitment to history.27

In contrast, Malcolm Cowley joined most of the critics in finding Dos Passos too grim, too cynical: "For all their scope and richness, they [the novels] fail to express one side of contemporary life—the will to struggle ahead, the comradeship in struggle, the consciousness of new men and new forces continually rising. Although we may be for the moment a beaten nation, the fight is not over."28 The final message of Dos Passos' trilogy, Cowley said, was this:

America in developing from pioneer democracy into monopoly capitalism has followed a road that leads toward sterility and slavery. Our world is evil, and yet we are powerless to change or direct it. The sensitive individual should cling to his own standards, and yet he is certain to go under.29

Dos Passos—certainly a sensitive individual—did not go under; he just went around and around. In the days of monopoly capitalism, he fought for the establishment of big (monopoly) government powerful enough to crush the "interests." Now, with big government in and still ascending, Dos Passos is a Wall Street bedfellow, clinging to his standards. If his friends don't seem to be as far out as they used to be, only the world is to blame.

brutal disillusionment

Early in 1937, Dos Passos went to Spain with Ernest Hemingway to film a documentary, Spanish Earth, designed to win sympathy in the United States for the Loyalists.30 Dos Passos subsequently was outraged by Communist activities and was convinced the Communists were in Spain only to further their own ends. Brutal disillusionment, beyond anything he had suffered previously, came when the Communists shot his friend Jose Rabies. According to Dos Passos, the Soviet agents believed Rabies, who was fighting for the Loyalists but was not a Communist, knew too much about relations between

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the Spanish War Ministry and the Kremlin and that he was not, in their opinion, politically reliable. Wakefield quoted Malcolm Cowley as having said: "He [Dos Passos] didn't like the way the communists had acted in the Harlan coal fields. He was skeptical about the Russian trials. But this Spanish episode was a final and definite turning point in his career."\[31\]

Dos Passos' disillusionment with the Communists was expressed in his Adventures of a Young Man, published in 1939. What he failed to realize was that he was as much self-deceived as anything. When he finally woke up to the fact he had been sleeping among lions as well as lambs, he was so startled he forgot about the lambs. He viewed all the left frigidly.

Dos Passos voted for Roosevelt in 1940 but "immediately regretted it." He began to fear, above all, centralization of power in Washington. He noticed for the first time that well-fed laborers could be just as authoritarian as could their "masters." Instead of repudiating both "slave" and "master," however, he began to move closer to the camp of his former enemies—because he genuinely came to believe a basic shift of power was being effected, because he had been slapped by his former allies and because he did not want to stand alone.

In 1944, Dos Passos voted for his first Republican—Thomas E. Dewey. Dos Passos described Roosevelt as the man who "divided up the bloody globe and left the freedoms out."\[32\] This is not to say that Dos Passos changed overnight from liberal to conservative. The process of his disillusionment with the Communist party was far less gradual than was his disillusionment with the liberal establishment. Today Dos Passos argues that he is still a liberal, that the conservative—to demonstrate the difficulties of the language—is the true liberal inasmuch as he is concerned primarily with the freedom of the individual.

The "People at War" series that appeared in Harper's in 1943 and 1944 provides further insights into Dos Passos' changing political and social attitudes. In the first article, he writes slightly of the "last flicker of social ardor of the New Deal," blaming it, in part, for the deterioration of a social and economic order founded on family struggle and established business ethics. Big government and big unions, rather than big business, are cast in the role of impersonal, even oppressive agents.\[33\]

More evidence of a changed outlook is found in an article that examines agriculture in the South. Dos Passos finds the farmers upset over Roosevelt's farm programs. Most, he says, resent federal interference, which they believe does more harm than good.\[34\]

Dos Passos' attitude is hardly radical in a subsequent article that deals with the Negro. He sympathizes with both Negroes and whites and he supposedly is asked, "Have you ever thought that if Washington were Rio everybody would say it was a very picturesque place?"\[35\]

In 1945 and 1946, Dos Passos wrote for LIFE a series of articles about the war. He reported the conflict in the Pacific and he covered the peace and the Nuremberg trials. He found the resolution of the war almost entirely unsatisfactory; instead of a bold plan for reconstruction of war zones, he saw only looting and exploitation.\[36\]

the problems remain

Dos Passos wrote in 1948 a LIFE article that said Marxism was a good idea but it simply hadn't worked out, that revolutions had come and gone but the same problems remained. "Socialism," he said, "is not the answer to the too great concentration of power that is the curse of capitalism. We've got to do better than that."\[37\]

The motivation behind the article seems to be a genuine fear that the masses are in danger of being swept away by the "false" ideologies of socialism and communism. Dos Passos says he finds more and more people blindly accepting the "liberal vocabulary that had some meaning in the 1920s," a vocabulary that, in the 1940s, "has become a definite hindrance to understanding events in the world. . . ." He says the Soviet Union was the most promising country in the world just after the Bolshevik Revolution. But things changed. The article recounts the failure of Marxism to materialize for Dos Passos, the failure of his dreams to come true.\[38\]

In 1949, Dos Passos was hired by General Mills, Inc., to write an "objective and human" report about that company. He did, causing more former devotees to cringe.

The Grand Design, a novel, was published in 1949, and even Newsweek, generally non-committal or favorable, was critical: "The reader will also have the feeling that the author of this book is a far more tired man than the author of 'U.S.A.'—that he is less at home with Very Important People than he was with the Common Man."\[39\]

The Saturday Review of Literature published in January, 1949, a biographical sketch in which Dos Passos is quoted as saying: "It is beginning to look as if what I was trying to defend in U.S.A. was 'the old Seventy-Six'—the American Republic. Then it was in danger from extended capital. Now it is in danger from extended communism."\[40\] Dos Passos claimed there was no change in himself; the world had changed. The argument is not convincing. Both changed. Dos Passos withdrew, became more cautious,

\[a\]Wakefield, op. cit., p. 117.
\[b\]ibid.
\[a\]John Dos Passos, "Grassroots in the South Are Changing," Harper's, June, 1943, pp. 84-92.
more afraid. He remained faithful, however, to his conception of power as primal evil. He embraces the right just as he once did the left—without discretion.

Dos Passos' second trilogy, District of Columbia, was completed in 1952. It contains Adventures of a Young Man, Number One and The Grand Design.

The Head and Heart of Thomas Jefferson, a biographical study, and Most Likely to Succeed, a novel about Communists in the movie industry, appeared in 1954.

George Murphy, perhaps the harshest of Dos Passos' critics, said of Most Likely to Succeed, "It will be very surprising if it does."41 Granville Hicks was appalled by the book and concluded that Dos Passos no longer was capable of writing fiction.42

In 1957, Dos Passos began to write for Reader's Digest. Typical of the articles that appeared in that magazine was "What Union Members Have Been Writing Senator McClellan." Dos Passos says, "Letter after letter is written in fear, fear of violence and loss of job. This reporter read thousands of them. It was an awakening experience."43 This is the story of "100,000 letters—all from rank and file members... making the same plea: 'Give us laws to protect us from our leaders.'"44

Midcentury, Dos Passos' last major work,45 was published in 1961. It is described as a contemporary chronicle of history, biography and fiction presented in the same general pattern as U.S.A. Richard Horchler, summing up commentary about the book, wrote: "No more than another disappointment. The consensus was overwhelmingly harshly critical, not only to the extent of condemnation but even to lamentation..." 46 Like Maxwell Geismar,47 Horchler goes so far as to suggest that Dos Passos' mind is becoming feeble.48

Most of Dos Passos' recent articles have appeared in the National Review. In the minds of many liberals, Dos Passos committed the ultimate evil when he endorsed Barry Goldwater for President in 1964. A National Review article published after the 1964 Republican Convention reveals the radical change in Dos Passos' thinking and the equally marked change in his writing style and technique.

Whatever one thinks of the former, one must concede that the latter is very much for the worse:

The place to see Goldwater at his best was at the Masonic Temple addressing an audience of YAFs. He is a Mason and he dearly loves young people... He speaks reminiscently of the old days when they (he and his family) all went hunting and fishing together, camping out, looking up out of their sleeping bags through the pine branches at the stars and talking in whispers about God and man... On Sunday civil-rights marchers filled nine blocks of Market Street. The scattered citizens along the sidewalks watched them in a strange silence... Then came the longhairs, the beards, the characters. The placards said a great deal more about stopping Barry Goldwater than they did about equal rights. But the eager commies aren't the only activists on the streets. The Young Americans for Freedom are something new on the political scene. Wherever there is a chance their candidate might appear, wherever some personality they approve of arrives, the YAF turns out in swarms. They wear Goldwater hats, Goldwater sweatshirts, badges the size of dinner plates. They have bands, bunting, guitar players, little crackers that go pop... they never heard of frustration.49

That Dos Passos entertains no real hope for the future, for democracy, for the world is evident. In an interview in 1963, his basic lack of belief in either the left or the right, in business or labor was made startlingly apparent:

Yes it was true he had said that Russian communism was "nothing but a less plausible version of what we already have here." All you would have to do, he explained, is "add a secret police to the combined AFL-CIO and you can't tell the difference." Nor for that matter did he find much hope for the individual in big business, for he felt there wasn't much difference between the large U.S. corporations and Russian communism: "They're very similar, but at least there's not much assassination in American corporations."50

Horchler articulates the only answer, it seems to me, that one can make to the question "What ever happened to John Dos Passos?"

Dos Passos is le misanthrope, the soured idealist. The discrepancy between the real and the ideal is not to him a challenge to be faced or a mystery to be celebrated; it is a frustration, a bafflement, to which he responds with annoyance and anger.51

The ideals have vanished—and so has Dos Passos.

"Well, goodbye to all that."52

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43Horchler, op. cit., p. 16.
AN ART WITHOUT RULES:
WRITING FEATURE STORIES

By WARREN J. BRIER

Professor Brier, editor of the Montana Journalism Review, has worked for the Associated Press in Los Angeles, Seattle and Helena and for the Seattle Post-Intelligencer and the Seattle Times. He has taught at the University of Southern California and at San Diego State College. In this article, he discusses the techniques of feature writing and offers numerous examples from wire services and newspapers. The article is a chapter from a manuscript prepared by Professor Brier and Howard C. Heyn, night editor of the Los Angeles bureau of the Associated Press.

A strongman bends a steel bar around a girl’s neck, then can’t unbend it.

A weather forecaster is fired for being inaccurate.
The pockets of a dead skid road derelict yield a few coins, a handkerchief and a Phi Beta Kappa key.

A man named Donald Partridge tries to fly like his namesake. He fails.

Such is the nature of feature stories—those often whimsical, sometimes solemn mavericks of the newspaper page. There are no rules for writing them. They fit no neat pattern. A successful approach and format for one may prove ineffective for another.

Saul Pett of the Associated Press has described feature stories this way:

If the story makes you or your wife or your laundryman laugh or cry or say, “Well, I’ll be damned,” or “By gosh, that’s just how I feel,” or “It could happen to anybody,” or any of the countless ways of saying “It’s a small world”—if the idea moves you or your friends to any of those reactions and it’s likely to have the same result among enough people beyond your own state, then clearly you have a good national feature story.¹

Pett’s colleague, Hugh Mulligan, categorizes feature stories this way:

If a man can build another Taj Mahal out of toothpicks, that’s a good local feature. If he makes it out of toothpicks while lying in an iron lung, that’s a state feature. If he does all this while his wife keeps running around unplugging the iron lung, that is a national feature.²

The writer who can evoke a response such as laughter or tears always has been a rarity. In most cases, he is a trained craftsman with lengthy experience as a reporter of straight news. In all cases, he combines a flair for descriptive writing with the intellectual stamina to work long and hard over a single idea. He is a polisher, searching for the precise noun, the razor-edged adjective, the powerful verb and the bouncy adverb. And he is a builder, weaving facts and color into a pattern that compels the reader to continue.

There is no one definition for a feature story. It may differ markedly from a straight news story, or it may contain much hard news. In general, however, these characteristics tend to distinguish features from more routine, straight stories:

1. A city council story on zoning-law changes is stale news if its publication is delayed a day. But the time element usually is of little importance in a feature. Whether it is humorous or carries an emotional wallop, an effective feature can wait for tomorrow’s editions. Exceptions, however, are features pegged to the news, such as the personality sketch, the backgrounder or a local reaction piece. Those timely sidebars should accompany the hard news account.

2. Features frequently are funny; in fact, many exist solely because of their humor. Although straight news stories may, indeed, include humorous facts and a witty writing style, they usually are incidental to the main point in the article.

3. Newsmen often must seek out the feature aspects of an event, whereas its news impact may be obvious. The trained feature writer has learned to sense immediately the unusual,


²Ibid., quoting Hugh Mulligan.
humorous, dramatic or sad elements in an occurrence. The inexperienced reporter may readily see the news angle but fail to recognize the feature aspects.

4. A reader identifies more quickly and more personally with a feature story. He may be amused or depressed, saddened or infuriated. In a sense, he becomes a vicarious participant—one who says “Why, that’s happened to me” or “I’m glad that hasn’t happened to me.”

5. A feature story frequently ends with a punch line—a strong final sentence that carries the reader back to the lead and wraps up the story in a tidy package. In that sense, it tends to resemble the short-story format.

One way to distinguish between features and straight news stories is to examine both approaches when they involve the same general subject. The fact that two astronauts returned safely from an eight-day mission is hard news. What they ate during the flight is feature material. The fact that a long-stemmed beauty from Georgia won the Miss America contest is hard news. What her 17-year-old sister thought about it tends to resemble the short-story format.

As Don Duncan, feature writer for the *Seattle Times*, puts it:

A feature offers a fresh approach: A way of capturing the pathos, drama, laughter of the everyday scene. A feature is sort of like a sandwich, with slabs of frosted cake on each side and meat and potatoes, garnished with plenty of seasoning, in the middle.*

how to spot a feature

Journalism students, assigned for the first time to find and write a feature story, occasionally return with a perplexed look and blank copy paper. The fault may lie with the instructor, who has failed to explain properly how to spot a feature story—how to recognize immediately the ingredients that lend themselves to feature treatment.

The widely known story about “Good Ol’ Mel Miller of Peoria, Ill.,” serves as an example of how a professional writer can identify and handle a feature article that the amateur might ignore. In 1960 Pat McNulty of the Associated Press visited the Sandpiper Bar at the Marine base in Laguna Beach, Calif. He heard the Marines talking about Good Ol’ Mel in Peoria and, after asking a few questions, was told about a Mel Miller Vacation Fund—coins put into a 120-millimeter shell casing in the bar.

The Marines explained to McNulty that a Capt. Joe Gestson, who placed a long-distance call in quest of a lost auto-mobile, inadvertently had reached a Melvin Miller of Peoria. He began a conversation with Miller, and the acquaintance subsequently ripened through correspondence.

Miller had expressed an interest in visiting California, so the Marines started the fund to finance such a trip.

That was the situation when McNulty arrived on the scene. But he didn’t write a word, hoping to keep the yarn exclusive until Miller got to the Marine base for a VIP reception.

Then the Marines started selling Melvin Miller T-shirts and Melvin Miller pennants, so McNulty wrote the story. Meanwhile, the Chicago AP bureau phoned Miller and arranged for photographs before he left Peoria. When McNulty’s first story moved on the wire, Wirephoto pictures were sent from Chicago.

Many newspapers played the story on front pages with multi-column headlines and two or three photographs. Compliments rolled in quickly. The Akron *Beacon Journal* called the story “a real Saturday brightener.” The Canton *Repository* labeled it “a superlative feature.”

When Miller arrived in California, there were parades, a key to the city, a horse race named for him, a Hollywood tour and kisses from movie starlets, a visit to a bull fight, a Marine review, a big-league ball game at which he threw out the first ball, a television appearance and an unscheduled reunion with his wife.

Some newspapers wrote editorials about the whole delightful mishmash. The Des Moines *Tribune* commented on the “patience, humor and generosity” of the principals. Other newspapers wrote features inspired by the Miller affair. The Dayton *Daily News*, for example, found Dayton’s Mel Miller and reported his views in a page-one story. And editors wrote letters. The telegraph editor of the Lafayette *Journal*, for instance, said: “There is a wide circle of McNulty admirers here waiting patiently for the next yarn by him. This McNulty is good.”

Why did the story attract so much attention? Hub Keavy, chief of the AP bureau at Los Angeles, gave one answer in a talk in San Francisco:

The Marines didn’t make the story and Good Ol’ Mel didn’t either. It was made by a feature writer with imagination—Pat McNulty. His deft handling of a wacky situation created the new image for the average man—the new name for John Q. Public. Melvin Miller has become the symbol for the average American—and not necessarily from Peoria, either. As Capt. Gessson, now quite philosophical about it all, puts it, “There are millions of Melvin Millers all over the country.”

McNulty’s achievement, then, was twofold: He had the ability to recognize a feature story of national proportions and he had the talent to write it.

In 1961 professional newsmen saw readily the feature implications of a story with international appeal. Lyndon Johnson, then vice president, visited Pakistan and invited a

*Don Duncan, “Good Features Add Color,” *Student & Publisher*, November-December, 1957, p. 4.

camel driver, Bashir Ahmad, to visit the United States. Ahmad accepted the invitation, and the outpouring of feature material began long before he left his native country.

The AP resident correspondent in Karachi, Zamir Siddiqi, had a keen eye for the small, human details in the lives of his fellow men. One of his first features about Ahmad told of his preparations to visit America. As the AP Log later noted, “It became a story of all men, anywhere, who had ever left home and family behind for a trip to some exotic place—be it Paris, Atlantic City or a trout stream 50 miles away.” The story began:

Bashir Ahmad has sworn on the Koran before his wife and four children that he will not look at another woman during his visit to the United States.

Siddiqi told about the jealousy of Ahmad’s neighbors and the suspicions of his wife who feared he would marry an American woman. His relatives, said the story, were afraid he would eat pork and drink liquor—forbidden by his Moslem religion.

The feature gave the reader the impression he actually was talking with the camel driver—a mark of good reporting and writing.

At about the time Bashir Ahmad became feature copy, a bit actor in Hollywood filed a property claim that attracted the attention of feature writers throughout Southern California. Pat Hawley, who said he had pored over old records, announced that no one ever had claimed the land on which the city of Laguna Beach had arisen. So he formally filed the appropriate papers in his own name.

His effort, of course, was doomed from the start, for city officials die hard and give up land even harder. But the incident made sparkling feature copy because an average guy had shaken up an entire city.

Hawley said later he didn’t really want to take the whole city—only 3,000 yards of expensive beachfront property.

“I’ll put a fence around it,” he told reporters.

What guideline can the beginning journalist infer from those examples? Merely that unusual events often lend themselves to feature treatment, whether they involve a mixed-up telephone call, a camel driver or a young man who fights city hall in a different way. The trick is to recognize the distinctive character of the event.

asking questions

Once a writer spots a potential feature story, he works as a reporter, asking questions and gathering facts. Rarely can he produce an effective feature without numerous queries, perhaps even extended interviews.

One reporter drove to work for three years past a garage with two airplane pontoons on the roof. He often wondered why the pontoons were there and who owned them, but he never asked. The answers eventually appeared in the opposition newspaper, whose reporter had seen the pontoons and had asked a simple question: “Why are those pontoons on top of the garage?” The query, made on the front porch, led to a cup of coffee and an interview with the owner—an Alaska bush pilot who was delighted to describe flying experiences crammed with drama.

When President Kennedy’s use of a rocking chair boosted that piece of furniture’s popularity across the nation, one newsmen started asking questions to determine the impact on firms that produced the rockers. He found, for instance, that the P & P Chair Co. in Asheboro, N. C., had so many orders that a depression had ended in that area. It was learned the President’s use of the rocker and his personal physician’s endorsement of “rocking” had prompted the deluge of orders.

A New York Times reporter, Gay Talese, asked a simple question that led to a bright feature about the World War II Norden bombsight used in U.S. bombers. How much was one of the nation’s top-secret instruments in the 1940s worth today? The answer: $24.50, compared with a previous value of $25,000.

Wire service features occasionally are prompted by newspaper editors who ask questions, knowing that the AP and UPI can obtain information from their bureaus around the world. John McCormally, executive editor of the Hutchinson (Kan.) News, once asked the AP what Charles Lindbergh was doing 35 years after his historic flight to Paris. The AP demurred, primarily because of the belief Lindbergh would not talk to reporters, would not answer phone calls and ignored letters. But McCormally persisted, maintaining even a negative story about his passion for privacy would be worthwhile. The result was a feature used in newspapers across the nation. It pointed out that Lindbergh wasn’t a recluse as believed by many but was leading an active life.

Frequently one event with feature implications will suggest several questions, each the basis for a separate story. When topless swim suits for women made their debut, secondary feature possibilities were many and varied. Were the suits lawful? What was the reaction of department store executives? What were the views of municipal officials? What were the opinions of film beauties? What were the thoughts of women who wore them?

In short, the writer-reporter must ask questions and more questions after he has recognized the feature characteristics of an event.

Paul O’Neil, a talented, veteran writer for LIFE magazine, has devised what he terms O’Neil’s Law:

> Always grab the reader by the throat in the first paragraph, sink your thumbs into his windpipe in the second and hold him against the wall until the tag line.\(^5\)

The law is especially applicable to feature writers, for most feature stories are transitory and unessential. Readers should

\(^5\) LIFFY. Nov. 13, 1964, p. 3. O’Neil once described editors as people who “ride around on the writer’s back, shooting at parakeets, waving to their friends, and plucking fruit from overhanging branches, while he churns unsteadily through the swamps of fact and rumor with his big, dirty feet sinking in to the knee at every step.”
be told who won the race for mayor or what is happening in a murder case, but they can get along without knowing how much a Norden bombsight costs today or whether Melvin Miller has arrived in California. Consequently, the feature starts behind the proverbial eight ball. As mere frosting on the cake, it must attract the reader, then hold his interest. The feature writer must inject some punch, some dash into the lead or opening of his story. Several methods are used effectively to achieve such a beginning. Among them are these:

**Contrast.** The reader’s attention can be gained if he immediately is told about some unlikely, unexpected event or situation or that something he is accustomed to has changed:

BOURNEMOUTH, England (AP)—One of Britain’s biggest nudist clubs today denounced topless dresses and bathing suits as indecent.

BEVERLY HILLS, Calif. (AP)—A bankit paused during a $100,000 robbery today to give the victim a heart pill. Police said the pill may have saved Herbert Kronish’s life.

PORTLAND, Maine (UPI)—In this age of nuclear power, the oldest privately supported welfare society of its kind in the nation is still providing firewood to warm the homes of needy widows.

WASHINGTON (UPI)—The “war on poverty” may find out in 1966 how it feels to be poor. [Because of the rising cost of the war in Viet Nam]

**Suspended Interest.** This approach, which somewhat resembles the beginning of a short story, piques the reader’s curiosity by forcing him to wonder what comes next. Consequently, he continues with the story if the first sentences have presented certain questions. He may find the answer in the second sentence or the 10th or even the final sentence. An example:

BURBANK, Calif. (AP)—A quiet, graying man walked into the employment office of the huge Lockheed Aircraft Corp. plant and asked for a job.

He filled out a routine form, turned it in and went home to wait for an answer.

Inside the plant, the form caused a furor.

An employment executive glanced through it and grabbed for a phone.

“Hey, we got some kind of a nut here who says he knows you,” the man told Hall L. Hibbard, senior vice president. “He says he also knows just about everybody on the board of directors.

“And get this, where the application asks about previous employment at Lockheed, the guy writes down ‘President.’ ”

“That’s no nut,” Hibbard said. “That can’t be anyone but Lloyd Stearman.”

He was right.

Characteristically, Lloyd Stearman, one of the greats of aviation and first president of the Lockheed Aircraft Corp. when it was formed from a bankrupt firm in 1932, sought no help from any of his old friends when he decided he wanted to design airplanes again.

Those nine paragraphs can be termed the lead for that feature story. The technique appears simple; actually, it involves immediate identification with the reader (a man seeking employment), an immediate question (why is a graying man looking for a job?), a secondary question (why did the application cause a furor?), lively quotation (“Hey, we got some kind of a nut here”) and another question (was he really a former president of the firm?). Then it suggests one more question to lead the reader into the body of the story—why would a former president of the company apply years later for a job designing airplanes? The format is intended to tempt the reader, to make him want to proceed with the story.

The same style can be used for a shorter story:

LONDON (AP)—Bookmaker Peter Mortimer advertised his car for sale for 450 pounds ($1,260) and added that he was prepared to toss a coin for double or nothing.

Auto dealer William Costello took him up on it Saturday and tossed the coin. Mortimer called heads. The coin came down tails. Costello drove away with a free auto.

Having read the first sentence of that story, the reader naturally asks, “Did he win or lose?” So he keeps reading to find out.

Another example:

UNITED PRESS INTERNATIONAL

Mrs. Marion West Higgins, the Republican lady from Bergen County, had the floor in the assembly of the State of New Jersey.

She spoke of how proud she was to be the first woman ever elected speaker of the New Jersey assembly. She talked about her record and of how it felt to be a political loser. Then she stopped and the legislature adjourned.

It was a rainy day last December—and a half-century of Republican rule had just come to an end in the legislature of the Garden State.

For the first time since President-elect Thomas Woodrow Wilson sat in the New Jersey governor’s chair 53 years ago, Democrats coming into office this month were wholly in control of the state legislature.

The reason could be summed up in one word: Reapportionment . . .

A similar example:

LOS ANGELES (AP)—He never buttons his ministerial robe. Sometimes he leans an elbow on the pulpit. If another speaker bores him, he silently translates the dull monologue into Italian, Spanish or French—or surreptitiously studies population figures from a pocket calendar—to keep himself awake.

Next year Rabbi Edgar F. Magnin will complete 50 years with the same congregation, one of the biggest and wealthiest of his faith.

**Quotation.** Though regarded by some editors and journalism instructors as a cowardly way to begin a newspaper story, the quote lead can be employed effectively in a feature article. The test, of course, is whether the quotation will prompt the reader to continue. Here are examples:

Montana Journalism Review
PHILADELPHIA (AP)—"Quick," said the man, as he hopped into a cab, "get me out of here—the police are after me."

"They're not only after you, they've got you," said the driver, Highway Patrolman George Sternberger, who was posing as a cabbie to try to halt cab holdups.

RIO DE JANEIRO (UPI)—"There goes Violet's tool shed," my wife said as a cracking sound, followed by a roar and splintering of wood, came from across the street. Another larger roar followed.

"That must be the stone retaining wall on Alexandrino Street," she said.

She was right each time.

That's the way it was Tuesday night, all night on Santa Teresa Hill, in the worst recorded rainstorm in the city's history. . . .

**Play on words.** One of the most common beginnings for a feature story is a different version of a widely known expression or a sequence of words that lends itself to humor:

HOLLYWOOD (AP)—Steven Hill launched his acting career by putting his worst foot forward—and the other in his mouth.

RICHMOND, Va. (UPI)—Beadle Bumble, a character in the novel "Oliver Twist" by Charles Dickens, was a stupid public official.

The Richmond News Leader's "Beadle Bumble Fund," used for the "sole object of redressing the stupidities of the public officials," is growing fat.

The newspaper's condemnation of the action of the Hanover County School Board in banning the novel "To Kill a Mockingbird" prompted donations totaling more than $80 to the fund.

SALMON, Idaho (AP)—There was a moose loose behind the Dodge Garage in this town early Thursday.

LEOMINSTER, Mass. (UPI)—The government will salute this year a canny Yankee who realized that apples were the fruit if not the spice of frontier life.

NEW YORK (AP)—Depending on how the law's construed, there's nothing rude about a proper nude as long as her mood skirts the lewd.

**Factual.** The beginning of a feature story often needs no embellishment. The writer simply lets the facts tell the story.

An example:

COMPTON, Calif. (AP)—Daniel Elmore, 72, a Negro handyman, was graduated from high school Wednesday.

He is a little late getting his diploma because he had to put all 10 of his sons and daughters through college first.

Animals need not be glamorized to arouse interest:

WESTERLY, R.I. (UPI)—Pets have joined the international jet set.

Animal globe-hopping has made giraffe-like strides in recent years, according to Bed Rock Dogs International, a kind of travel agency for pets.

In 1965, Bed Rock made travel arrangements for more than 700 animals, six times as many as eight years ago, when it began operation, and 30 per cent above the 1964 total.

There are other possible beginnings for feature stories—many others. The primary question that should be asked for each beginning is, "Does it gain the reader's attention and lead him into the story?" If it does, the lead probably is appropriate.

**some complete stories**

The student of journalism should examine closely feature stories by professionals, studying structure, style, choice of words and ending. Here are two by Douglass Welch of the Seattle *Post-Intelligencer*, both examples of how to present a single idea in an original form that maintains reader interest:

Schell Creek at Edmonds went green the other day. It was not just a little bit green. It was very green. Usually, it is a dirty brown.

"What happened to our pretty dirty brown river?" people asked one another.

Police Chief Ruben Grimstad volunteered to find out. He conceived it to be his duty.

He put duty above all else.

He started up the river.

He was whistling, "Up the lonely river. . . ."

"There goes our chief on his appointed rounds," people said, "We can sleep safely tonight."

The chief hadn't walked very far until he found the creek a familiar dirty brown again.

"This is very strange," he mused. "Above this point our little creek is dirty brown. Below this point it is a brilliant green."

Clearly, the situation called for thinking through.

The chief thought through.

"There must be something at this point," he reasoned, "that causes the creek to change from a dirty brown to a brilliant green."

It is thinking like this that made America great.

Come to find out, a couple of small boys had thrown some Air Force life raft marker dye in the water.

Where on earth did they get it? you ask breathlessly.

They had wondered if the dye would work.

Don't call it idle juvenile curiosity. Call it the Spirit of Higher Experimentation. Experimentation made America great, too.

But the chief made Schell Creek a pretty dirty brown again.

He confiscated the dye.

Anything can happen at Edmonds.

Q—You are Mr. W. J. Billings, division manager for Western Washington for the Pacific Telephone and Telegraph Company.

A—Yes, I am.

Q—And I believe you have something you want to tell the readers of The Post-Intelligencer this morning.

A—Yes, I wanted to tell them that we are building here in Seattle the world’s largest No. 5 crossbar office.

Q—How’s that again?

*Montana Journalism Review*
A—The world's largest No. 5 crossbar office.

Q—What is a No. 5 crossbar office?
A—That's a telephone term for the largest type of automatic switching equipment which does so many amazing things. It has a magic brain and all that.

Q—Where is it located?
A—At our new building at 1122-3d Ave. We hope to have it operating by next year. By that time we will have spent five years and $13 million.

Q—Do you have some statistics for us?
A—Yes, I have. More than 280 Western Electric installers are at work. They are using 5,000 blueprints, in a stack 60 feet high, to find the spots where they will melt 900 pounds of solder. They are using 350 soldering irons. There will be 2,500,000 connections.

Q—Those Western Electric people certainly have connections.
A—Please. The 280 installers are using 400 screwdrivers, 600 pairs of diagonals and heaven only knows how many long noses.

Q—Long noses?
A—That's a type of plier. Forty-four huge cables carry 37,500 pairs of wires through a tunnel 15 feet under Seneca St. between the main telephone building and the 1122-3d Ave. building. The splicers are splicing these and another 57,000 together. A total of 94,500 pairs of wires will be spliced before this job is complete.

Q—that's a lot of splicing.
A—Indeed, it is. The first really permanent residents of the new building are two groups of operators. The central information bureau moved in early in January and the Unit No. 1 long distance operators followed them through the Seneca St. tunnel a month later.

Q—Did the long distance girls actually walk through the tunnel?
A—Yes, they did.
Q—You're pretty proud of this new installation, hey, Mr. Billings?
A—I think it is the gosh-darnnest collection of ultra modern switching I've ever seen.

Q—Please, Mr. Billings, let's watch the language. Let's not be carried away.
A—Think of it! Nine hundred and 52 frames of No. 5 crossbar equipment bolted down on three floors! Imagine!
Q—I know, I know. Please, Mr. Billings.
A—It leaves me kind of breathless. Do you know that about 150 million conductor feet of wire winds through the building? That's enough to run a 30 pin, open wire lead between Los Angeles and Seattle.
Q—Let's leave Los Angeles out of this.
A—I want to show you a picture of one of our installers at work. Look at all the wires!
Q—What do you call a mess of wires like that? Do you call them spaghetti or something?
A—No, we just call it wires. That's John Halvorsen in the picture. He's been working steadily since June, 1956.
Q—And you say when he's not working, he's hunting needles in haystacks at home, for laughs?
A—I didn't say that. You said that. I want to say something about the building. It is 111 feet by 130 feet and six stories high with basement. We think it is earthquake proof and atomic bomb resistant. We won't know exactly until someone sets a bomb off.

Inevitably, some students and editors will criticize the length of that story—and with considerable justification. But it does make out-of-the-ordinary copy for a day when there is room in the paper for a tongue-in-cheek or whimsical story.

In contrast to Welch's stories is this feature by Dial Torgerson of the Associated Press:

SAN DIEGO, Calif. (AP)—A blind boy stood by the helicopter, waiting for President Kennedy.

"I'm Fred Korth," said a tall man with a gentle voice.

"I'm secretary of the Navy."

"How do you do, Mr. Korth," said Joey Renzi, age 11.

"Is he coming? Is the President coming?"

"No, not yet," said Korth. "Don't worry. We won't let him get away without seeing you. He wants to meet you."

It was a letter in Braille that Joey wrote to Kennedy which attracted the President's attention. In it, Joey told how he wanted to shake the President's hand because "it wouldn't do me any good to stand on the roadside while all the other kids are watching."

That's how it was that a blind boy was waiting at the Marine Corps recruit depot with the high-ranking officials alongside the helicopter which was to take Kennedy away to an aircraft carrier at sea. The boy—born prematurely—has been blind virtually all his life. Doctors say an over-rich oxygen mixture in an incubator caused hemorrhages which destroyed his sight.

But he can see a great deal with his hands as he did Thursday, when, in his mind's own bright pictures, he saw the President.

All Joey heard was a big car stop, he felt a large hand reach for his and another touched his shoulder.

He told afterwards what was said:

"He said he enjoyed seeing me, and I told him what an honor it was to meet him, and he gave me a tie clasp, and I gave him my letter. And he said, 'I hope you can come to the White House and visit me sometime.'"

The tie clasp was a gold miniature PT boat with the word "Kennedy" on it.

The boy's letter told the President, "I will treasure this experience all my life."

What could Joey's hands tell him about the President?

"He's kind of tall," said Joey. "He's real neat looking. He has kind of like an English—no, I guess it's a New England accent. And he has a strong grip. A real strong grip for a big, important man like the President."

After their brief talk, the President climbed into the waiting helicopter, the engine roared and dust flew.

"Goodby, Mr. Kennedy," Joey shouted into the windblast. "Goodby, sir!"

"Can he see me?" he asked. "Did he wave back?"

"Yes," Joey was told, "he waved."

Joey listened as the helicopter flew out of sight.

"This has been the best day in my life—ever," he said.

Features exist everywhere, just waiting to be identified and written. Too often we pass them by as impractical or unobtainable. The best rule is, try it. The result may surprise you. Remember, once upon a time a feature writer wondered what it would be like to ride in one of the Brink's Inc. armored trucks. He was told that no outsider had ridden in one of its vehicles in the firm's 106 years. But he asked anyway.

The answer was "Yes."
A CHAMPION FOR ‘SONS OF TOIL’:
THE ROCKY MOUNTAIN HUSBANDMAN

By WILLIAM G. BREITENSTEIN

Mr. Breitenstein, a member of the first class in the Montana School of Journalism, was awarded a Master of Arts degree in 1915. This article is an excerpt from his thesis, "A History of Early Journalism in Montana, 1863-1890." Mr. Breitenstein was publicity manager of the Montana State Fair in Helena in 1915, then joined the Great Falls (Mont.) Leader as a reporter. He served as a reporter for the Helena (Mont.) Independent before entering the Army in 1917. From 1919 to 1931, he was publicity manager of the R. A. Hankinson Co. at Kansas City, Mo.; assistant city editor of the Birmingham (Ala.) Age-Herald; city editor of the Great Falls Leader; editor of the Southwestern Oregon Daily News at Marshfield; an editor in the Associated Press bureau at Atlanta, Ga.; and publicity director of the American Booking Agency in Chicago. He subsequently managed Texas properties of J. A. Sloan, owner of the American Booking Agency. Mr. Breitenstein died Oct. 20, 1944.

In its first issue, the Husbandman announced the material in its columns would embrace “agriculture, stock raising, horticulture, social and domestic economy.” It promised to “boldly and fearlessly champion the cause of the sons of toil—commending the good, denouncing the wrong—unawed by fears and unswerved by favors.”

As an octavo with four columns to the page, the Husbandman was regarded as an experiment—an agricultural newspaper published in a region geared to a mining economy. In fact, agriculture in Montana still was in an infant stage and many of the territory’s leading citizens had commented publicly that a farm newspaper could not survive. Farm homes in the territory numbered fewer than 2,000, and most of their owners concentrated on pasturing rather than tilling the soil.

The Sutherlin brothers proved that a need and an audience for a farm newspaper did exist. R. N. Sutherlin, young and ambitious, set out on horseback on Feb. 22, 1876, to obtain subscriptions throughout the territory. He remained on the road until Sept. 20 and sold subscriptions to more than 800 persons. As he observed 50 years later:

The early-day farmer had but one dread and that was the fear that he could not sell his products. The market was confined to the gold-mining population. The railways were remote and the early settlers did not deem the railway era, such as we enjoy today, possible. But we solved many problems.
A grasshopper scourge, which started in 1876 and lasted for six years, greatly hindered the progress of the paper. Diamond City did only a small retail business, and the town and surrounding area offered less than $150 a year in advertising. Consequently, subscriptions at $4 a year became the chief revenue.

In 1879, subscribers totaled more than 1,400 and the size of the newspaper had reached the limit imposed by the Washington press. The Sutherlins, discouraged by the business prospects of the fading community, decided to buy a cylinder press, then move to another Meagher County town. Their choice was White Sulphur Springs, which offered a post office and tri-weekly mail service. A cylinder press, bought from a factory at Westerly, R.I., was hauled by wagon from Corinne, Utah, to Helena, then reloaded for the trip to White Sulphur Springs.

The county seat soon was moved to White Sulphur Springs. Statehood dawned, and agriculture, spurred by the irrigation ditch, became the one safe pursuit in Montana, bringing temporary prosperity to the Husbandman.

W. H. Sutherlin became the traveling agent for the newspaper, while his brother stayed in the shop, cranking off every issue of the paper for three years and missing only one shift. Two men replaced him for that one shift, and they took five hours to complete what he could accomplish in three.

newspaper enlarged

The newspaper soon was enlarged to six columns. A steam engine was installed in 1883 and was replaced by a larger one a few years later. In 1900 an electric-powered motor was purchased. A Thorne typesetting machine was used for the first time in 1898 and about five years later was replaced by a Mergenthaler.

Despite their apparent affluence, the Sutherlins were in financial trouble in 1898. They had invested heavily in real estate, which dropped rapidly in value in the late 1890s. Buildings and property owned by the Sutherlins were sold to satisfy their indebtedness. Finally, they were left with an estate, which dropped rapidly in value in the late 1890s.

Business adversity—R. N. Sutherlin was proposing irrigation of 3 million acres in northern Montana. Meanwhile, a Rocky Mountain Husbandman Company was organized in an attempt to prevent sale of the newspaper plant.

On June 2, 1900, W. H. Sutherlin died. One of his last public works was to plan Montana’s exhibit at the Trans-Mississippi Exposition in Omaha. Soon after Sutherlin’s death, the newspaper’s widely known traveling correspondent, Miss Caroline Murphy, died. She was a genial and lovely lady and had close friends throughout the territory. Miss Murphy wrote good prose and some of the sweetest rhymes ever put in print.

A reclamation act had been passed and R. N. Sutherlin pursued the project to irrigate the Milk River area and the country north from the Dearborn River. But the people were not ready for giant irrigation projects. Although the Husbandman was boycotted twice, it survived, continuing its crusade for irrigation, its agitation for the establishment of local Granges, its articles on how to build and beautify country homes and its editorials pointing out to the farmer both the advantages and disadvantages of the railroad.

In the next decade, the Husbandman again became a profitable business venture. It was regarded as the country homemaker of the Rocky Mountain Northwest.

Many persons in northern Montana fought hard against irrigation, but the newspaper, aided by a relentless summer sun, eventually won its crusade to transport water to dry farmlands.

A report to the Montana Press Association in 1889 had said: “The Rocky Mountain Husbandman has introduced a new factor into Montana journalism in the person of a female field rustler. The idea is not more novel to the public than it is profitable to the publishers.” Proceedings of the Fifth Annual Meeting of the Montana Press Association, Held at Missoula, Montana, on June 27th, 28th and 29th, 1889 (Bozeman, Mont.: Chronicle Print, 1889), p. 34.

Breitenstein does not examine closely the role of the Husbandman in the Montana Grange movement, but another student of early Montana journalism has described the newspaper’s influence. Robert L. Housman says: “It was Montana’s Grange paper. . . . The Husbandman was, in the sense that it printed Grange grievances and crusade material against the incipient enemies of agriculture, a definite ‘rallying point for agitation.’ How much this paper’s activity had to do with the development of agriculture in Montana is a study in itself. This much we know: the Rocky Mountain Husbandman kept up its interest in the Grange work until 1903, when it left our mention of the Grange.” See Robert L. Housman, “Early Montana Territorial Journalism As a Reflection of the American Frontier in the New Northwest” (unpublished doctoral dissertation, University of Missouri, 1934), pp. 118-124.

The Husbandman continued to publish long after the appearance of Breitenstein’s account of its early years. The plant subsequently was moved to Great Falls. Files at the State Historical Society in Helena show that the newspaper was discontinued in 1941, following a period in which a large amount of boiler-plate material was used. R. N. Sutherlin, on the Husbandman’s 50th anniversary, noted that it was “one vast compilation of reminiscence” on the growth of Montana agriculture. He died in 1928.
VITRIOL, WORMWOOD AND GALL:
THE BRAZEN BUTTE BULLETIN

By ROBERT M. AMICK JR.

Mr. Amick, a 1961 graduate of the Montana School of Journalism, was editor of the Choteau (Mont.) Acantha for four years. He also has worked for a radio station in Billings. Mr. Amick is a candidate for a Master of Arts degree in Journalism. This article, based on a chapter from his thesis, traces a 1919 Butte Daily Bulletin campaign to defame the chief of detectives in the City of Butte.

Mrs. Ed Morrissey, wife of the chief of detectives of Butte, lies cold in death. Her rigid body and her wan face a mass of terrible bruises inflicted by her gunman husband, in one of those moments of rage and blind passion which the life of this kind of a brute naturally engenders. . .

Seldom in the history of a crime-stained city has this act of deliberate brutality been equaled, and it is said by those who claim to know, that no medical aid whatsoever was summoned or was present at the death bed. As the story is told, it has no equal in all the annals of crime. . .

Chief of Detectives Morrissey is well known throughout the city as the man who in the presence of a number of high officials of the copper company [the Anaconda Copper Mining Co.] clubbed six or seven onlookers in Precinct B, Ward 4, during the count in the recent primaries.

With full knowledge that the [primary] election had gone for [William F.] Dunn and rendered frantic by the knowledge that Dunn's election would mean the end of such practices as he flourished on, he gave vent to the same snarling rage that resulted in a fearful end of his wife. . . Morrissey's last fatal act is the logical consequence of a life of overbearing tyranny in the service of the soulless A.C.M., who no doubt will strain every effort to save their tool from the fate he richly deserves.1

That front-page story, replete with dramatics and distortion, was the opening volley in a campaign by the Butte Daily Bulletin in 1919 to end Edward Morrissey's tenure as chief of detectives in Butte. Until Morrissey's dismissal three months later, the Bulletin seldom missed an opportunity to print news about what it termed the detective chief's nefarious activities.

The crusade—sensational, slanted and impudent—was typical of many others carried on by the newspaper from August, 1918, through June, 1921—the period when it appeared as a daily. It had been founded as a weekly in December, 1917.

It is difficult now to determine if the Bulletin's crusade against Morrissey was sparked by a reform spirit or by a desire for vengeance. It probably was a blend of vendetta and pious crusade.

That the Anaconda Copper Mining Co. was criticized in the Bulletin's account is explained, in part, by the tendency of the newspaper to blame capitalism for all social ills.

Four days before the so-called murder, the Bulletin had reported that Morrissey was among those who unsuccessfully had tried to wrest the Democratic nomination for mayor from Dunn, a Bulletin editor and later co-editor of the Daily Worker in New York City. The Bulletin had said Morrissey tried to oust Dunn supporters from the polls:

Realizing that Mr. Dunn had a clear majority over their tool, despite all their efforts and well prepared plans to steal the election, the gunmen and city detectives proceeded to beat up everybody who did not look good to them. . .

This one-line editorial appeared in the edition that carried the account of the slaying: "Detective Morrissey is doubtless getting in training for work at the polls on election day, where there will be a number of women checkers."

The other Butte newspapers did not report Mrs. Morrissey's death until after the Bulletin story appeared. In contrast to the Bulletin's blatant charge against Morrissey, the Anaconda Standard merely carried on March 29 a brief obit.

1 Ibid., March 25, 1919, p. 1. The official canvass showed that Dunn had not won the Democratic nomination; earlier, he had been declared the winner.

2 Ibid., March 29, 1919, p. 4.
Mrs. Morrissey's doctor, said she had been an alcoholic for the Morrisseys' neighbor, who said she had seen Morrisseyard. It reported that four admitted the autopsy was incomplete, a point not mentioned by the seven physicians who had participated in the autopsy. One, Morrissey had died of natural causes. County Attorney Joseph R. Jackson was quoted as saying he planned a thorough investigation:

I want reliable information either bearing out or refuting the allegation of the newspaper that started this. There is certainly material for prosecution in the statements . . . Either Mr. Morrissey beat his wife to death or the circulator of that report must answer to charges of criminal libel.6

An Anaconda Standard editorial branded the Bulletin story an “infamous outrage.” It also detected a motive:

The animus for the publication of the unspeakable slander lies in the fact that the Butte official has been prominent in the arrest and persecution of I.W.W. [Industrial Workers of the World] disturbers at various times. Such a publication might be expected in Russia; that it could take place in Butte was not to be believed. It should be a warning to the people of Butte of what may be expected if they elect as mayor one whose organ is guilty of outrageous slanders.6

A coroner’s inquest began three days after Mrs. Morrissey’s death. The county attorney called for testimony by seven physicians who had participated in the autopsy. One, Morrissey’s doctor, said she had been an alcoholic for 10 years and attributed her death to alcoholism.7 Six of the physicians agreed undue excitement might have caused death.

The Bulletin's coverage of the physicians’ testimony was cursory. It reported that four admitted the autopsy was incomplete, a point not mentioned by the Anaconda Standard. The Bulletin emphasized the testimony of Ethel Bailey, the Morrisseys’ neighbor, who said she had seen Morrissey beating his wife. Also on page one was the Bulletin’s interpretation of the inquest proceedings, including a headline that said the newspaper’s contentions were confirmed.8

The reader of the Anaconda Standard learned that “Mr. Morrissey attended the inquest yesterday and followed the proceedings and testimony with deep interest.”9 But the reader of the Bulletin got this version: Morrissey collapsed because of “the evidence furnished by witnesses,” and when Miss Bailey testified he “stood glaring at the witness with venom in his glance. Morrissey was palpably nervous and shuffled from one foot to the other under the strain.”10

staff members questioned

The county attorney questioned Bulletin staff members in detail at the first day of the inquest. R. B. Smith said he had written the March 29 story in the Bulletin. Dunn and Leo Daly, described as a Bulletin utility man, denied any part in preparing the story.

The inquest lasted five days. Morrissey, who reportedly became ill, was not present after the first session. The coroner’s jury ruled Mrs. Morrissey had died of a complication of diseases of the heart, liver and kidneys, superinduced by excessive use of alcohol. We further find discolorations, bruises on the body and extremities, the cause of which is to the jury unknown.11

The Bulletin laconically reported the jury ruled that Mrs. Morrissey had died. It decried the county attorney’s failure to call Morrissey to the stand, saying:

. . . the only living person who knows most about the last frightful hours of Kate Ronan [Mrs. Morrissey's maiden name] among the living, the last agonizing moments passed alone, was Ed Morrissey . . . and he was not called to the witness chair by County Attorney Jackson.12

It soon became apparent the Bulletin regarded the jury’s ruling merely as the end of the first skirmish. On April 9, a front-page headline said “Morrissey Has The Delirium Tremens.” The story began:

About 2 o’clock yesterday morning Ed Morrissey . . . was taken to St. James Hospital raving in delirium tremens.

He was put through the baths and later placed in a straight-jacker [sic] and watched with tender concern. . . . It is said that Ed Morrissey babbles a lot when he has the “snakes.” That often when in that condition he tells the truth—the truth which must be kept from all but the faithful.

After Frank Little’s murder, Ed Morrissey was very, very drunk. He was taken into seclusion for a few days and watched tenderly until he was normal and safe.13

Moreover, Morrissey, according to the Bulletin, had been “drinking—drinking whisky—drinking avidly, fiercely, without a letup” since his wife’s death.14

For several days, Morrissey did nothing that was newsworthy, but the Bulletin managed to keep his name in its columns with articles such as this:

21 Ibid., April 9, 1919, p. 1. Little was an I.W.W. leader lynched in Butte in 1917.
22 Ibid.
Residents in the vicinity of the Morrissey home have been wakened in the night many times lately by the doleful howling of the Morrissey hounds. The strange canine intuition is seeking voice in weird and throaty howling [sic]. In the small hours after midnight . . . the Morrissey hounds raise their snouts toward God and tell.

They know. And they are telling. To the best of their dumb powers, they are telling. When chill winds of every early day sweep down from the silent snow-clad hills into the vile, crooked alleys of the town . . . when far, well-fed grafters turn in bed with a snort of anger because a newsboy's shrill call has disturbed their ease . . . then the Morrissey hounds leave their warm kennel, sit down upon the frozen ground, point their noses to the sky—and tell. . . .

The Bulletin reported Morrissey's release from the hospital April 18 and the following day carried a front-page story saying he had been appointed administrator of his wife's estate.

For 21 days, the Bulletin appeared to have suspended its campaign to discredit Morrissey. Then it reported on page one that Mrs. Morrissey's sister, Mrs. C. M. Juckem, had petitioned the court to remove Morrissey as administrator of the estate because he "did unlawfully and feloniously kill and slay" his wife.16

Eleven days later, the Bulletin charged that Morrissey had worked as a guard at the Swan Lake estate of the president of the Anaconda Copper Mining Co. during the summers of 1916, 1917 and 1918 and at the same time had drawn $916 in salary as a police officer for the City of Butte. The editorial demanded that the mayor dismiss Morrissey.17

On June 11, the Bulletin revealed that Mrs. Donica Badovinac, another neighbor, had given to a notary public a deposition supporting Mrs. Juckem's court action to remove Morrissey as administrator of his wife's estate. Mrs. Badovinac's deposition, as quoted in the Bulletin, said Morrissey had beat his wife and had threatened to kill her.18

A lawyer, Peter Breen, charged that Mrs. Badovinac's deposition was a "fixed-up story designed to feed the Bulletin's sensational pages."19 That resulted in this editorial comment:

Nothing that the Bulletin could print concerning Mr. Morrissey would add to the blackness of the reputation which the chief of detectives of Butte has earned for himself by serving masters other than the respectable people of the community.

And the campaign which the Bulletin has engaged in on behalf of the respectable people will not end until Mr. Morrissey and his kind are put where they belong.20

On June 14, the Bulletin contained an eight-column banner, "File Charges Against Morrissey." A deck said, "Grave Allegations of Brutality and Intoxication Made." The Bulletin reported that Morrissey had been charged with a variety of violent actions and that he might have to appear before the Butte Police Board.21 Three days later, the Butte Good Government Club, a women's group, demanded Morrissey's resignation.

The board met June 30 to begin hearings on the charges against Morrissey, who was represented by lawyers Breen, William Meyer and Harry K. Jones.

As the hearings opened, Meyer criticized the Bulletin for promoting what he labeled a conspiracy against Morrissey. Then Breen asserted:

These proceedings are the result of a conspiracy fostered by the Bulletin to oust Mr. Morrissey from his position. This is a persecution, not a prosecution. We are going to bring out the fact that this is a conspiracy on the part of the witnesses and the Bulletin against the defendant. . . .

Witnesses, who admitted the Bulletin had invited them by letter to testify, described instances in which they had seen Morrissey—in their words—break the law.

**dismissal recommended**

At the end of the hearings, the board announced it would take "some time" to consider the matter. Two days later it recommended that the mayor dismiss Morrissey immediately. The board ruled that Morrissey had exhibited "misconduct and conduct unbecoming an officer." Specifically, it ruled that he had assaulted two men at a polling place and that he had used "vile and indecent" language.23

The Bulletin, apparently uncertain whether Morrissey would be fired, called the detective chief a "convicted brute in human clothing" and vowed he would be charged "with other transgressions" if he remained on the police force. On July 9, the mayor announced he had fired Morrissey and the Bulletin related that information in a 90-point banner, "Morrissey Gets The Can." The decks said, "Decision of Mayor Stodden Ends Official Career of Notorious Gunman—Decision Meets With Approval of Better Class of Citizens."24

For the Bulletin, Morrissey's dismissal was a partial victory. It had hoped he would be formally charged with murder. That wish had not been fulfilled, but the detective chief had been deprived of his position and his power.

In the following months, Morrissey frequently was mentioned in the news columns and editorials of the Bulletin. On Aug. 20, the newspaper printed this story:

> Ibid., June 14, 1919, p. 1.
> Anaconda Standard, July 1, 1919, p. 1.
> Ibid., July 8, 1919, p. 1.
DEGENERATE EX-DETECTIVE EDWARD MORRISSEY UP TO HIS OLD TRICKS

Despite the fact that Edward Morrissey, degenerate former chief of city detectives, personal gunman . . . beater of women, assaulter of helpless prisoners . . . was discharged in disgrace from the city police force on conviction of brutality and because, in the minds of the people as represented by our city officials, he was unfit morally to be a policeman, that notorious gentleman is back at his old tricks and while in a drunken condition poses as an officer and menaces helpless people with a gun.

And despite the fact that Morrissey has been so thoroughly discredited that the mere mention of his name causes shivers of disgust to every clean-minded, decent citizen of Butte, he now apparently is operating at his old trade of intimidation and brutality.

The first intimation that the brutal, wife-beating, woman-beating, prisoner-beating and alleged wife-killing Morrissey was again posing as an officer occurred Monday night when that inhuman apology for a man staggered drunkenly into . . . [a] hotel . . . and after displaying his gun forced . . . a stranger in the city to accompany him and his companions to a waiting automobile supposedly under arrest . . .

—Ibid., Aug. 20, 1919, pp. 1, 7.

The Printer and His Type: Logbook of the World

By Benjamin F. Taylor

Perhaps there is no department of enterprise whose details are less understood by intelligent people than the "art preservative," the achievement of types.

Every day their life long they are accustomed to read the newspaper and find fault with its statements, its arrangements, its looks; to plume themselves upon the discovery of some roguish and acrobatic type that gets into a frolic and stands upon its head; or of the touch of inky fingers, that compose the printer's "case," noiseless, the hundred and fifty-two little boxes, somewhat shaded with the mobile supposedly under arrest. . . .

...and that the pattern of events was destined to change. In June, 1920, Morrissey was appointed an enforcement officer for the federal Volstead Act. He later returned to the Butte police force as a patrolman on a beat.

Morrissey died Jan. 23, 1922, at the age of 47. The cause of death was listed as a blow on the head. No Butte newspaper carried an obituary. The Daily Bulletin, meanwhile, had become the Weekly Bulletin in 1921, and in 1924 it was discontinued.


The county attorney charged Morrissey with impersonating an officer but ignored a Bulletin plea to charge him with kidnapping. Morrissey was found guilty Sept. 22 and was fined $100.

On March 29, 1920, Morrissey was cited for contempt of court in the disappearance of 24 cases of whisky he had confiscated when he was a police officer. The Bulletin said seven cases were returned but none contained alcohol.

The Bulletin did not know in early 1920 that what it considered victories were merely temporary gains of a highly tenuous nature and that the pattern of events was destined to change. In June, 1920, Morrissey was appointed an enforcement officer for the federal Volstead Act. He later returned to the Butte police force as a patrolman on a beat.

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—Ibid., Aug. 20, 1919, pp. 1, 7.
Mr. Rieckmann, a 1965 graduate of the Montana School of Journalism, is a reporter for the Great Falls (Mont.) Tribune and Leader. A native of Chicago, he attended Morton Junior College in Cicero, Ill., and subsequently transferred to the University of Montana. He served as an associate editor of the University's student daily, the Montana Kaimin, and was vice president of his Sigma Delta Chi chapter. He has worked part time for the Chicago Tribune Press Service. In this article, Mr. Rieckmann notes that a Montana statute prohibiting solicitation of votes on Election Day is similar to an Alabama law declared unconstitutional in 1966 by the United States Supreme Court. He presents the opinions of eight Montana editors concerning Election Day editorials. And he describes the editorials printed by Montana dailies on the days of the 1966 primary and general elections.

On Election Day, Montana editorial writers traditionally have argued for safer bath mats or more support for the local Chamber of Commerce.

Such a tea-and-crumpets approach has been prompted by a state statute that barred or seemed to bar political editorials when the polls were open. It reads, in part:

It shall be unlawful for any person at any place on the day of any election to ask, solicit, or in any manner try to induce or persuade any voter on such election day to vote for or refrain from voting for any candidate, or the candidates or ticket of any political party or organization, or any measure submitted to the people... 1

As one student of Montana press law has said, "Montana publishers have tended to regard that statute as applying to electioneering in newspapers on Election Day, though the question is unresolved in the courts." 2

North Dakota and Oregon have similar laws.

On May 23, 1966, however, the United States Supreme Court declared unconstitutional a 51-year-old Alabama law 3 under which an editor had been prosecuted for publishing an Election Day editorial.

Justice Hugo Black, in dismissing the case against James E. Mills, editor of the Birmingham Post-Herald, called the statute an "obvious and flagrant abridgement of the constitutionally guaranteed freedom of the press." 4

How did Montana's daily editors react to the high court's decision? The responses of eight editors 5 questioned by this writer ranged from one statement that no partisan opinions would appear on his editorial page on Election Day to assertions by three that hereafter they would not hesitate to run a political editorial when the polls are open.

Each editor noted, however, that such an editorial might be considered unfair by some readers because a rebuttal could not be printed before the polls closed. Most thought the need to editorialize on Election Day rarely would arise.

Paul Husted, editor of the Miles City Star, said he doubted if an Election Day editorial would be required once in 50 years. He said the Star would not accept Election Day advertising or print last-minute charges that could not be answered.

any votes or to promise to cast any votes for or against the election or nomination of any candidate, or in support of or in opposition to any proposition that is being voted on on the day on which the election affecting such candidates or propositions is being held.


The respondents represented the state's top seven newspapers and the ninth newspaper in total paid circulation.

Montana Journalism Review
William D. James, editorial-page editor of the Great Falls Tribune and Leader, said: “Although there’s ample time for a newspaper to editorialize before Election Day, we would not hesitate to run an editorial on balloting day if we thought one was in the public interest and ethical.”

Burl L. Lyons, editor and publisher of the Kalispell Daily Inter Lake, regarded the question as “a matter of ethics . . . in defense of fair play.” He said, “We have 364 days to state our views.” He stressed the desirability of allowing time for rebuttal of a critical editorial.

Lyons was adamant, however, about his responsibility to the public. He asserted he would gather his “intestinal fortitude” and run an Election Day editorial, perhaps on the front page, if an event in his community called for it.

“And I would consider the editorial proper,” he said.

Some editors questioned the influence of the decision on Montana law. For example, Harold Seipp, editor of the Billings Gazette, said the question was one “for a lawyer to interpret.” He commented, “I don’t know whether I’d want to [print an Election Day editorial] unless I knew all the circumstances.”

Walter L. Nelson, editor of the Butte Montana Standard, said he did not regard as conclusive the right to print such editorials in Montana, adding:

“Somewhere along the line there will be grounds for a test case.”

Nelson was not sure if all editors who supported Election Day editorials actually would print them when the opportunity is present. He believed most newspapers would try to be fair if they presented such editorials.

“We would look very hard and study the situation before we editorialized on Election Day,” he said.

Robert E. Miller, editor of the Helena Independent Record, said:

“As long as the Supreme Court has said Election Day is no different from any other day, then an editorial on that day is no different from any other editorial. I wouldn’t hesitate to write an editorial on Election Day if there was a voter issue and there was good reason.”

decision praised

Sam Reynolds, editorial-page editor of the Missoula Missoulian, pointed out that immediately after the court ruling his newspaper carried an editorial announcing it would abide by the “very good decision” and ignore the state statute.

Reynolds added, though, that a significant event or action would be required before he actually would write an Election Day editorial.

“Anyway, things are pretty well said and done by Election Day,” he said.

Walter Secor, editor of the Bozeman Daily Chronicle, foresaw no great change because of the court ruling. He believes Montanans are different from persons in metropolitan areas, where he says there are more repercussions to pre-election matters.

“One more day is not going to make a difference, in my opinion,” Secor said. “I think there’s restraint necessary here.”

Secor said he would not present an Election Day editorial that could be considered unfair.

Two editors mentioned Election Day news stories that contained charges or criticism. Reynolds said he was not certain to what degree the court decision applied to news stories. Husted said, “News is news, and I’d print it if it happens on Election Day and is in the public interest.”

One editor noted that some Montana radio stations had presented editorial opinions during Election Days.

Since the Supreme Court decision, a primary election on Aug. 16 and a general election on Nov. 8, 1966, have been held in Montana.

An examination of the state’s dailies showed that none carried on Aug. 16 an editorial that would be interpreted as electioneering, though two ran editorials that involved politics.

The Lewistown Daily News reprinted a Havre Daily News editorial that criticized Montana’s two Democratic U.S. senators and one Democratic representative for voting to appropriate foreign-aid funds every two years through the executive branch. The editorial praised the state’s Republican representative for opposing the measure.

The Helena Independent Record discussed a researcher’s report that suggested more Democratic votes could be obtained if the Post Office returned to twice-a-day deliveries instead of one, thereby requiring 50,000 additional federal employees who probably would support the Democratic ticket.

On Oct. 21—18 days before the general election—the U.S. attorney for Montana, Moody Brickett, sent to Montana newspapers a statement that said: “A decision by the U.S. Supreme Court this year permits editors to comment on election day without fear of prosecution for violation of state law. . . . The Supreme Court has decided the issue which has caused editors in various states, including Montana, to shun editorial comment on election day. . . .”

On the day of the general election, only one daily, the Missoulian, carried an editorial-page item that could be classified as electioneering. The Missoulian ran a headline that said “We Endorse,” then listed its choices for state senators and representatives and county commissioner and its position on two amendments and one referendum.

“We did it deliberately,” Reynolds said. “The only immediate reaction was one phone call by a young man who complained there was no chance for rebuttal before the election was over.”

By Nov. 18, however, the secretary of state had received eight letters objecting to the Missoulian’s Election Day endorsements. He forwarded the complaints to the Missoula county attorney, H. J. Pinsoneault, and noted that alleged violations of the law would be under the jurisdiction of county attorneys.

The Missoulian reported:


Ibid.
The second editorial, printed Nov. 27, 1966, said:

Montana's law regulating campaigning on election day is futile, and as such, silly. It should be repealed or changed. . . . [It] is so broad it makes illegal: Bumper stickers, posters, campaign buttons, a husband urging a wife to vote in a certain way, two people talking about the election and mentioning their preferences forcefully, candidates making speeches and, presumably, newspapers printing editorials containing political matter.

In an Alabama case a newspaper fought a similar state law, and the Supreme Court of the United States threw the state law out.

So the matter of newspaper editorials is disposed of. They are permitted in accordance with the First Amendment to the Constitution which guarantees freedom of the press.

Another freedom protected by the First Amendment is that of speech. It seems outrageous that a man should be barred from speaking on his own behalf, or on another person's behalf, on any day, including election day. That is what Montana's law bars. It also seems to make a law violator of every person or candidate who displays or has displayed on his behalf a single bumper sticker or poster or campaign button on election day.

The futility of policing any election to that extent is obvious.

A futile law should be repealed or changed.

In his opinion on the Alabama law, Justice Hugo Black said, "We should point out at once that this question in no way involves the extent of a state's power to regulate conduct in and around the polls in order to maintain peace, order and decorum there."

People have a constitutional right to vote. Electioneering can be barred at the polls so people can vote in peace and quiet.

Montana's law already bars electioneering within 25 feet of polling places. That prohibition could be inserted in the section governing election day activities, too.

Then newspapers could comment, speakers could speak, posters and bumper stickers could remain in place, buttons could be worn—all within the law and within reality. Only near the polls would such electioneering be barred.

For those who object that the lifting of the press muzzling law gives newspapers an unfair advantage over candidates and other persons, reply can be made that a newspaper tested a law as it pertained to the press and won.

If a candidate—or a tavern owner—wanted to test Montana's election day restrictions on him, then he should go ahead and test. Courts answer the questions they are asked. The press asked about press restriction and got an answer. It's up to candidates or parties to ask about candidates and parties.

If a similar test on freedom of speech were made, it is hard to believe that the Supreme Court would say that freedom of speech can be divided. . . .

The 1967 Montana Legislature did not repeal the statute. The Missoula county attorney had not brought charges against the Missoulian as of May, 1967. It would appear as if Montana editors now can print Election Day editorials without fear of court action. Moreover, the editors' responses in this study indicate they are keenly aware that what might be termed an affirmation of their freedom entails an increased responsibility to the public.

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1Ibid.
2Ibid., Nov. 21, 1966, p. 6.
3Ibid., Nov. 27, 1966, p. 6.

Montana Journalism Review
RESEARCH SUMMARIES

This section is devoted to summaries of research reports written by students as term papers for classes in the Montana School of Journalism.

ATTEMPTS TO OBTAIN FREE SPACE IN A UNIVERSITY DAILY NEWSPAPER

By JO ANN HACKER*

Four cartoons from the Ford Motor Co. were among the unsolicited materials mailed to the Montana Kaimin, student daily at the University of Montana, from Oct. 21 to Nov. 21, 1966. The cartoons, in mat form, concerned football, study habits and dating. They were free, and the firm said the newspaper could receive more if it would send tear sheets of those used. In each cartoon, however, a Ford Mustang could be identified clearly in the background of one panel.

That is one example of a determined effort by industrial firms, interest groups, local clubs and government agencies to obtain free space in the Montana Kaimin during one month. Others:
- Press passes were offered to reporters if they would cover the International Livestock Exposition in Chicago and Expo 67 in Canada.
- A local bridge club wanted to start a weekly column.
- Publishing companies offered free books if the newspaper would print reviews written by the firms.
- Interest groups urged the editor to join in what they termed crusades.

In this study, all unsolicited materials sent to the Montana Kaimin during the month-long period were examined. One-hundred items, excluding photographs, were mailed to the newspaper. One—a story about a Peace Essay contest—was used.

Postage for the materials totaled $4.60. That figure is misleading, however, for 21 items from federal agencies did not carry postage.

The number of separate pages totaled 467—58 from government agencies.

Also received were nine 8-by-10-inch photographs and 23 smaller ones. Most showed individuals or groups of persons. Some of the smaller ones showed equipment, college scenes and fashions.

The breakdown on the 22 releases from the federal and state governments: military services, 10; Department of Agriculture, 5; Department of Health, Education and Welfare, 4; Department of State, 1; Office of Economic Opportunity, 1, and the Montana Unemployment Compensation Commission, 1.

The government releases contained stories about placement and promotion of personnel, job opportunities, grants and awards, reports, surveys, addresses by individuals, market outlooks and persons scheduled to speak in Missoula, where the University is situated.

Several releases from business enterprises were accompanied by mats, which often included both advertising and news. For example, a mat from the Esquire Club contained current information about fashions. A monthly Esquire Club mat, incidentally, has been sent to the Montana Kaimin for several years, though none has been used. The postage for each mat is 25 cents.

Some mats and releases were from service organizations. UNICEF, for instance, sent a mat promoting its Christmas cards. A note asked the editor to “donate some of your valuable space” to advertising the cards.

Travel agencies sent releases and large, colorful posters, apparently with the expectation that the latter would be displayed in the newsroom or elsewhere on campus.

Among the press releases were stories from journalism groups, such as Sigma Delta Chi and the Student Press Association.

In connection with the study of materials mailed to the Montana Kaimin, exchange newspapers were examined during the month. The only items found in those newspapers were the Ford Motor Co. cartoons, which appeared in the University of Arizona Wildcat and the Brigham Young University Daily Universe.

The releases were not printed in the Montana Kaimin because, in the editor’s opinion, they did not contain information that merited space in a university daily and because of the limited news hole.

Much of the information was used in the downtown newspaper and in other Montana dailies.

This study suggests that many public relations departments are not aware of the requirements and limitations of the college press of the mid-1960s. They fail to realize, perhaps, that the college editor must determine how to get nine pages of hard university news in an eight-page paper.

*Miss Hacker, a senior in the Montana School of Journalism, served as news editor of the University’s student daily, the Montana Kaimin. This article is a summary of a report for the Methods of Journalism Research class.
POLITICAL ADVERTISING
IN THE METCALF-BABCOCK RACE

By PAULA LATHAM WILMOT*

Political advertisements for incumbent Lee Metcalf and Gov. Tim Babcock in the 1966 Montana senatorial race differed markedly in scope and content in the university town of Missoula.

Metcalf, a Democrat, defeated Babcock, a Republican, in the Nov. 8 election.

An analysis of ads in the local daily, the Missoulian, between the Aug. 16 primary and the general election showed that 26, including an insert, endorsed Metcalf (600 column inches) and 16 supported Babcock (710 column inches).

Most testimonials for Metcalf were from organizations, such as the National Rifle Association and the Izaak Walton League of America, whereas testimonials for Babcock were from individuals, such as Dwight D. Eisenhower and Lt. Gov. Ted James.

Fifteen Metcalf ads and seven Babcock ads in the Missoulian referred to advertising on television. All television-oriented Metcalf ads carried a photograph of an individual scheduled to endorse him on TV; all Babcock ads carried the governor's picture.

Metcalf ads referred to Babcock by name beginning in mid-October, but Babcock ads did not mention the senator by name until November. The senator's name did not appear in ads criticizing Babcock; those ads were sponsored by the Missoula County Democratic Women's Club and the Montana Democratic Central Committee. In contrast, ads critical of Metcalf contained Babcock's name; most were sponsored by the Babcock for Senator Club.

Metcalf backers paid for "Babtalk" ads consisting of so-called contradictory statements by Babcock in the 1964 gubernatorial campaign and in 1966. Other ads criticized Babcock for running for the Senate without resigning the governorship and for a record that, according to the Democrats, showed the governor did not oppose inflation.

A Babcock ad asked, "Why do they keep Montana's Jr. Senator S-I-L-E-N-T? Here's what happens when he speaks for himself . . .". The copy then presented several Metcalf statements that had appeared in newspapers since 1960. Another ad referred to a Metcalf statement that the junior senator must be able to cooperate with Democratic Sen. Mike Mansfield, then concluded that Babcock and Mansfield "get along fine."

Metcalf was frequently called "Mr. Education." Babcock often was referred to as "Montana's Man of Action."

Two Metcalf ads merit special mention. One, totaling 24 inches, was sponsored by Democrat Roland Renne, who was defeated by Babcock in the 1964 gubernatorial contest. The other was a 6½-inch ad sponsored by a widely known Montana Republican, Wayne Montgomery.

A Missoula weekly, the Missoula County Times, carried two Metcalf ads, totaling 45 column inches, and four Babcock ads, totaling 90 column inches. During the period studied, Metcalf's television advertising on the local station, KGVO, comprised 100 ads totaling 164 minutes, whereas 79 ads for the governor totaled 125 minutes.

Both candidates used five-minute spots extensively on television. That permitted ads during prime viewing time. Many were between shows during the evening, but some replaced portions of regular programs.

Metcalf's television ads did not mention Babcock. They praised the senator and his record. Twenty-second and 60-second spots stressed subjects such as conservation, education, the aged, veterans and agriculture.

After a Metcalf telecast about conservation, Babcock was quoted as having said: "You'd almost think he invented the duck."

Several Metcalf ads were endorsements by men such as Hubert Humphrey, Robert Kennedy, Ted Kennedy and Mike Mansfield. Songs were used infrequently.

Babcock's television ads discussed current issues. In one five-minute film, the governor, speaking from a supermarket, lamented the fact that a paycheck bought less food today.

Most of Babcock's television ads ended with "The Tim Babcock March," a song written by his campaign manager.

Metcalf did not advertise on billboards. Babcock did. Metcalf's outdoor advertising was limited to small triangular lawn signs. In contrast, billboards carried Babcock's photo, the slogan "Man of Action," a few words about inflation and the name Babcock reflecting the word "Senator" in large letters. Metcalf, referring to the billboards, labeled Babcock the "shadow senator."

Other forms of Metcalf advertising included shopping bags, lapel buttons, bumper stickers, match boxes and matchbooks and balloons. Bumper stickers read "Lee for Me" and buttons "Keep Metcalf Working for You."

Babcock bumper stickers and posters read "Win With Tim" and buttons "Keep Babcock Working for You."

"Tim." A band, which traveled with Babcock to rallies, played songs written about him, while campaign workers sold phonograph records for $1. The records had "The Tim Babcock March" on one side, "Tim's Polka" on the other.

*Mrs. Wilmot, a senior in the Montana School of Journalism, has served as advertising manager of the University's student daily, the Montana Kaimin, and has worked in the advertising department of the Great Falls Tribune. This article is a summary of a report for the Methods of Journalism Research class.
THE FORD FOUNDATION PROPOSAL
FOR A SATELLITE COMMUNICATIONS SYSTEM

By ANITA A. BELL

One of the television industry's liveliest debates in recent years emerged from a Ford Foundation proposal for a domestic satellite communications system that would provide funds to develop educational television.

The proposal was filed with the Federal Communications Commission Aug. 1, 1966, five months after it called for recommendations on the use of satellites for television broadcasts.

The Ford Foundation called its system the Broadcasters Nonprofit Satellite Service. Initially, it would comprise four synchronous satellites, one for each time zone. McGeorge Bundy, president of the Foundation, said the system would markedly reduce broadcast transmission costs and would be about 10 times as powerful as existing broadcast facilities.

Each time zone would be served by 11 channels. Six would be leased to commercial networks and stations, three would be for primary and secondary education, one for university courses and one for cultural and informational programs.

According to the report, the television networks pay a total of about $65 million annually to telephone companies for transmission services. Under the satellite system, the estimated bill for networks would be about $20 million. The yearly cost of the noncommercial broadcasts would be paid from the system's revenues and by the commercial networks from the $45 million made available by the reduced transmission costs.

The proposal pointed out that the Ford Foundation did not want to run such a system. The objectives of the proposal were to prompt discussion and to promote the interests of educational television in decisions about utilization of satellites.

The plan drew immediate criticism. Opponents questioned the cost estimates and wondered if network stockholders would agree to turn over profits for educational purposes.

One of the most outspoken critics was the Communications Satellite Corporation, formed by Congress in 1962. Called Comsat, the corporation was given exclusive authority to handle international satellite communications. Comsat, though privately owned, is government controlled.

Comsat argued that legally it was the only entity authorized to own and operate satellites for international and domestic communication. It dismissed competing claims as meritorious but essentially academic.

Comsat had proposed its own multipurpose satellite system in March, 1966, but it did not contain provisions for educational television. A revised plan, providing for educational television channels, was announced after the Ford plan was filed with the FCC.

Subsequently, a Senate subcommittee held hearings on the issue. A story in the Sept. 5, 1966, Newsweek said:

When the Ford scheme was reviewed by the Senate's communications subcommittee in hearings that ended last week, it was badly chewed by a host of critics. One hint that the proposal was less than a panacea for ETV's ills came when AT&T vice president Richard R. Hough challenged Ford's basic math. The $45 million saving, he said, was based on AT&T's gross income of $65 million for all broadcasting services. But $30 million of the $65 million derives from services that Ford's satellites would not replace (e.g., local program pickups, ground switching), so the saving should be based on a gross of $35 million, producing less than half the Foundation's estimated net. "We're looking down the road to the next two years," snapped back McGeorge Bundy, the Ford Foundation president. "I am confident $65 million or even $75 million will be an accurate figure by then."

Other critics insisted the Ford system would affect the earnings of Comsat stockholders, who had been told the corporation had a legal monopoly on domestic satellites.

Bundy said the Ford Foundation did not want to engage in a contest with Comsat, adding that "if anyone can dedicate the savings of satellites to educational television, we have no intention of standing in their way."

The commercial networks criticized portions of the Ford proposal and pointed out that under such a plan the networks apparently would become the sole support of educational television. Others noted that the Ford Foundation could sympathize with that reaction, for it had contributed more than $100 million to development of educational television in the past 15 years.

A spokesman for the National Association of Educational Broadcasters said the Ford plan would help educational television but would not solve its financial problems.

The Ford Foundation achieved at least one goal: Its proposal generated considerable discussion about the future of educational television.

The many issues concerning a domestic satellite system inevitably will be resolved, probably by the Congress.

Meanwhile, the debate has focused attention on the problems of educational television, which someday may offer a service as impressive as the technology that led to a communications satellite.

*This article is a summary of a report for the Introduction to Radio-TV class. Miss Bell, a junior in the Montana School of Journalism, is a graduate of Great Falls Senior High School.
JOHN F. GRAHAM
AND THE YELLOWSTONE NEWS

By MARLES LARSON NICHOLLS*

John F. Graham arrived in southwestern Montana in 1961, bought the weekly Yellowstone News in Billings, emulated the early sensationalism of William Randolph Hearst, prompted a $125,000 libel suit, discontinued the once-reputable newspaper after 34 issues and left town.

Graham bought the Yellowstone News March 9, 1961, from A. A. Schlaht and announced it would “promote the prosperity and happiness of the people of Billings.”

From the beginning, however, it was apparent the primary function of the Yellowstone News was not to inform; rather, it was to crusade in a language and style popular in the era of Yellow Journalism.

The third edition carried on page one a large, red headline that asked, “Undercover ‘Cells’ Here?” The front page was devoted to an article about the John Birch Society, referring to it as an “anti-Red secret society” and “our newest riff-raff.”

On April 13, the Yellowstone News printed an article entitled “Yellowtail Dam: Political Fraud.” Another Montana weekly editor, Helen M. Peterson of the Hardin Tribune-Herald, commented in her newspaper that “Yellowtail Dam plus the Yellowstone News equals yellow journalism,” a criticism that spurred Graham to write: “We regard the Peterson comment as patently libelous and we have brought the matter to the attention of our attorney.” No suit was filed.

News stories that did appear were of the marshmallow variety. For example, one—presented as a news item—concerned Billings teen-agers and sex. Another told “Why High School Girls Get Pregnant.” A headline in the June 15 issue was “Youth Perverted.”

By June 8, it was clear even to the most apathetic reader that Graham hoped to build readership through sensationalism. In that issue he discussed the techniques of Yellow Journalism and commented: “The great journalists used it to pursue their objectives because their first obligation was not to any vested interest but to the public welfare.”

Two weeks later, Graham began an editorial attack on the clerk of the Yellowstone County district court. That editorial and others resulted in a $125,000 libel suit filed by the clerk, Andrew Palo, who charged that the articles were “willful and malicious and were injurious to his standing in the community.”

The case never was brought to trial, for the newspaper subsequently was discontinued and Graham left Billings. But Palo’s lawyer said in 1964 that the legal action would be revived if the newspaper were published again.

Two other editorial attacks merit attention. One questioned the character and reputation of a former Billings police captain. The other accused a television network newscaster of being a “Red stooge” and, quoting a Billings resident, “one of the most prominent of the Communist fellow travelers.”

News stories, meanwhile, apparently were intended to startle the reader. For instance, one carried the headline “Bloodshed and Violence on Montana Highways” and described an accident: “From her crushed head sprang a geyser-like spray of blood that poured down her body like red rivers.”

By September, news had been relegated to inside pages, with page one devoted to Graham’s editorial broadsides against various individuals.

Indications that the Yellowstone News was in trouble financially appeared as early as July. Graham wrote to the secretary-manager of the Montana Press Association, Dorothy M. Johnson, saying he had increased the advertising rate from $1.54 to $3.78 a column inch. He said the change would attract first-class advertising agencies and, in his words, they did not buy on the basis of rate but on the basis of quality.

The rate hike, however, solved no problems. Miss Johnson said several accounts handled through the Montana Advertising Service were discontinued when the rate increase was announced.

On Sept. 28, the Yellowstone News consisted of one page containing advertising, a short letter to the editor and a statement by Graham, who said:

We believe that we should publish at least 16 pages each week. But we cannot do this unless we receive greater advertising support. For the past few months we have not been receiving enough advertising revenue to pay the expenses on a 12-page paper. Our losses are now becoming serious.

Graham announced Oct. 5 that he would begin publishing advertisements from firms in other communities. Such advertisements did not appear during October; the newspaper during that month consisted of four or two pages.

The final issue of the Yellowstone News appeared Nov. 2, 1961, though the newspaper did not mention that it would cease publication.

A former proofreader said Graham burned the records and took some of the files when he left.

Graham’s lawyer, Arnold A. Berger, acquired controlling interest in the Yellowstone News. He said in December, 1961, that publication would be resumed in January, 1962, but he commented later that a “serious economic situation in Billings” had prevented reappearance of the newspaper. It never was revived.

*This article is a summary of a paper for the Senior Seminar at the Montana School of Journalism. Mrs. Nicholls, a 1964 graduate of the University of Montana, is a staff member of the Bellingham (Wash.) Herald.
The Journalism Faculty

NATHAN B. BLUMBERG  
Dean and Professor  
B.A., M.A., University of Colorado; Ph.D., Oxford University, England. A Rhodes Scholar, Dean Blumberg is the author of the book *One-Party Press* and articles in several periodicals. He has worked for the Associated Press, the *Denver* (Colo.) *Post*, as assistant city editor of the *Washington* (D.C.) *Post and Times Herald*, and associate editor of the *Lincoln* (Neb.) *Star and the Ashland* (Neb.) *Gazette*. Before coming to the University of Montana as dean in 1956, he taught at the University of Nebraska and Michigan State University. He served as an American Specialist for the Department of State in Thailand in 1961 and in the Caribbean area in 1964. He was a visiting professor at Pennsylvania State University in 1964 and was on leave at Northwestern University for the 1966-67 academic year.

EDWARD B. DUGAN  
Professor  
B.J., M.A., University of Missouri. Before joining the University of Montana faculty in 1937, Professor Dugan worked as a reporter and editor on dailies and weeklies in Texas, a newsman for the United Press, and as public relations director of Hardin-Simmons University. He teaches public relations in the University's widely known School for Administrative Leadership and serves on staffs of agency in-service training programs. His articles, primarily on advertising, have appeared in several magazines. Professor Dugan served as acting dean during the 1966-67 academic year.

WARREN J. BRIER  
Associate Professor  
B.A., University of Washington; M.S., Columbia University; Ph.D., University of Iowa. Professor Brier's experience includes work as a newsman for the Associated Press in Los Angeles, Seattle and Helena, a reporter for the *Seattle Post-Intelligencer*, and a copyreader for the *Seattle Times*. He has taught at San Diego State College and the University of Southern California. His articles on the early Pacific Northwest press have appeared in several journalism and historical periodicals.

DOROTHY M. JOHNSON  
Assistant Professor  
B.A., University of Montana. Author of eight books and many short stories and articles in the nation's leading magazines, Professor Johnson worked as a magazine editor in New York City for 15 years and as a staff member of the *Whitefish* (Mont.) *Pilot* for two years. Two of her stories, "The Hanging Tree" and "The Man Who Shot Liberty Va lance," were made into movies. In addition to teaching courses in magazine journalism, she served as secretary-manager of the Montana Press Association from 1953 to 1967.

PHILIP J. HESS  
Assistant Professor  
B.A., M.A., University of Iowa. Professor Hess has taught at the University of South Dakota, where he also served as production director of the University's educational television station. He has worked as a producer-director at commercial television stations in Cedar Rapids, Ia., and Portland, Ore., a broadcaster for educational radio stations in Chicago and Iowa City, Ia., and as a reporter and copy editor for the *Missoula* (Mont.) *Missoulian*. During the summer of 1966, he visited television and film production centers in Los Angeles as the recipient of a fellowship sponsored by the Academy of Television Arts and Sciences Foundation. Professor Hess is director of the University's Radio-Television Studios.

DONALD C. MILLER  
Assistant Professor  
B.A., M.A., University of South Dakota. Professor Miller has worked as an announcer, newsman and production director at radio and television stations in South Dakota. During his military service, he was in charge of the Writers Branch of the U.S. Army Europe Pictorial Center. He taught for five years at the University of South Dakota, where he also served as film director and program director of KUSD Radio-TV. During the 1963-64 academic year, he studied at Columbia University as the recipient of a CBS News and Public Affairs Fellowship. From 1964-66, he was program director of an educational television station, WDSE-TV, in Duluth, Minn. He worked as a producer-writer for a television series during the summer of 1966.

ROBERT C. McGIFFERT  
Visiting Lecturer  
A.B., Princeton University; M.A., Ohio State University. During the 1966-67 academic year, Professor McGiffert was on leave from Ohio State University, where he has been a member of the journalism faculty for four years. He worked for the Easton (Pa.) *Daily Express* for 16 years as a general-assignment reporter and as city editor. He has been active in programs to improve medical and dental writing, serving as a consultant to the American Dental Association and as an instructor at writing seminars sponsored by the ADA and the American Medical Association.

SAM REYNOLDS  
Visiting Lecturer  
B.A., M.S., University of Wisconsin; M.S., Columbia University. Mr. Reynolds is editorial-page editor of the *Missoula* (Mont.) *Missoulian-Sentinel*, a position he has held since 1964. He has worked as an education reporter and as a political reporter for the *Wisconsin State Journal* in Madison. During the fall and winter quarters, he taught the Senior Seminar at the Montana School of Journalism.

ROBERT M. AMICK JR.  
Assistant  
B.A., University of Montana. Mr. Amick, a graduate student in the School of Journalism, was editor of the *Chateau* (Mont.) *Acantha* for four years. He also has worked for a radio station in Billings. Mr. Amick taught a class in advanced reporting during the 1966-67 academic year.
The Graduate Program in Journalism
At the University of Montana

The University of Montana School of Journalism offers a program leading to a Master of Arts in Journalism. Most candidates for the degree have worked for a newspaper, magazine, radio station or television station, although professional experience is not a formal requirement.

Students take advanced work in a discipline such as history, political science, economics, literature and psychology as well as graduate-level courses in journalism research and communication. Additional credits can be earned through independent research projects. Requirements for the master's degree include a thesis and a reading knowledge of a foreign language.

Financial aid through graduate assistantships is available. Additional information about the assistantships or the program can be obtained from the Dean, School of Journalism, University of Montana, Missoula, Montana 59801.

The Montana School of Journalism, founded in 1914, is one of 49 schools and departments of journalism accredited by the American Council on Education for Journalism.