

PUBLIC GLIMPSES DRAMA OF NEWS GATHERING "BY THE AP"

Radio Portrays Action Behind The Scenes

By C. E. Butterfield
(Associated Press Radio Editor)

"By the Associated Press," that dramatic, terse symbol of news, has become a living reality to millions of readers.

Just a few words, but stressing the full meaning of accuracy, speed in news transmission and clear and concise chronicling in word and picture of daily happenings the world over, they cover a multitude of important activities of efficient men and women reporters, editors, special writers and operators.

A glimpse behind the scenes revealed as much. It came about through a coast to coast broadcasting company from the general news room of the Associated Press headquarters in New York.

Broadcast from News Room
It was news gathering and transmission in actuality, yet as dramatic as the most thrilling play. The men who keep the flow of news constantly moving were the actors, although they did not leave their tasks to face the microphone. It was taken to them.

The broadcast, made in a tour of the news room, brought the story of the world's greatest cooperative organization to the ears of millions of people by short wave retransmission.

Kent Cooper, general manager, J. M. Kendrick, executive news editor in charge of the report for morning newspapers, and writers and editors on the New York staff each had a part in depicting the Associated Press in action.

Setting Was Reality
No sound effects were needed. They were ever present in this great news room covering a half a block of floor space. Clicking in the background could be heard the constant printing of telegraph machines constantly sending and receiving the news of the world.

Word by word, with the roles taken by actors including George Hicks and James Wallington as announcers, the story of this epic broadcast follows:

Introduced by Aylesworth
MR. AYLESWORTH: Through a lifeline of news, you have been getting to your breakfast table the news of the hour gathered from the four corners of the world. This has been condensed for you in your morning newspaper.

Behind all great organizations stands a dynamic personality. In this particular instance I have one double pleasure of presenting not only the man who directs the dissemination of world news but also my friend, Mr. Kent Cooper, general manager of the Associated Press, who will talk to you from New York.

General Manager Speaks
MR. COOPER: Thank you, Mr. Aylesworth. With the aid of the National Broadcasting company, the Associated Press is tonight bringing you its general office in New York for a brief visit in the hope that in what is said and what is portrayed you will get some idea of the magnitude of the task of getting the news of the world to the people of this country.

There is no activity in this room, the hundred Associated Press bureaus in this and foreign lands, or to any of the thirteen hundred newspapers which are members of this cooperative organization, each of which is, in itself, the scene of activity on behalf of the Associated Press.

So here we are in New York calling your attention to the fact that no other product is so thoroughly and instantaneously from all over the world to the ultimate consumer, meaning yourself, as a newspaper reader.

You are hearing tonight the mechanical and manual telegraph instruments that are resounding simultaneously in the offices of the Associated Press in practically every city. You can go to those offices and see the news coming in. You can see it edited, rushed to the composing room, linotype, matted, cast and printed on mammoth presses.

You can realize that the Associated Press wires that are connected into that office form a network of two hundred thousand miles of cables, covering all of North America, and in addition to that mileage ocean cables and wireless connecting with telegraph systems for message transmission throughout the world.

Staff of 80,000 Members
I regret, however, that you cannot see the effort, sometimes the joy, sometimes the privation, sometimes the danger and tragedy that some of our men and women engaged in getting and speeding this news to you. Practically all of them work anonymously, content that the organization gets the credit in its own name. Satisfaction comes to them for having the opportunity to give you the news, though some of them have to wait days, weeks, months or years before that opportunity arises.

But they are at their posts, ready to act, some eighty thousand of them, to send the news to you when it does happen.

I have seen the reporter, and the news gatherer, and the character of news room activities pictured in fiction and by the stage and screen. I have never seen one such that was not exaggerated. A reporter does not have to have a notebook and a pencil to prove that he is a reporter. A lot of individuals do not have a rush around a news room yelling and swearing in order to make it a news room. Like every other endeavor, except such things as beating a bass drum, the quieter and the less pretentious the human endeavor the more likely it is to be sincere and efficient.

As this is a visit to an office in which activities have never ceased for a moment, day or night, for over 50 years, it can be understood why a compilation of the report of human endeavor, its joys and sorrows, has resolved itself into a method that is not extolled, though it sustains interest beyond that of any other occupation.

News In Pictures, Too
The news atmosphere of this room has been housed by only three buildings in 50 years. It has had the thrill of hearing declarations of war, the signing of peace, the deeds of presidents and kings and every important event of the world's greatest cooperative organization during that entire period.

More lately it has encompassed the function of recording by photograph many of these events and, even as this visit is made tonight, photographs taken here are being rushed by electric transmission and by airplane to every corner of the country by its own news photo organization.

The effort tonight, therefore, is to expand the atmosphere of these surroundings so that you may entertain a more lively interest in the work of the world's greatest cooperative organization, which operates for its members and without profit in the serious matter of providing instantaneously the history of the day.

It is now for the night executive news editor, J. M. Kendrick, whose idea this radio visit was, and Messrs. George Hicks and James Wallington to show you about the office.

On Top of the World
MR. WALLINGTON: Thank you, Mr. Cooper. This is James Wallington speaking to you from the general news desk of the Associated Press. And we are on top of the world—the place where you can feel the pulse of the earth and it is a real thrill to be here. I can tell you, I am looking over the shoulder of Mr. J. M. Kendrick, the night executive news editor of the A. P. Over his desk comes the news of every important event all over the world. Right in this pile in front of me, I see a dispatch from Paris, one from Buenos Aires and look, here is one from Czechoslovakia.

We are standing on one side of the room that is packed full of desks with automatic telegraph instruments in operation. You can hear their noise in the background while I am speaking; editors are filling copy, boys coming and going, and dozens of operators are pounding constantly with never a stop or a break of any kind, at the many keys of the individual instruments sending news into every nook and cranny of the globe. Right across the room from me I can see my associate of many broadcasts, my friend George Hicks, and from his look he is as interested as I am. Hello, George. What has happened here?

At the City Desk
MR. HICKS: Hello, Jimmy. I can see plenty. I am at the city desk over here across the room, although I don't get it all this desk in which the news of metropolitan New York comes in—that covers New York, New Jersey, Long Island and so on for the A. P.—to be sent out to their members. Later when Gandhi arrived from the peace conference he found Mills again waiting. You know what Gandhi said? "Mr. Mills," he said, "when I get to the great beyond I am sure I shall find the Associated Press standing at the gate to meet me."



A short address by Kent Cooper (left), general manager of The Associated Press, started the "On Top of the World" program.

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(Telephone rings.)
MR. KENDRICK: Pardon me a moment, please. Have you tried Berlin? Tell Paris we must have it tonight—wait just a minute—George, look over this story: I will join you in a minute.

MR. WALLINGTON: Surely, I'll poke around and see what I can find out for myself.

MR. HICKS: Say, Jimmy, have you noticed how many editors are filling copy and how many operators there are sending on the automatic telegraph machines?

MR. WALLINGTON: I haven't the slightest idea. I've been too interested to count them.

MR. HICKS: I have just tried to count them—about 75 machines and all at work every minute. Mr. Kendrick, does each one send to a news editor or to one particular point or what?

MR. KENDRICK: No—the battery of four machines there runs from New York through Chicago to Kansas City.

MR. WALLINGTON: I see, and then

MR. HICKS: A World Wide Drama
MR. KENDRICK: That story was written by Mr. Duhamel, the night city editor, and is already on the wires.

MR. WALLINGTON: Running through his copy, Mr. Kendrick, I see stories from Berlin, Washington, Paris, Los Angeles, New Orleans, Moscow, Salt Lake City, and I guess at least several hundred other towns and cities. During the night stories must come in from almost innumerable places.

MR. KENDRICK: Yes, you are right. You mentioned only a few names. Here we are, on top of the World. That's exactly the feeling I have and everyone else must have at this desk each day and night.

MR. WALLINGTON: I see—I could get a real thrill out of it.

MR. KENDRICK: Before you is the world, with news breaking everywhere. Behind the matted floor is a story of alert and tremendous preparation and action by the staff. Correspondents must be assigned to stories, plans made for covering big events.

MR. WALLINGTON: Well, Mr. Kendrick, how is this direction carried out?

MR. KENDRICK: Let me see if I can tell you that briefly. Charlie

the other circuits have their own territory too?

MR. KENDRICK: Yes, that battery over there runs down to the south through New Orleans, Birmingham, Atlanta, Georgia.

MR. WALLINGTON: Georgia? That's your home state?

MR. KENDRICK: Yes, I am from Georgia. That other battery goes up to New England; the one on the other side of the room goes to New York and Philadelphia papers, that machine you see there is bringing in New York City news.

Covering the Big Story
MR. WALLINGTON: Just how do you get a story and send it to the newspapers? That is something I have often wondered. What is that?

MR. KENDRICK: This is a bulletin for Washington—Contracts for 324 airplanes to cost \$18,000,000 soon will be let by F. Trubee Davidson, assistant secretary of war for air.

MR. WALLINGTON: How do you get a story like that?

MR. KENDRICK: Well, now let me see: what would be a good story to describe?

MR. WALLINGTON: I can't think of one right now.

MR. KENDRICK: What about Lindbergh's hop-off to Paris?

MR. WALLINGTON: That will be fine.

MR. KENDRICK: Yes, it was a great day when Lindbergh took off for Paris on May 20, 1927. Of course, the Associated Press covered the story. Out at Roosevelt Field, Long Island, where the start was to be made a crowd of about 500 had stood all night in a drizzling rain and fog.

By the time the plane had been towed to the starting runway, dawn was beginning to break and the crowd of watchers had grown larger. Commander Byrd was there and Bert Acosta and Clarence Chamberlin. Lindbergh stood beside the plane watching the gasoline tanks being filled.

By him were two men from the Associated Press—James MacDonald and Brian Bell. They had a telegraph wire and an operator in a hangar near the end of the runway, and as the last preparations were being finished MacDonald turned to Bell.

Drama in the Making
MACDONALD: Looks as if everything is about ready. Bell—wire OK?

BELL: Yes, wire's OK.
MACDONALD: That's fine—ill stick by the plane and give you the flash the second he starts.

BELL: It's a nasty place to start from: the runway's pretty soggy.

MACDONALD: Yes, I know it, and his plane's mighty heavy with gas, too. They are starting to turn the motor over.

(Sound of plane motor being started. It roars high, then idles.)
BELL: You're right; guess I'd better be getting over to the hangar.

MACDONALD: No, there's plenty of time. He's got to warm her up first.

BELL: Look at him there—riding breeches, golf stockings, sweater—wouldn't you think he was going for an auto ride?

MACDONALD: Yes, and he's the calmest man on the field today. I can tell you that. Look at this bunch around here.

VOICE (calling slightly): Say, Lindbergh, are you only taking five sandwiches with you?

LINDBERGH: (slightly distant) Yes, that's enough. If I get to Paris I won't need any more and if I don't get to Paris I won't need any more either.

Sketch Shows World-Wide Activities

out. Here comes Commander Byrd. He's putting his arm over Slim's shoulder. Listen . . .

The Great Moment Approaches
BYRD: Goodbye, Lindbergh, good luck, old man.
LINDBERGH: Thanks, commander! MACDONALD: Look at him grin. I bet he liked that.

BELL: Who wouldn't? From the man that's been over the north pole? (Airplane motor roars up briefly.) LINDBERGH: All right, I'll take her, Mulligan.

VOICE: Right.
BELL: (low) He's getting into the cabin now.
(Airplane motor up.)
BELL: Oh, Commander! Commander Byrd!
BYRD: Hello, yes. Oh, it's you, Bell.

BELL: What do you think Lindbergh's chances are with this? BYRD: Three to one he makes it. (Airplane motor up.)
LINDBERGH: (distant, calling somewhat) How is it, Mulligan?

VOICE: (To operator) Get it to me, Lindbergh! Well, then I might as well go . . .
BELL: Just 7:52. I'll get over to the hangar.

MACDONALD: Right. . . I'll give you the flash.
BELL: (fade-out—as if running and calling) I'll be waiting! Shoot it to me.
(Airplane up, then fades.)
BELL: (fade-in to shed) All right there? Got everything all set? All the story up to now gone? He's up at the end of the runway, and just about ready to go . . .

OPERATOR: Sure, all ready.
BELL: It won't be long now. They were getting ready to pull the blocks from the runway.
(Airplane roars up. A cheer from the crowd, distant.)
MACDONALD: (shouting) Flash, Lindbergh starts down runway!

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VOICES: (shouting) There's a road in front of the freight car. I'm just Lindy's trying to get the plane into the air before he hits it! . . . He's coming closer . . . closer . . .

MACDONALD: (amid cheering) Flash it, Bell. . . Lindy hops for it.
BELL: (breaking in over MacDonald) Flash, Roosevelt Field, Lindbergh hops for it.

An Epic of Newspapering
MACDONALD: (shouting) He's flying low. . . He's still got to clear the telegraph wires. He's still climbing. . . He's cleared the wires! . . . He's heading north!

BELL: (breaking in over MacDonald) Flash, Roosevelt Field, Lindbergh hops for it.

MACDONALD: (shouting) He's flying low. . . He's still got to clear the telegraph wires. He's still climbing. . . He's cleared the wires! . . . He's heading north!

BELL: BULLETIN E. O. S. — New York, May 20 (AP)—Charles A. Lindbergh, "the Lone Eagle," of the Missouri National Guard, but "Slim" to his buddies, set out today on an unmarked trail for Paris.

(Airplane motor roars up faintly, then dies away altogether. The telegraph key clicks.)
MACDONALD: (shouting) He's gaining height now—turning a little to the right—picking his course over the trees. . .

BELL: BULLETIN — ADD NEW LEAD — LINDY. . . The Missouri man, who plays a lone hand, had no one to show him the way as he hurried toward the horizon. The Spirit of St. Louis, into the muggy air over Roosevelt Field a few minutes before 6 o'clock this morning, eastern daylight time.

MACDONALD: (shouting) All clear of the trees. . . disappearing to the northeast. . . doesn't circle the field. BELL: BULLETIN MATTER—ADD NEW LEAD — LINDY — At the very last, his plane, weighted by a load of 5,655 pounds, barely cleared a string of telegraph wires. A few seconds before it had almost struck a power line. He was attempting to get off the ground. Three times the plane struck rough spots and bounced into the air, always coming back to earth and finally straightening out.

MACDONALD: (fade in) Say, Bell, Bell—
BELL: Yes, what is it?
MACDONALD: I just asked Commander Byrd if he wanted to review his estimate of Lindbergh's chances.

BELL: What did he say?
MACDONALD: He said he'd done the hardest part of the job, and it's ten to one now that he gets there.

BELL: Well, we'll get that in. MACDONALD: Fine, and I asked him what his own plans were for a flight to Paris.

BELL: Yes.
MACDONALD: And he said, "I haven't any plans . . . until he reaches Paris, the air belongs to Lindbergh."
BELL: Fine.

MACDONALD: I'll go back on the field and get some more stuff—all the bulletins gone.

BELL: Yes, gone.
BELL: BULLETIN MATTER, ADD NEW LEAD—Lindbergh had no easy task in getting his plane off the ground and he increased his speed

Reviews Story Of Lindbergh Hop-Off

wonder if he will tell us about the biggest story he worked out.

MR. DUHAMEL: The biggest news break I ever worked on almost happened to me. The Wall Street bomb explosion, with my probable one-in-a-lifetime story. I was only a block away when that broke and was among the first reporters on the scene—about thirty persons were killed and several hundred injured, and you can still read the story all over the face of the sub-treasury building. Look at it some time.

MR. HICKS: I will.
MR. KENDRICK: This is Miss Lorena Hickok, Mr. Wallington.

MR. WALLINGTON: Miss Hickok, what is one of the biggest stories you ever covered?

MISS HICKOK: I think it was the election in 1928, when I phoned the A. P. that Al Smith had thrown up the sponge.

MR. WALLINGTON: Mr. Kendrick, I've found something over here. Come over, will you?

MR. KENDRICK: Read this bulletin just before you go.
MR. WALLINGTON: All right. The bulletin came from Washington. President Hoover is to embark next week on a 10-day trip which will take in Porto Rico and the Virgin Islands.

MR. HICKS: That is interesting. Telling News in Pictures
MR. WALLINGTON: Mr. Kendrick, I've been wandering around over in that other part of the room and I found the News Photo department . . . come on over.

MR. KENDRICK: Surely. The purpose of this department is to make every picture tell a story and get pictures to the newspapers as quickly as possible. See the picture files along that wall?

MR. WALLINGTON: Yes.
MR. KENDRICK: They go out every few minutes. . . Mr. Murphy here is in charge.

MR. WALLINGTON: You have to move pretty fast with these pictures sometimes, don't you Mr. Murphy?

MR. MURPHY: Yes, we do. We direct the whole world-wide organization from New York and we use speed boats, motorcycles, airplanes, the telephone, radio and cable to expedite important pictures.

MR. HICKS: A picture taken in Europe this morning, say . . .
MR. MURPHY: A picture taken in Europe this morning would appear in the newspapers in the United States that afternoon.

MR. WALLINGTON: How is that done, Mr. Murphy?

MR. MURPHY: The pictures are transmitted by radio to New York and then retransmitted to telephoto to the far corners of the United States.

MR. WALLINGTON: Yes, it moves fast, you are right. . . we are right on top of the world.

MR. KENDRICK: Yes, and if you would drop down now to any of the pressrooms of the papers here in New York, the Times, American, Daily News, Herald-Tribune, you would see the whole thing running through, you would hear the whirr and roar of the presses. . .

(Roar of presses at New York Herald-Tribune plant.)
NEWSBOY: (over street noises) Paper's here! Paper's here! Paper's here!—here y'are—What do you read?

Lewis, Dreiser Very Different, Study Reveals

By Richard Massock
NEW YORK (AP)—Sinclair Lewis and Theodore Dreiser, who slipped "Red" Lewis' ruddy face at a recent dinner party, are very different men.

One is fiery and convivial, the other solemn and more reserved. But it was the flaring one who got himself slugged.

Each has recognized the other's prestige as a novelist. But each, in recent interviews, has qualified his high regard for the other as a writer.

Lewis referred to "The New Russia," which his wife Dorothy Thompson wrote in 1928. At that time she accused Dreiser of lifting passages from her book for use in his "Dreiser Looks at Russia." Dreiser denied the accusation, asserting both derived material from the same sources.

It was this situation that loomed "Red" Lewis' tongue when they met. What Dreiser said is unreported, but he is capable of a burning retort.

Both writers are ready conversationalists, but Lewis is more glib. Dreiser is 46, tall, lanky and red-haired. Dreiser is 59, broad-shouldered and bulky, steel-eyed and gray-haired. Dreiser was born in Terre Haute, Ind., of German stock. Lewis is 54, center, Minn., of Yankee ancestry.

Lewis calls a new acquaintance by his first name at the drop of a word. Dreiser never goes on his first name. Both have been newspaper reporters, magazine editors and novelists. But Dreiser's novels are realistic scenes through which tragedy stalks, while Lewis' books are satires in which he draws such American characters as his celebrated "Babbitt."

Lewis has written about "Main Street." Dreiser has written mainly about the cities.

Lewis has praised some of the younger American novelists and so has Dreiser. Lewis sees a rising literary future in America. Dreiser said he thinks Russia, intellectually, is "the best bet."

Lewis has tossed bouquets at the writings of Ernest Hemingway, Thomas Wolfe, John Dos Passos and Louis Bromfield. Dreiser has endorsed the writings of Evelyn Scott, Helen Grace

Liver Explained At Meeting Of American Medics

By F. B. Colton
(Associated Press Service Writer)
BALTIMORE, Mar. 26 (AP)—Excessive drinking of alcohol, Dr. Albert McNeill told the American College of Physicians yesterday, does not commonly cause cirrhosis or hardening of the liver.

This is contrary to the prevailing theory held both by doctors and the general public. Cirrhosis occurs in only about five per cent of cases of alcoholism, Dr. McNeill said. He is associated with the Mayo clinic at Rochester, Minn.

Cases of cirrhosis that are caused by alcoholism comprise about half the total, however. Other causes include disease of the gall bladder, bile ducts, or spleen, and infectious fevers.

The disease usually is recognized too late to save. It is a chronic disease. Physicians are seeking ways to recognize it in earlier stages when it may be curable.

Dr. J. L. Bollman, also of the Mayo clinic, told how the liver makes its own supply of bile. It is a gland. The liver replaces diseased parts with new tissue, and keeps up the right until its power of restoring itself has been exhausted. Only then does the disease get the upper hand.

When parts of the livers of animals are removed these are replaced with new tissue, and more liver eventually may be removed from the animal than was originally present.

Severe cirrhosis of the liver in animals produces a fluid in the abdomen that may prove fatal, Dr. Bollman said, but a diet rich in carbohydrates tends to remove the fluid.

An animal with its liver entirely removed can live 48 hours on a diet containing plentiful sugar, where otherwise it would live only three to six hours.

Young rats seem to learn only half as fast when vitamins B, C and E are absent from their diet as when they are receiving all the vitamins, it was reported by Dr. E. V. McCollum of the Johns Hopkins University school of hygiene.

Two Cities Want Bad Check Artist

PORTLAND, Mar. 26 (AP)—William P. Gillen, 44, arrested here for Portland police who want to question him on bad check charges, is also wanted in Eugene, it was learned yesterday. Sidney Payne, fingerprint expert, said Gillen escaped from jail there July 8, 1929. He went under the name of Jack Hamilton.



A. L. Murphy (second from right) explains how The Associated Press Photo Service rushes news pictures across the country.