

ideas the excitement they should have. These are the excellences of our craft.

They are produced by men who are truly engaged in producing the poetry of everyday life. The task of poetry remains the old calling: To take the language and, using the matter at hand, speak to the mind and the heart of individual men. It is the calling of newspapers also; it is their challenge. The excellence of publishers lies in recognizing this and in providing the opportunity and the goad for men of varying talents to reach out beyond their best to meet the challenge.

Hold the cards of your values away from your chest for a moment to see them clearly. Some, like loyalty and honor, have a schoolboy look about them and get praised dutifully—even automatically. Some, like taste and appreciation of what's fun in life, get neglected. Some, like involvement in life and the necessity for individual response, are actively challenged by everything around us and are in the greatest need of repair.

Then look back 100 years when this industrial society was being shaped and Matthew Arnold made it personal. The world, he said—

Hath really neither joy, nor love,
nor light,
Nor certitude, nor peace, nor help
for pain;
And we are here as on a darkling plain
Swept with confused alarms of
struggle and flight,
Where ignorant armies clash by
night.

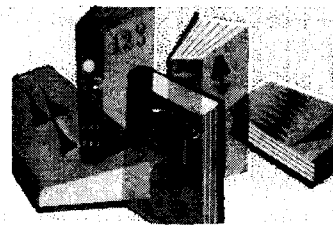
Is it true? Are the Mods and Rockers who fight now on Dover Beach a mockery of history, a cheap jest to show how low the truth has fallen from that cry of poetry?

No, I think that the ignorant armies have always been with us and I believe, as a passionate, personal thing, that joy and love and light exist here. Perhaps it would be hard for someone who for a lifetime has been associated only with newspapers to recognize, hard for him to boast that newspapers have within them the capability to write the real poetry of everyday life. Perhaps, too, I am a square in a hip world. But I think that in our present problems lies future greatness. I know that I have a newspaper reaching slowly forward along this path. I believe that together we see a profession that can accept its challenges and make them excellences.

LITERARY I. Q. ANSWERS

1. antiquated. 2. briquette. 3. clique. 4. disqualify. 5. etiquette. 6. hindquarters. 7. iniquity. 8. liquidate. 9. magniloquent. 10. oblique. 11. propinquity. 12. quinquere. 13. relinquish. 14. semiquaver. 15. uniqueness.

Books in Communications



Travelers' Tales

FROM THE beginning, man's curiosity has prompted him to seek knowledge of the world that lies beyond the reach of his own eyesight and hearing. Whether from military necessity, greed, or the simple hunger to know, he has always sent forth representatives to gather the news, and he has always sought to learn that news as quickly as possible. Centuries ago it was already coming to him by carrier pigeon—a spectacular communications breakthrough in its time—and by the late eighteenth century strings of towers, fitted with telescopes and semaphore devices, linked every corner of France. The telegraph, the wireless, the radio, and the Telstar are later variations on the theme.

None of these devices, however, various as they may be, has yet succeeded in eliminating one common element: a man at the scene to observe and interpret what is happening. It is the history of this man, in his endless manifestations, that is told in John Hohenberg's *Foreign Correspondence: The Great Reporters and Their Times* (Columbia, \$8.95). Hohenberg, a professor at Columbia University's Graduate School of Journalism and a member of the Pulitzer Prize Advisory Board, has stitched together some 500 pages of history that manages, for all its scholarly care, to read like an adventure story. There is high drama in the grueling saga that began when J. D. Kennedy, a night telegrapher in the Boston bureau of the Associated Press, listened one night in 1912 to his homemade wireless receiver and heard a message from the unsinkable *Titanic*: COME AT ONCE WE HAVE STRUCK A BERG. . . . There is pained memory in the story of the Battle of Britain and its correspondents, Edward R. Murrow ("This . . . is London"), Quentin Reynolds, and Raymond Gram Swing among them. And there are great names and the record of their great reporting.

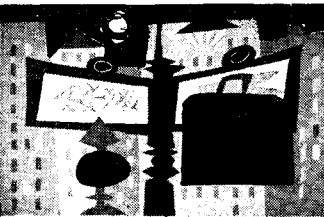
But *Foreign Correspondence* is more than a record. Throughout, there is an emphasis on the significance of the foreign correspondent's role. In discussing the Battle of Britain, for example, Hohenberg writes: "The cumulative effect of the reporting . . . was incalculable. It served to generate an atmosphere in which President Roosevelt could arrange with Churchill for the

destroyers-for-bases deal, for lend-lease, and for the close cooperation that made continued resistance stronger." And later, in a section titled "The Peace Correspondents," he describes the frustrating but ultimately successful efforts of James Reston to report on the planning behind the United Nations. "It was his special virtue as a journalist," Hohenberg writes, "that he made the reporting of peace as exciting as that of war."

Are the days of the great reporters now ended? It can, of course, be argued that television may be forcing them into obsolescence. But Hohenberg thinks not. For one thing, newspaper readers themselves say they depend heavily upon print for certain kinds of news (one survey, made during New York's 114-day newspaper strike in 1962-63, quoted a respondent as saying, "A newspaper is my way of knowing what is going on in the world"). For another, the need for foreign correspondents is growing vastly in Africa, Southeast Asia, Latin America. If Hohenberg's prediction is right, his book is only the first chapter. Until the next one is written, it will remain the best thing of its kind available.

Better Late Than Never? *I Can Tell It Now* (Dutton, \$5.95), a collection of reporters' footnotes to history, raises one main question: Why? Written by thirty-odd members of the Overseas Press Club of America, it purports to contain "stories that had not been told before because of censorship, the sensibilities of those then living, or the shortsightedness of editors." It's a catchy idea, all right, and a catchy title, but in practice the book turns out to be an undistinguished hodgepodge of sadly moldy pieces that weren't likely to find their way into print any other way. It would be unforgivably impolite to single out the moldiest of them, for they are written by men and women of otherwise sound reputation, but it may be forgivable to point out that nearly half of one of the pieces—to take only a single example—is simply quoted from something written and broadcast by the author in 1945. An occasional story is amusing or interesting enough, but it would be a mistake to expect the promise of the title to be fulfilled. —JAMES F. FIXX.

Madison Avenue



When Magazines Fight Together

By THEODORE PETERSON, *Dean, College of Journalism and Communications, University of Illinois.*

WHEN 1964 has slipped deeper into history, chances are good that magazine men will recall it as the year when publishers began to believe that they could work more effectively by fighting together than by fighting one another.

Even in this age of the company man, magazine publishing still has its aspects of anarchy. The battle for advertising is a battle for survival, and the prime rule of warfare has been every man for himself. In the fierce contest for survival, publishers have slugged, kneed, knifed and gouged one another with good-natured ruthlessness. They have acknowledged some common enemies, including television, but they customarily have united to fight only one thing—increases in postal rates.

Part of their in-fighting has been in the quiet offices of advertising agencies, where their salesmen have passed along the confident rumor that this competing magazine or that was going out of business. Part of their fighting has been in the advertising trade press and in the metropolitan dailies that advertising executives read.

Magazine publishing is perhaps the only business in which companies promote themselves by publicly knocking competitors by name. Just recently, for instance, *Time* bought space to shout that it is the most efficient of the selective magazines and to urge advertisers to compare its rate of \$5.45 a thousand readers with *Newsweek's* \$5.60. *Newsweek* quickly punched back. To reach 917 adult readers costs a dollar in *Newsweek*, it said, but \$1.22 in *Time*. And it ticked off other features that make it "a more efficient buy than *Time*"—households with high incomes, households with heads who hold influential positions. *U. S. News* asserted that it has the highest percentage of readers in the upper levels of income, education, and occupation. And *Scouting* asked, somewhat peevishly, "Don't you know we beat the big-name bunch in reaching your most desirable households?"

The battle has gone beyond words. A year ago a major commercial research agency called off an elaborate study of

the size of magazine audiences because one magazine was flooding the test areas with free copies.

But in the warm days of summer and in the balmy days of autumn, the dove of peace hovered over scattered sectors of the battlefield. Although the bird has by no means taken up permanent residence, there are signs that some publishers are seeking strength through solidarity.

One sign came in late July. Then five magazines—*Look*, *McCall's*, *Reader's Digest*, *Redbook*, and *Saturday Evening Post*—jointly commissioned a \$500,000 research program on magazine audiences and on reader exposure to advertising pages. "This is the first time five magazines have got together to sponsor anything," one publisher remarked. Another said that the magazines planned to present the findings without knifing other publishers.

The project was significant because for probably the first time diverse publishers cooperated on a single piece of research not sold on a syndicated basis. For years advertisers have been urging magazines to provide objective information about their audiences. In 1957 the Advertising Research Foundation tried to raise \$800,000 for a study covering thirty-four leading magazines and involving 30,000 interviews. Several major publishers killed the whole project by withholding support on the grounds that they were being pressured into it and that they already had spent heavily on their own studies. Last summer's venture meant that a few publishers were taking matters into their own hands. "We're sick and tired of second-class research," one publisher said, "and there must be an objectivity involved when five different guys get together and settle on one point of view."

A second sign came in September at a meeting of the Magazine Publishers Association. Richard Babcock, the new chairman, urged members to make the association "the federation of all of the interests of the periodical publishing in-

dustry." Most of the magazines in the MPA are addressed to the general reader, and they include all the giants. A few farm magazines belong, and so do a few business-oriented magazines, but the vast majority of such publications do not. Babcock proposed that the MPA broaden its membership to include these specialized periodicals and its activities to encompass their needs. He hoped the MPA "would be able to speak for the whole industry when its voice needed to be heard."

Babcock's plea and his announcement of a five-year development committee seem to point the direction in which the MPA is headed. Since 1957, when TV began grabbing off a huge share of advertising and the deaths of the Crowell-Collier magazines briefly undermined confidence in magazines, the MPA leadership has been trying to get publishers to put up a united front to advertisers and government. The solidarity has become more evident in the past couple of years.

The third sign, in October, was the merger of the two associations representing trade, technical, and business periodicals, Associated Business Publications and National Business Publications, into American Business Press, Inc.—a feat that required as much delicate negotiation as a border dispute in the Middle East. The basic difference between the groups was their attitude toward circulation. ABP, for the most part, represented proponents of paid circulation audited by the Audit Bureau of Circulations. NBP, in general, represented advocates of controlled circulation—that is, free distribution to a carefully chosen audience. An outsider might regard circulation methods as unlikely a cause of warfare as Jenkins's ear, but business paper publishers have waged bitter battles in its name.

The new association, bringing together about one-third of the 2,500 business publications in the U.S., should help diminish fighting over paid vs. free distribution. According to its leaders, it should also make possible a united front to government and industry, larger sales development and public relations programs, and increased services to members.

Not even a chronic optimist would take those signs to mean an end of internecine warfare. Indeed, Babcock's proposal got a mixed reaction from MPA members, and after the ABP-NBP merger thirty-four business magazines formed a new association, the Paid Circulation Committee, to protect and promote the interests of periodicals with paid circulation. Yet the signs do hint that even if publishers have not laid down their swords, they may draw them less often on one another and more often in common cause.

