

Not Movie Romance--But Daily Routine--Gets DTH Out

Staff of 78 Puts in Much Work; Little Glamor, But They Like It

Staff Work Begins At 1:30 P. M., And Ends at 1:30 A. M.

By Ernest Frankel

The DAILY TAR HEEL has been called "the pulse beat of the campus" and "a scoop sheet" and "a rotten rag" and "Carolina historian," but the real definition is written in the sweat of patient managing editors, stingy business managers, crusading editors, freshman beelers, and brow-beaten night editors.

It is framed with the noise and insanity of the day office and the swearing and joking of the composing room. It isn't the romance of movie newspapers; it's routine; it's excuses; it's accusations and deadlines and assignments; it's fun.

Things start moving around the TAR HEEL office in the general vicinity of 1:30 p. m. when the managing editor—not the hard-boiled persecutor of dime-novels—takes his place behind his littered desk and begins to rack his brain and this morning's paper for ideas for stories.

Beginning

Each reporter is supposed to check the office in person or by phone by 2 o'clock or 2:30 to notify the M. E. roughly what may be expected from his beat today, and to get any assignments which the M. E. may have thought up for him.

Now the reporters edge around their beats, trying to find at least one good, juicy story, but more often finding a scolding for an inaccuracy in this morning's paper for which any one of a staff of 78 people might be responsible.

4:30 Changeover

By 4:30 the M. E. is nearly ready to turn the paper over to the night editor, having answered every conceivable kind of question from "Charlie, how long do you want my feature?" to "How many K's in acquaintance?" He has diplomatically refused to put a six-column streamer on the story of Mrs. Notzbottom's pink tea, and made a lead story of the notice somebody phoned in for the events column, please.

Barring an airport fire or the bombing of New York or Mitchell Britt's sudden resignation from the Student party, he now has a pretty definite idea what the content of tomorrow's paper is going to be and draws a make-up accordingly. Now he marks head sizes on the copy which has accumulated on his desk and the night editor enters the picture.

Editor's Troubles

Meanwhile the editor has been fighting letter-writers of all kinds, prodding slow-moving columnists and editorial writers, and from the results has planned page two for tomorrow. He has allotted space for editorials, and columns and has written a note to tell "Shorty" Hoening, night printshop foreman, how to make up the page.

The business department, too, has been fighting goblins to get ad copy ready. Durham and Chapel Hill have

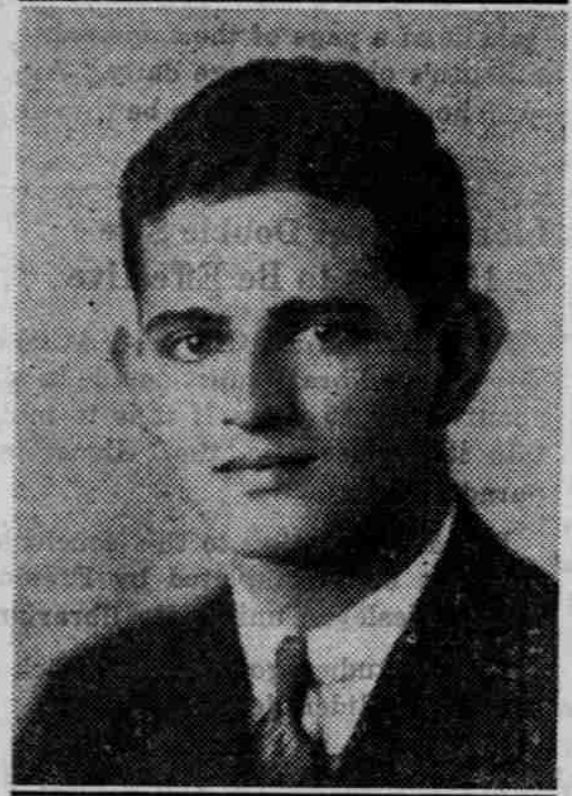


RECENT EDITORS AND MANAGING EDITORS of the DAILY TAR HEEL, who carried on the burden begun 48 years ago by the University's Athletic association: Charlie Gilmore, movie-managing editor, above left, and Mac Smith, philosophic editor, above right, headed the staff in 1937-38 when a new system of streamlined heads was put into effect. Here Gilmore is scaring a freshman reporter while Smith is demonstrating what it's like to be editor.



HOLDING THE REINS in 1938-39 were Will G. Arey, left, managing editor, and Allen Merrill, editor, whose picture flew out of the office window yesterday. They lowered the type size to the present "8-point," thereby adding four columns of reading matter.

FRESHEST EXITS from the DAILY TAR HEEL executive portals have been made by Morris Rosenberg, left below, managing editor, and Martin Harmon, right below, editor. In their term last year, United Press news became a regular feature of the TAR HEEL's front page and proved to be one of the most popular additions in the history of the paper.



been scoured for new ads and money for advertising already printed. They have managed to get mad at the stupe

who wants the lead story on the front page thrown in free with the two-inch ad he is paying for on the back page.

Supper Time

Edit and business copy, then, are usually ready to go to the Orange Printshop with the news department's mats between 4:30 and 5 o'clock. Between 5 and 6 o'clock the mats are east and the night composing room force has enough copy to keep them busy from 6 o'clock, when they begin work, till 7:30 when the night news and night sports editors begin to shoot out the main body of their copy.

Between 4:30 and 6 o'clock the night news editor and managing editor have been checking copy for grammar, spelling, punctuation, facts, style, etc., and writing heads. At the same time the M. E. has been explaining his make-up to the night stooge.

Night Grind

Everybody goes to supper at 6 o'clock and the night grind begins between 7 and 7:30. The night news and sports men sit behind antique typewriters in the night office at the printshop and write headlines, edit late articles, curse dumb reporters "who don't give a \$!%— how they write." Everything is out to the linotype men by 9 or 9:30 except late stories and news briefs.

At 9:30 to the second, the long distance operator inquires if the DAILY TAR HEEL will "accept the charges" on a call from United Press in Raleigh. The wire editor, equipped with a shorthand machine, takes latest news reports from all over the world by phone.

All routine sport stories come in at 7 o'clock. Events taking place that night come after the games are played, whether in New York or Chapel

Those Tales About Us Are True--Some Of Them

Those who have braved the terrors of an afternoon visit to the second floor of Graham Memorial bring back wild tales of mild insanity to the "outside world." They speak of bull-throwing and chair throwing and word battles and spitball fights and hill-billy singing and opera music. They compare it to the Morganton asylum or the Playmakers theater or a Sound and Fury rehearsal, but they've really just dropped in on one of those few-and-far-between days when it's relaxing time in the TAR HEEL office and reporters, columnists, deskmen, editors, feature writers, and editorialists are letting loose.

When they're groggy from long hours of night work or they're crying in their beers, the TAR HEELERS recall . . .

When Elsie Lyon and Sara Shepard and a freshman reporter decided it would be good fun to write a little love letter to the managing editor—a note from someone who wasn't there—and pandemonium broke loose when the boss came back.

When a few vengeful deskmen pasted their toughest professor's picture on the wall and tossed knives at it. The picture was mutilated from double chin to shiny head. So was the wall.

When Grady Reagan, hillbilly guitarist and senior reporter, entertained the office and himself by first singing, "You Are My Sunshine" and "Red River Valley" and second, by watching "Good Morning" and "Lend An Ear" outbid one another in praise, anticipating staff nominations for the editorship.

When by common consent the entire

Hill. Stories on out-of-town games are sent in by Western Union. If the story comes in after the downtown telegraph office closes at 10 o'clock, it will be ticked off by direct wire from Raleigh on the TAR HEEL's own teletype.

These stories are due late and everything is cleared in preparation for them. The night sports editor must edit all copy and write all heads and answer a telephone which, every night without fail, asks "What was the score and why haven't I been getting my TAR HEEL?"

Make-Up Now

The compositors have made type of the copy that has been shoveled at them all night. The night news and sports editors take the make-ups provided by their respective bosses and stand beside the make-up stone and supervise the fitting of the stories into the forms. Here they make the more or less minor decisions necessary to apply the make-up to actuality.

This of course is assuming that nothing momentous has happened which upsets all plans and requires calling the managing editor from his movie date to straighten things out.

Colorful Cussing

Here also some of the rarest conversations in Chapel Hill take place as "Shorty" intersperses comments on the night editors' sex lives with a colorful cussing about the ability in marking copy. In dull moments he takes a new dip of snuff and goes into a soliloquy about his cabin in the woods. All the while literally throwing type in the forms with emphasis and accuracy.

And it is now that the editors realize anew the value of Joe Bissell, who plays music on the linotype machine, sets more type with less mistakes than anybody can understand, and corrects mistakes which should have been caught by copyreaders.

Press Time

J. D. Wright, a University student, operates the other linotype with somewhat less than perfect accuracy, makes up the sports page, good naturedly changing to suit the sports man's whims, and keeps everything cheerful with his slow wisecracks.

Jackson and Hazel, who interchangeably run the press and folder five hours a night, drop in between 12:30 and 1 o'clock and kid everybody for being so slow and for anything else they can think of.

After the forms are locked up and page proofs rolled off and checked, the composing room force goes home, the staff men go to Harry's, and Jackson and Hazel go to work.

Then, if the press doesn't break down, if the folder doesn't collapse, if the circulation department isn't in the infirmary, you will read this nice fresh news in the morning.

That is, you will read it if you don't kick it down the hall as you stumble to your 8:30.

staff spent three hectic hours moving furniture around like madmen without improving the looks or utility of the office, after a half dozen blossoming hercules moved an 8-foot cabinet weighing something like ten tons over the rail of the M. E.'s cubbyhole. When staff members, who haven't slept all week, stay up all night to make-up Anniversary editions and write headlines and stories like this—when no one will read them anyhow.

Pick Theatre Sunday

THE MAGNIFICENT LOVE STORY OF A BEAUTIFUL REBEL!

The new North and the modern South at war again for a lovely lady's heart!



VIRGINIA

IN TECHNICOLOR! starring MADELINE CARROLL · FRED MACMURRAY

with Stirling Hayden · Helen Broderick · Marie Wilson · Carolyn Lee

Produced and Directed by EDWARD H. GRIFFITH A Paramount Picture

—Also— PARAMOUNT NEWS

— MONDAY —

ALL ON THE SCREEN!



LITTLE MEN

LOUISA MAY ALCOTT'S NOVEL with KAY FRANCIS JACK OAKIE GEORGE BANCROFT JIMMY LYDON ANN GILLIS CHARLES ESMOND

—Tuesday— JOAN BENNETT WARREN WILLIAM in "THE MAN IN THE IRON MASK"

—Thursday— LILIAN HARVEY in "SCHUBERT'S SERENADE" In French—English Titles

—Friday— HENRY FONDA in "THE RETURN OF FRANK JAMES"

—Saturday— WILLIAM BOYD—ANDY CLYDE in "DOOMED CARAVAN"

March 4-5-6 "GONE WITH THE WIND"

THE ORANGE PRINTSHOP —

Printers for the University and the P. U. Board for fifteen years

Periodicals Our Specialty

The Alumni Review
The Carolina Magazine
Tar an' Feathers
Carolina Playbook
The South and World Affairs

In addition to
The Daily Tar Heel
which we have printed ever since it has been a daily.

The Orange Printshop
Chapel Hill

who wants the lead story on the front page thrown in free with the two-inch ad he is paying for on the back page.

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