

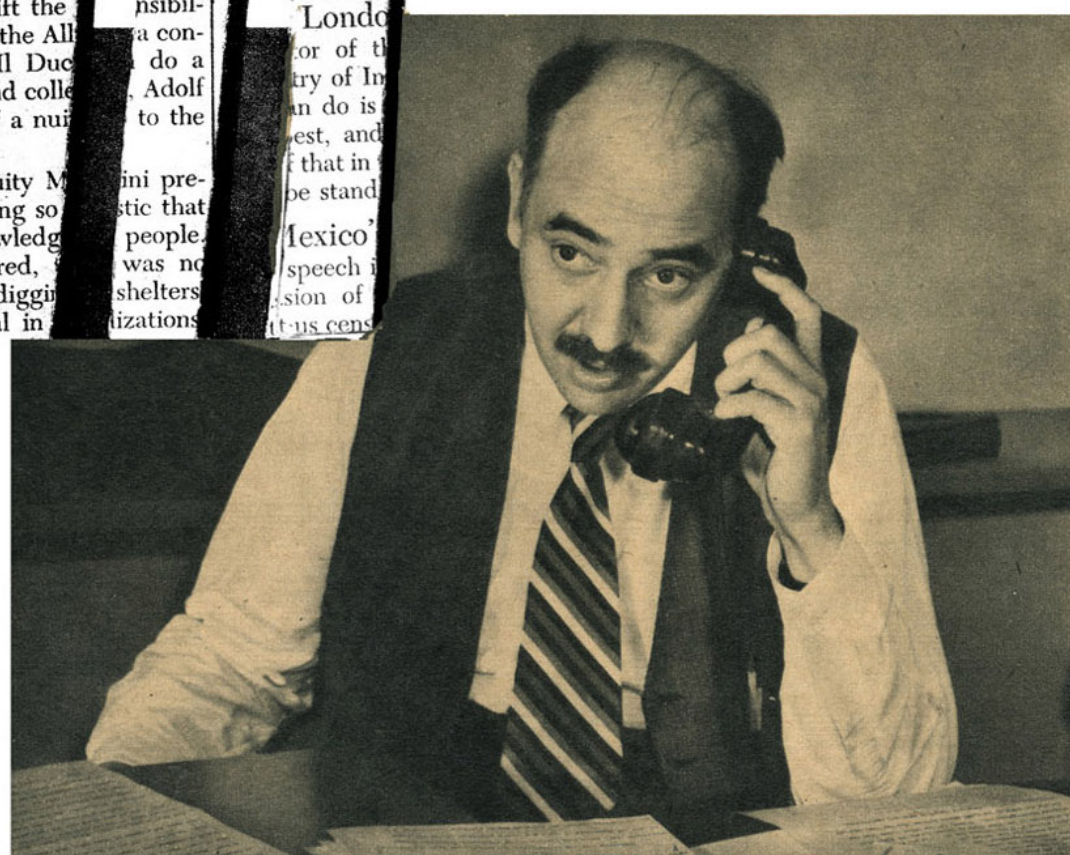
CREATING A NEW KIND OF PAPER IS AN ADVENTURE IN JOURNALISM



CLICK

Aug. 1940

p. 10



**PUBLISHER AND EDITOR RALPH INGERSOLL. HIS JOB:
A "TABLOID FOR LITERATES"**

NO REAL picture newspaper above the hoi-polloi class had ever hit America's news-stands until last month, when startled New Yorkers beheld a two-color front page labelled *PM* priced at a nickel, that bid fair to revolutionize daily journalism. To headline scanners who long had muttered "How do you find the radio page in this blank-blank blanket sheet?" *PM* was plugged as a small-sized, departmentalized, interpretive paper sans advertising. Publisher and editor was Ralph Ingersoll, graduated from top-rank jobs on the *New Yorker*, *Fortune*, *Time*, *Life* to his own adventure in audacity. Over *PM* he had worked with drawing boards and pastepots for more than a year; for it he had robbed newspaper city rooms of their highest-priced editors and reporters, magazines of their crack writers. Because **CLICK** believes that a new newspaper can be news, and because *PM*'s story is fascinating, wacky, and yet important in journalism's history, there is presented on the following pages "The Birth of a Newspaper," written and laid out in *PM*'s own picture-article style.



PUBLISHER INGERSOLL shows Stockholder Mrs. Louis Gimbel a type-form. Financing of Publication. Research, Inc., which issues *PM*, was no worry.



SUBSCRIBERS received this special preview issue the day before *PM* was put on sale. On opposite page *PM*'s story, told in *PM* fashion by **CLICK**, begins.

P R E S S

THESE ARE PM'S EDITORIAL BRAINS



Managing Editor
GEORGE H. LYON



Foreign Editor
ROBERT NEVILLE



City Editor
WESLEY BRICE



Washington Correspondent
KENNETH CRAWFORD

Birth of a Newspaper

The photo daily invades New York, toughest town in the world, with a new idea: half newspaper, half picture magazine.

Soaring War Costs May Halt America's Second Adless Paper



Margaret Bourke-White took this photo of Designer T. M. Cleland (holding pencil). Ingersoll, at his right, and editors.



For research, *PM* hired trained researchers who knew news background, but getting a vital "morgue" of back newspaper clippings was a headache cured only by borrowing the neighboring *Brooklyn Eagle's*.



Photos by Alan Fisher, John DeBias, John

Still a newspaper, despite picture magazine appearance, *PM* went to the United Press, above, for wire and query service. UP-*PM* contact man, M. E. Compton, is wearing coat, cable editors are in shirt-sleeves.

Labor on the March Is News



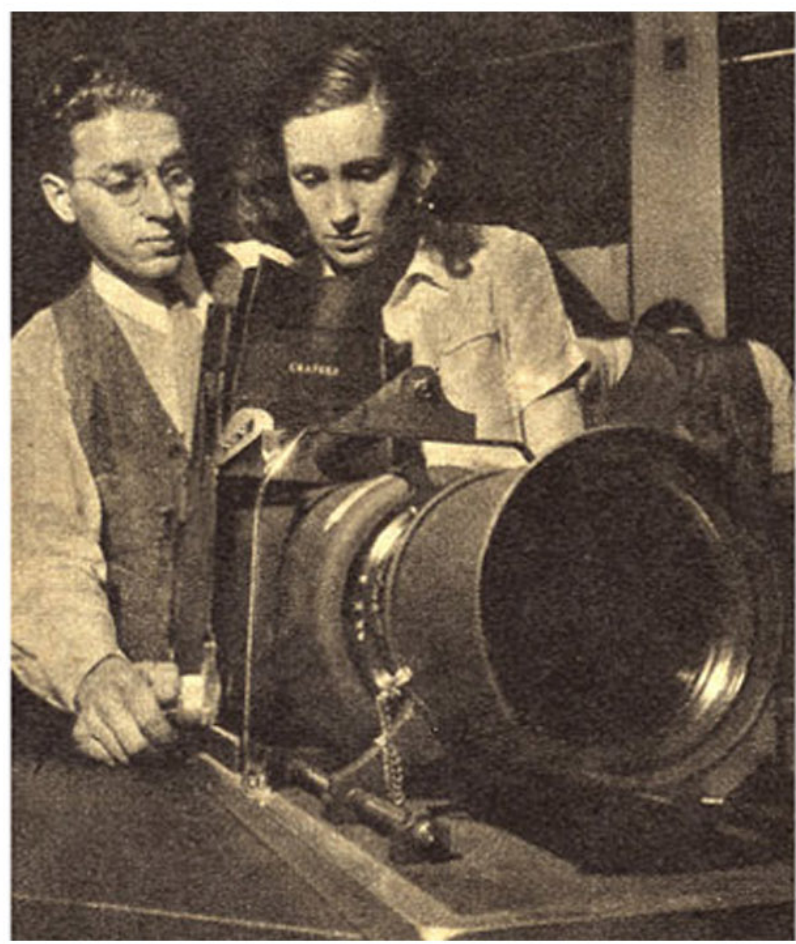
Interviewing John L. Lewis is only one of many tasks for Labor Editor Leo Huberman, whose staff has been given a "go ahead" to dramatize labor news, unemployment, Federal work projects. National Affairs Writer Duncan Aikman phrased *PM*'s news-hunting ideas this way: "The daily papers in America were scooped by a novelist; John Steinbeck in writing *The Grapes of Wrath* was telling news about migratory workers. There are other untold stories that happen slowly but are still terrible in their power. *PM* wants to scoop next year's novelists."

Ingersoll's editorial credo: "We are against people who push other people around. We respect intelligence, sound accomplishment, religious tolerance. We do not believe mankind's problems are being solved successfully by any existing social order, certainly not our own, and we propose to crusade for those who seek constructively to improve the way men live together. *PM* admits that it does not know the solution. What *PM* believes in is the search—and the legitimacy of the search. We are Americans and we prefer democracy to any other principle of government."



Photos by Alan Fisher, John DeBias, John

Still a newspaper, despite picture magazine appearance, *PM* went to the United Press, above, for wire and query service. UP-*PM* contact man, M. E. Compton, is wearing coat, cable editors are in shirt-sleeves.



Photographers Alan Fisher and Mary Morris take a look at Big Bertha, telephoto sports camera.



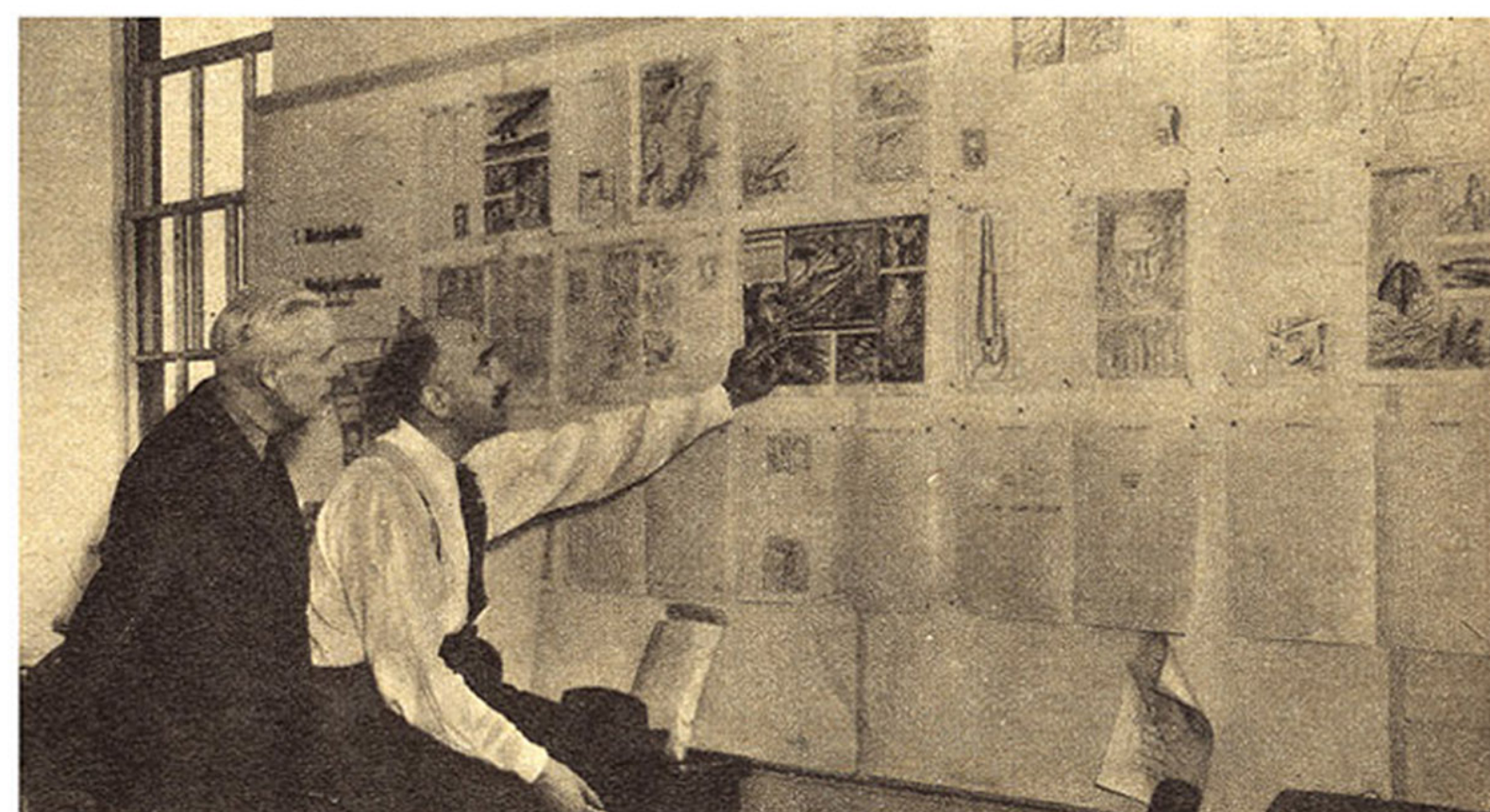
Ex-City Editor Bill Ryan left Hearst, became a reporter on *PM*'s all-Newspaper Guild staff.



Sketches like these supplement *PM*'s photographs, depict news-scenes where no cameras are allowed. Artist William Sharpe sketched Harry "Happy" Maione, right, talking to his lawyer at Murder, Inc., trial.



News for Living and news about advertising cannot be written at deadline. Editors Elizabeth Hawes and Otho Hicks work here on advance proofs of department store ads, picking their newsworthy bargains.



Designer Thomas Maitland Cleland and Editor Ingersoll worked out layout sketches for 32 small-size pages an issue, using a profusion of maps, charts, sketches and photographs, a bulletin board for visualization.

P R E S S

PM's Grandfather Was British Lord

New Year's Eve, 1898, saw the staff of the fabulous *New York World* in full evening dress, obeying the editorial blue pencil of Lord Northcliffe, British publisher who was Joseph Pulitzer's editor for a night. The tail-coated reporters were putting out a one-day American tabloid.

The sultry night of June 17, 1940, saw the staff of *PM* sweating in shirt-sleeves, obeying the editorial memos of Publisher Ralph Ingersoll. They were putting out the next day's issue, Vol. 1, No. 1. The tabloid, meanwhile, had prospered in the form of the *New York Daily News* (See *CLICK*, March, 1940) and a hundred imitators. The adless paper had worked for five years in Chicago, until war-climbing prices of newsprint toppled the *Day Book* in 1916. The picture technique had revolutionized magazine journalism. With these things in the back of his mind, Editor Ingersoll was aiming his cameras and typewriters at three hundred thousand enlightened readers.

As brother rebels he had enlisted such men as famed Typographer and Artist Thomas Maitland Cleland, who designed the four-column, stapled *PM* in a functional makeup as startling, in its way, as the railroad gothic streamer heads of the standard-size afternoon competitors.

As *PM* began to take shape over a year, printing three experimental issues, playing with such innovations as all-headline front pages, maps in two colors and rewriting stories until they told a crisp, speedy story, the editors began to hold meetings, promptly dubbed them "seminars." At times the discussions seemed half like a journalism school, half like the solemn editorial board meetings of the *London Times*. But the *PM* they were planning was so much the newspaperman's dream—adless, comic-

P R E S S

paperman's dream—adless, comic-less, balderdash-less—that hard-bitten Managing Editor George H. Lyon remarked: “I keep pinching myself in the fanny to see if it's real!”

NO ADS

Newspapers make their money on advertising, cannot even be printed for three cents a copy. *PM* is not unique for being adless (see col. 1) nor for costing as much as a pack of gum, but its backers are unique in expecting to get into the big-money class at five cents a copy. A million circulation is within Publisher Ingersoll's dreaming range.

Truism No. 184-A in the publishing business is that women read advertisements before news. Ingersoll agrees, and prints an advertising digest of bargains in the News for Living section edited by Elizabeth Hawes, erstwhile dress designer.

Having bid expensively for feminine readers, hired the highest paid editorial staff in New York, arranged for news and picture services at thousands of dollars a week, the new paper's financial problem is to sell the 200,000 copies necessary to break even. With a sale of 300,000 the paper can make enough money to move from the rented Brooklyn *Eagle's* presses to its own Manhattan plant, try to sell its million a day before war-born newsprint costs (Scandinavia was an important source of white paper) melt profits.

FILE & FORGET

Under this heading PM daily prints short trivia. Here are noteworthy but minuscule items about PM.

SCORN for press agents is part of newspaper tradition. *PM*, uniquely, not only hired Tom Fizdale to publicize the paper with gossip column rumors (then took big ads in magazines and on the air to “set the rumors straight”), but will itself set precedent by printing news about the press.

A traditional estimate has long set \$5,000,000 as lowest cost of starting a new Manhattan paper. *PM* expects to operate at a loss for a year or more, make money before \$1,700,000 capital is used up. Actually, the now wealthy *Daily News* was started on less than a million back in 1919.

Because so many *PM*ers were magazine writers and book authors, unused to daily newspaper's tempo of meeting three edition deadlines a day, assistant managing editors had to spend the month before publication running a virtual “journalism school.”

