

# Scripps-Howard Style Book

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SCRIPPS-HOWARD

# ... SALUTATORY ...

THIS first Style Book to be issued under the blanket banner of Scripps-Howard represents, as nearly as possible, the composite views of our editors.

It was compiled by J. W. Foster, who has been identified with our organization more than a quarter of a century and who is in a position to know the ends toward which we are striving.

The technical part of the book was lifted largely from style books issued by various Scripps-Howard papers. Proofs of this compilation were sent to all editors, some of whom suggested changes. Then it was revised in an effort to make it conform to these suggestions.

Since in its present form it represents the views of the majority, I move its unanimous adoption.

G. B. PARKER,  
Editor-in-Chief.

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## INTRODUCTION

To the end that there may be a greater degree of uniformity in all Scripps-Howard newspapers, this style book is offered for the guidance of reporters and desk men in all of our cities.

The need for such uniformity has been emphasized frequently when a man transferred from one of our news rooms to another has found himself at sea in the presence of a style with which he was wholly unfamiliar.

But the aim of the compilers is to go beyond the routine of technicalities and to inspire our men and women to do better writing; to create, instead of leaning on the bromides:

"A sickening thud."  
 "Succulent bivalves."  
 "Last but not least."  
 "By leaps and bounds."  
 "Before snow flies."  
 "Love laughs at locksmiths."  
 "Beauty is only skin deep."  
 "Money makes the mare go."  
 "It never rains but it pours."  
 "Dropped like a plummet."  
 "Left no stone unturned."  
 "Cordon of police."  
 "View with alarm."  
 "Point with pride."

Diogenes, in search of an honest man, has been screaming at us from page one headlines since journalism began. How about giving old Diog a rest, at least until he finds what he has been hunting so long?

Probably the man who wrote the first style book inserted this sentence in the introduction:

"We want good writing, but we don't want fancy writing."

And almost every man who has compiled a style book since then has picked up that sentence. Let's check it out.

We do want fancy writing, if it is fancy writing to warm up to our story and put the breath of life in it—

If it is fancy writing to live, for the moment, in the atmosphere of our story and "feel" the thing which we are describing.

Oh, yes, we know there is a fine borderline between slush and well-expressed human interest and that we must not step over this borderline, but fear should not restrain us from attempting to do the unusual.

It takes courage to get out of the groove when we write. Here's how the thing works out, on many occasions:

We come to the office all hopped up over our story. We sit down at our typewriter and begin:

"Spring was in the offing. It had stirred the birds of the air and the beasts of the field. Also, it stirred Bobby Brown who felt, now that he was four, he ought to go forth and find for himself The House that Jack Built. Why, in his wanderings, he might run across Little Red Ridinghood and the Old Woman Who Lived in a Shoe. Who could tell? . . ."

We study that lead for a minute. Then we say: "Maybe the city editor won't like that."

So we tear the paper out of our typewriter and begin anew:

"Bobby Brown, 4, of 4444 E. 44th street got lost today. Patrolman Smith of the Sixth Precinct Station, found him and returned him to his mother after he had been identified by William Wilkins, 39, of 3939 E. 39th street."

Oh, that's orthodox! And, my, my, we must be orthodox!

Pfft!

Better to write a story the wrong way occasionally than to make it look like a time-table.

Writing is not an exact science. Therefore, no rigid rules can be laid down to govern it, thank God. We wouldn't lay down such rules if we knew how. All that this epistle seeks to do is to plant a few seeds and let nature take its course.

We are not trying to put a strait-jacket on anyone when we suggest a few don'ts. So—

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## PLEASE

Don't say—

"The Smith woman." It is libelous.



"Unknown man." Say unidentified.

"Anxious," when you mean eager.

"Lurid," when you mean vivid.

"Unsanitary," when you mean insubstantial.

"Murderer," when you mean slayer.

"Murderer" is libelous until the accused is convicted.

"Revolver," when you mean pistol.

An automatic is not a revolver.

"Dumb," when you mean mute, unless you are employing slang.

"Mob," when you mean crowd.

"Less," when you mean fewer.

"Loan," when you mean lend.

"Working class," when you mean workers.

"Hung," when you mean hanged.

"Over," when you mean more than.

"Foreigner," when you mean alien.

"Answer," when you mean reply.

A reply not always is an answer.

"Anticipate," when you mean expect.

"Liable," when you mean apt or likely.

"Audience," when you mean spectators. An audience is made up of persons who hear; spectators are persons who see.

"I don't think that—" (Why confess that you don't think?)

"Prior to" when "before" will suffice.

"Widow woman."

"Bailliff of the court." (What else could he be bailliff of?)

Don't give street addresses of immoral resorts.

## PREPAREDNESS

We know of no news staff which produces a good newspaper every day except through the process of planning.

By the time the Home Edition is out of the way, the city editor should have ready a list of assignments—the stories to be gathered and written in the afternoon, so that they will be ready for the next day's First Edition.

Going through our papers day after day, we find that we have a few city editors who rely only upon

orthodox channels for news and features.

Great human interest stories with art are to be had:

In hospitals for crippled children.

In homes for the aged.

In institutions for the blind.

In dog pounds.

On water fronts.

In fire departments where men are whittling queer things out of wood.

In sports goods stores where fishermen gather to spin their yarns.

Yet these and many other fertile fields are neglected while our staffs are busy with the deadly routine of copying blotters and getting inconsequential crime stories from inconsequential policemen.

If the measure of our newspaper intelligence is to be the measure of the intelligence of policemen, then we move for more intelligent policemen than those who now supply us with too much gloomy stuff about John Brown, 30, of 3030 W. 30th street.

"But we haven't enough men," you say.

Some of the least equipped papers in this organization—least equipped in manpower—are issuing every day products that are bright, snappy, full of human interest and the rich, red blood of life.

How do they do it?

Through preparedness; through the process of planning tomorrow's paper today.

## FAKES

Responsible newspapers do not engage in the actual crime of faking. But inaccurate settings frequently appear because routine-minded reporters ask routine questions, especially over the phone, with the result that the constable or deputy sheriff who likes to see his name on page one, gives replies which are far from the truth.

Thus, in the case of a manhunt, bloodhounds usually are on the trail, a posse of farmers armed with sawed-off shotguns have the fugitive surrounded in a swamp.

Just how it happens that the shotguns in so many farms suddenly

become sawed-off is not explained. Neither is it made clear why, despite the fact that bloodhounds are rather rare dogs, there are oodles of them right on the spot when they are wanted. And as for the swamp? Why, a swamp is one of the "props" belonging to this scene. It seems to be easy to sleight-of-hand it out of a hat.

When a person who has been lost in the woods finally is found, the story just must say that he lived on wild berries, be the season spring or summer, autumn or winter.

And then there is the slayer with the smoking revolver in his hand. Once, we are told, an enemy of this particular bromide was mean enough to figure out the elapsed time between the firing of the shot and the arrest of the killer. Strange as it may seem, that revolver had been smoking 45 minutes.

Everything between a boys' rock-throwing fight and a gun battle in the streets becomes a duel.

R. P. Scripps, criticizing the misuse of "duel" in one of our papers, recently wrote:

"The only proper modern definition I can find for 'duel' is an at least pre-arranged, and generally more or less formal, meeting of two persons each armed with a deadly weapon, or weapons. . . .

"Generally headwriters use 'duel' to describe almost any sort of gun-play—and, on sports pages, almost any sort of a contest. Aside from being inaccurate and slovenly, it is just another of those items that add to the over-powering dullness of many newspaper pages. . . .

"This is like the erroneous use of the word 'bandit' when what you really mean is 'thug,' 'killer,' 'gunman,' or something of the sort."

Over-statements have become common in some of our papers. Thus "all" frequently is used for "most," "universal" for "general," and "always" for "usually."

## WHY

We are wont to say: A news story should tell—

WHO.

WHAT.

WHEN.

WHERE, and sometimes—

WHY.

We believe that we have made a mistake in relegating WHY to so unimportant a position, for frequently it is the WHY that lifts the story out of the routine. The blotter tells us that a child was killed by an auto. It tells us when. It tells us where. But it told us these same things yesterday and last week and last month. The whats, the whens, the wheres are so much alike, but the WHYS—they're nearly always different.

WHY did little Bobby die under the wheels of a car?

Because, with a penny grasped in his chubby fist, he started to run across the street to a candy store. . . . a shriek of brakes. . . . the scream of a woman. . . .

The color is hidden behind the WHY.

## ANNOYING STATISTICS

Even in a newspaper which usually is well-written there appears sometimes a story whose easy flow is interrupted by the crowding of too many statistics in the lead. An example is to be found in the following, which we lift bodily from a recent issue of one of our papers:

"One man plunged to death in the street today when a workman's scaffold collapsed at the fifteenth floor of a building at the southeast corner of E. 11th St. and Second Ave.

"Another workman, for five minutes, clung to a swaying rope with one hand 150 feet above a crowd before he was rescued. He held, with his other hand, a sixty-pound bucket, clinging to it so no one in the crowd below would be hit.

"As Joseph Alampi, 35, of 155 E. 117th St. fell to E. 11th St. his companion, Perry Fast, 21, of 1,010 Hoe Ave., the Bronx, snatched at a rope.

"A crowd gathered below, gazing upward, chancing injury or death if Fast himself fell or let go the bucket, filled with a waterproofing material.

"The rope burned into one of



Fast's hands and the deadweight bucket pulled the other, but he held the bucket.

"Maurice Bauman, 22, a son of Mrs. Frances Bauman, Democratic co-leader of the Eighth Assembly District, reached out of his apartment in the building and fastened a free rope about Fast's feet.

"Michael Spinelli, a neighbor, of 299 E. 11th St., aided young Bauman and they drew Fast, still clinging to the bucket, into the Bauman apartment.

"Firemen, meanwhile, had spread a life net in the street to catch Fast if his grip failed. He was dazed and his face was bruised where it rubbed the rope.

"I was there only a few minutes," said Fast, later, "but it seemed like two hours."

It is in the third paragraph that the statistician enveloped this dramatic incident in a maze of figures which served only to befuddle the reader and try his patience. Would it not have been better to have given the addresses and ages in the last paragraph? As a matter of fact, the ages seem hardly worth printing, except in the case of Perry Fast, who was so young.

Naturally we have to do some bookkeeping as we write and we are not trying to lay down any rule on the subject, but we would bear in mind that figures are barriers which the reader often resents, especially in a galloping story such as the one quoted.

## TELEPHONES

Probably the best friend and the worst enemy a newspaper has is the telephone.

Illustration:

Thieves recently attempted to steal one of the world's most famous diamonds from a leading New York gem establishment.

"This firm," said a reporter, phoning to a re-write man, "has stores in London—"

"Yup," said the re-write man—

"Paris—"

"Yup—"

"New York."  
"Yup."

All so cocky and sure, with the result that the story in one of our opposition papers described this internationally known establishment as having stores in "London and Harris, N. Y." Make the man at the other end of the line spell it to you."

"P, as in pants; a, as in art, r as in rat; i, as in idiot; s as in star."

## TYPOGRAPHY AND MAKEUP

Up to two or three years ago there was a general tendency in our organization toward an over-display of the news. In several offices standing orders existed for the employment of eight-column banners on all first editions and, in some instances, on all street sale editions. In a letter to editors, Nov. 22, 1932, Roy W. Howard wrote:

"Any such orders now standing should be rescinded. Eight-column banner lines are to be employed henceforth only as and when the news worth of the story dictates such display."

Since that letter was written, however, there have been some changes in editors and desk men with the result that some of our papers are getting back to the flamboyant display to which objection was made. For the benefit of new men we want to emphasize that Mr. Howard's letter still means what it meant in 1932.

On any ordinary day, a two, three or four-column head of Century, with full decks, is sufficient for the lead story on page one.

As a means of providing contrast, light type should be used against black type, or italic type against Roman.

When the lead of the right-hand story on page one is set double column, the single-set part should run down the outside column, with a one-column head in the pocket at the left.

Italics should be used only on feature stories.

White space between stories adds greatly to the attractiveness of a page. A pica slug should be inserted

after a 30-dash except in cases of little machine heads. One lead will suffice there.

## DEPARTMENTAL PAGES

We find that some of our woman's and sports pages are not up to par for the obvious reason that managing editors do not always accept the appearance of these pages as being their responsibility. There is no page in the paper for which the managing editor is not responsible, with the possible exception of the editorial page.

Most of our papers now are dressing their editorial pages with a certain degree of uniformity to conform with the style employed by The Cleveland Press, The World-Telegram, etc. Each editor is requested to check his own editorial page against similar pages in those papers with a view to following this approved dress as nearly as possible.

It is the desire that editorial pages be anchored on the second page of the second section, if the paper is booked in two sections, and that comics appear regularly on the next to the last page.

## USE OF TITLES

Mr. should precede the names of respectable citizens, when initials or first names are not used. Mr. Smith, but not Mr. John J. Smith, and not Mr. Capone under any circumstances, when referring to Al.

Write it President and Mrs. Roosevelt—not Mr. and Mrs. President Roosevelt.

Do not use names of vocations as titles. Say A. B. Murphy, janitor; not Janitor A. B. Murphy.

If a man is best known as Adam B. Charles, do not call him A. B. Charles.

"Miss" always should precede the name of an unmarried woman.

Do not use "Hon." or "Honorable," except in quoting directly what someone else has said.

## THURSDAY AND TODAY

We much prefer the use of "today" and "yesterday" to Thursday

and Wednesday.

We have heard all the objections to this modification, but we think that our style should be designed to serve the majority of our readers instead of being designed to serve a handful of pre-date subscribers.

## MEANING OF WORDS

If you don't know how to spell a word, look it up in the dictionary, but if you, trained as a writer, or in training as a writer, don't know the meaning of a word without looking it up, don't use it. Remember that the man who is reading your story as he rides home in a street car, has no unabridged dictionary under his arm.

The exception to this rule is to apply in cases where you are writing humorously and are purposely playing on words; when, for instance, you feel that you can make your reader chuckle by referring to some anonymous person as a flibbertigibbet, instead of a gossip.

Thoughtless use of big words is likely to get you all muddled up, as in the case of mammy.

Mammy was in a hospital. A doctor asked her:

"Have you been X-rayed, mammy?"

"No, sah, Mr. Doctor," she replied, "I aint been X-rayed, but ize been ultra-violated."

## COMPOUND WORDS

Use hyphen in ante-bellum, anti-suffragist, bi-metalism, over-estimate, non-partisan, sub-treasury, tri-state, under-current.

Use hyphen when two or more words form a compound adjective describing the quality or quantity of object names: "A one-armed man had the best score of the 50-yard match." "An auburn-haired beauty." "An old-time actor." "A 2-to-1 victory."

Do not compound adverbs ending with "ly," as "a nicely cooked steak," "a neatly trimmed lawn," "a smartly gowned woman."



Use the hyphen in 20-candle-light lamp, 12-inch sewer pipe, 32-caliber revolver, 40-horse-power motor.

Put a hyphen after "ex" when it precedes a title, as ex-President Hoover.

Prefixes "co," "pre" and "re," when the vowel is doubled, take the hyphen, as co-ordinate, pre-exist, re-establish.

And because so many readers stumble over it and pronounce it as though it were spelled "misseled," let's hyphenate misled like this: mis-led.

Use hyphen in co-operate.

Fractions when spelled should be compounded, as one-half, one-twelfth.

Compound sister-in-law, sisters-in-law, aid-de-camp.

Use the hyphen in: D-5, U-boat, V-neck, All-stars, German-American.

## PUNCTUATION

Never mind what the books say. Use punctuation marks only in places where their use makes the story easier to read. If you will use short sentences you will need to do little punctuating. We probably would be better off if we tore the commas and the semi-colons off all our machines. It would break us of the habit of writing involved sentences.

## PARAGRAPHING

And never mind what the books say about paragraphing. Just employ the rule of common sense, while visualizing typography.

Nothing can make a story look more dead in print than infrequent paragraphing. But too frequent paragraphing gives a column the appearance of raggedness, besides wasting much space.

Short lines, like the printer's leads, let daylight in. And we could do with more daylight in some of our papers.

## WRITING ON DEATH

Since good taste demands that we treat the dead with respect, let

us not refer to a body as "the remains"; or to one found in the river as "a floater."

Avoid the use of "deceased" or "defunct," "demise" or "dissolution."

Use burial instead of interment.

Do not use the age immediately after the name. "Don't say: 'John Smith, 54, died at Lakeside Hospital.' Say: 'John Smith died at Lakeside Hospital. He was 54.'"

## CAPITALIZATION

Do not capitalize points of compass: north, southeast. Seasons: summer, autumn; abbreviations of time of day: a. m., p. m. But in referring to sections, as the South, capitalize.

Keep down words of common usage which were originally proper names: bologna sausage; brussels rugs; wilton carpets; russian leather; pasteurized milk.

Capitalize all words in names coming under this group:

Election Board.  
Cuyahoga River.  
Lake Erie.  
City Hall.  
Academy of Music.  
Rainbow Cottage.  
Euclid Beach.  
Seventh Regiment.  
Hotel Statler.  
Class A.  
Gulf of Mexico.  
National Guard.  
New Years Day.  
Common Pleas Court.  
Division of Safety.  
City Plan Commission.  
Bureau of Labor.  
Central High School.  
Waterworks Department.  
Twenty-first Ward.  
Fresh Air Camp.  
Department of Interior.  
International Typographical Union.  
Toledo Real Estate Board.  
Union Passenger Station.  
Grand Army of Republic.  
Tenth Congressional District.  
Precinct 2.  
No. 13 Fire Engine House.  
American Trust Building.

Garfield Park.  
Police Station.  
Chamber of Commerce.  
Eastern Standard Time.  
White House.  
Community Chest.  
Middle Ages.  
Mother's Day.  
Probate Court.  
Veterans Bureau.  
World War.  
Parliament.  
Congress.  
Cabinet (governmental).  
City Council.  
House (Legislative).  
Senate (Legislative).  
Legislature.

Capitalize "Government," "Administration," "Army," "Navy," when U. S. is meant; otherwise use lower case.

Hereditary titles take this form:

King Victor of Italy, the German emperor, the Prince of Wales.

When speaking of the President of the United States, capitalize the President.

Keep up the names of political parties: Republican, Socialist, Liberal Party, Laborite, Anarchist, Communist, Irish Free States, Sinn Fein, but do not capitalize the division of parties—standpat, insurgent, left wing, etc. Do not capitalize names of political schools of thought—democratic disposition, republican form of government, socialistic tendencies.

Capitalize Bible, Old Testament, New Testament, Ten Commandments, Sermon on the Mount, Vatican, Satan, Gospel, Scriptures, Utopia, Heaven.

Keep up all pronouns and appellations of the Deity.

Capitalize the names and sections of a city, spell out and omit hyphen: West Side, North End; also hill, place and heights when used as part of a name, as Sagamore Hill, Venetian Heights, Ivy Place (not when referring to a street).

Keep up Mason, Odd Fellow, Knights Templars, Elks.

Capitalize Methodists, Baptists, Protestants, Catholics.

In two word names like Du Boise,

Von Papen, La Follette, etc., keep up both parts of the name with space between, except where an individual uses lower case.

Capitalize the names of races, including Negro; also nationalities.

Capitalize all parts of the names of theatrical companies and spell out company: Metropolitan Grand Opera Company, Times Square Stock Company.

Keep up all parts of names of business firms, law partnerships, incorporations, railroads, etc.: Otis Iron & Steel Works, Buckley Business College, Baltimore and Ohio Railroad, Smith & Jones Real Estate Co., Smith-Brown Corp. In general, follow usage of firms themselves, employing the short & when the firm employs it.

Capitalize Declaration of Independence, Old Glory, Stars and Stripes, United Kingdom, Holy Land, Magna Charta, Union Jack, United States Army.

Keep up geographical appellations: Orient, Arctic, South Pole, Far East, Antipodes, Western Coast, Gulf States, the Northwest.

Keep up the names of stocks: Am. Cop, Am. Beet Sugar, U. S. 3s, reg.

Keep up and omit periods and spaces in SOS, Radio Station WJZ.

Keep down "former," "past," "ex," etc., when part of a title as former Chief Smith, past Commander Jones, ex-President Hoover.

Capitalize fanciful names given to states and cities: Buckeye State, Forest City, the Hub.

Keep up names of college colors: Blue and Gold.

Keep up nicknames of athletic clubs: Giants, Cubs, Indians.

Capitalize names of editions: Home Edition, Night Final.

Keep up "The" before names of newspapers: "The Knoxville News-Sentinel."

Keep up names of stakes in racing events: "The Beefsteak Stake," "Irish Sweepstakes."

Capitalize and spell out Wall Street when referring to New York financial district. Also Broad Street Curb.



## FIGURES

Spell out numbers requiring less than two figures, except as noted below.

Spell out figures beginning a sentence or following a colon; do the same with numbers mentioned casually or by way of illustration, as the Twelve Apostles, or, in nine cases out of ten, more than a thousand attended.

In statistical stories follow the hybrid style of "34 millions," rather than 34,000,000.

Do not use comma in numbers of less than five figures: 9999 (10,000); omit period after Roman numerals.

Spell out such expressions as "forty-niners," "early sixties," "seventeenth anniversary," "Thirteen Club."

Do not use points when figures are used for street numbers, registered bonds, policies, manufactured articles, court cases, etc.

Do not use st, d and th in dates. Use Jan. 1, Feb. 2, March 4.

Use figures for ages and for time of day.

Spell out round numbers: One million or more which can be expressed in two or three words, as one billion, sixty-two millions, one hundred million, except in market and financial reports.

## ABBREVIATIONS

Abbreviate names of months when connected with dates, excepting March, April, May, June, July.

In addresses, abbreviate the names of streets, avenues, boulevards, drives, etc., as follows:

Sixth St., Liberty Ave., Bigelow Blvd., Sunset Dr., Washington Dr.

Abbreviate military, professional and official titles consisting of two words or more when preceding names: Brig. Gen. Blank. Also Rev., Dr., Mr., Mrs., Gov., Capt. Lieut., but, except in the case of "Rep." (a member of the House), do not abbreviate any other titles consisting of one word: Mayor, President, Sec-

retary, Congressman, Representative.

Abbreviate college degrees, fellowships, etc., following surnames: Harry Elmer Barnes, Ph. D.

Follow this form in scriptural citations: Gen. iv, 2-9: II Samuel viii, 7-11.

Use the following abbreviations for states or countries when immediately following city or place designated: Ala., Alaska, Ariz., Ark., Cal., Colo., Conn., Del., D. C., Fla., Ga., Idaho, Ill., Ind., Ia., Kas., Ky., La., Me., Md., Mass., Mich., Minn., Miss., Mo., Mont., Neb., Nev., N. H., N. J., N. M., N. Y., N. C., N. D., O., Okla., Ore., Pa., P. I., R. I., S. C., S. D., Tenn., Tex., Utah, Vt., Va., Wash., W. Va., Wis., Wyo. (Omit states after names of prominent cities.)

Use M. for monsieur, MM. for messieurs, Msgr. for Monsignor, Mlle. for Mademoiselle, Mme. for Madame.

Abbreviation of junior and senior take this style: John D. Rockefeller Jr., Henry Clay Sr.

In legislative matters: Clark (D. Mo.) speaking for the committee: Roll Call: Ayes—Borah (R., Ida.)

## QUOTATION MARKS

Quote the names of plays and books, but not the names of characters.

Put punctuation marks inside quotes.

Do not quote matter in type smaller than the body of the article, or indented matter, or letters that bear date and signature.

Do not quote nicknames.

## SIMPLIFIED SPELLING

Proof sheets of the original draft of this style book suggested the simplified spelling of a few words. So many editors protested against the use of altho, tho, thru, etc., that we have withdrawn the suggestion. Let the standard dictionary in your office be your guide.

## ALPHABETICALLY SPEAKING

The New Deal has brought us so many initials that we find it difficult to keep them straight in our heads. Therefore, we reprint the latest directory of Washington's new agencies, plus a few of the old ones which also are commonly designated with initials. The full name of the agency involved should be used once (the first time it is mentioned) in every news story concerning it, except in the case of NRA:

AAA—Agricultural Adjustment Administration.

ACC—Agricultural Credit Corporation.

CAB—Consumers' Advisory Board of NRA.

CCC—Civilian Conservation Corps (officially known as ECW—Emergency Conservation Work).

CCC—Commodity Credit Corporation.

CPLO—Crop Production Loan Office.

CSB—Central Statistical Board.

DJ—Department of Justice.

EFHA—Electric Farm and Home Authority.

FAC—Federal Aviation Commission.

FACA—Federal Alcohol Control Administration.

FCC—Federal Communications Commission.

FDIC—Federal Deposit Insurance Corporation.

FDR—Franklin D. Roosevelt.

FERA—Federal Emergency Relief Administration. (Also known as ERA.)

FFMC—Federal Farm Mortgage Corporation.

FHA—Federal Housing Administration.

FPC—Federal Power Commission.

FSRC—Federal Surplus Relief Corporation.

FTC—Federal Trade Commission. IAB—Industrial Advisory Board of NRA.

ICC—Interstate Commerce Commission.

IEC—Industrial Emergency Council.

LAB—Labor Advisory Board of NRA.

NCB—National Compliance Board of NRA.

NEC—National Emergency Council.

NIRA—National Industrial Recovery Act.

NIRB—National Industrial Recovery Board.

NLRB—National Labor Relations Board.

NPPC—National Power Policy Commission.

NRA—National Recovery Administration.

NRB—National Resources Board.

NRS—National Re-employment Service.

PA—Petroleum Administration.

PWA—Public Works Administration.

RFC—Reconstruction Finance Corporation.

SAB—Science Advisory Board.

SEC—Securities and Exchange Commission.

SES—Soil Erosion Service.

SHD—Subsistence Homesteads Division.

TVA—Tennessee Valley Authority.

TVAC—Tennessee Valley Associated Co-operatives.

USIS—United States Information Service.

Several other new agencies are seldom if ever called by initials. These include:

Export-Import Banks.

Federal Co-ordinator of Transportation.

Federal Intermediate Credit Banks.

Federal Savings and Loan Associations.

Production Credit Corporation and Associations.

Public Works Emergency Housing Corporation.

## TO THE BEGINNER

Our sympathies are with you, young man, young woman, if you are just starting out in newspaper work.



Little wonder if you get stage fright in the hurly-burly of a busy news room. At the end of that first horribly discouraging day, you may ask yourself: "I wonder how long it will take that city editor to teach me how to write?"

The city editor can't teach you how to write. And this style book can't teach you how to write. Good writing is something more than rearranging the words in the dictionary.

Good writing springs from what's inside us—from a spark which all newspapermen must possess, else they are not good newspapermen.

If you have that spark, you will succeed, provided you are willing to devote yourself to the task, and no man can keep you from succeeding.

If you do not have that spark, you can't succeed, regardless of how hard you try, and how hard others try to help you.

The best that your superiors can do is to lay down a few fundamentals:

You must be accurate.

You must be dependable.

You must possess eagerness to do well the job that is yours.

Watch how the newspaper stars perform.

Become a sponge. Soak up all that you can absorb from the more experienced men who surround you. But don't try to be someone else. Be yourself. Let what you write reflect your own inner being, always remembering, of course, that your more seasoned city editor is the better judge of news values.

But try to lean on him less and less.

Learn to stand on your own feet.

Read.

Read O. Henry for atmosphere.

Read Mark Twain for the human interest touch.

Read Dickens for descriptive ability.

But, above all, read the men and women with whom you come into contact, to the end that you may parade them on the printed page in colors which are their own.

You can learn the routine of

newspaper writing in a couple of minutes:

Begin your story four inches from the top.

Double space.

Write on only one side of the paper.

Fold your copy once, printed side out.

Read your own newspaper carefully tonight—every night.

Then when the city editor calls you to his desk and says, "I want you to get a follow on the Oomstead case," you will know what he is talking about.

Guard your health. This is no business for a sick man. That may sound cruel, but the school you last attended didn't have any quarterbacks with wooden legs, did it? No. For football or for newspaper work, a man must be physically equipped.

Be truthful.

The late E. W. Scripps, who founded this institution, adhered to this slogan:

"Fire the liar."

He believed in young men such as you.

He sought men with integrity and courage and an inner consciousness of the newspaper's responsibility to the public.

The newspaper on which you now are working is a monument to his ideals. Respect it. It is worthy of your respect. It has made mistakes. It will make more mistakes. But it has been honest and sincere.

You are on the first rung of the ladder now.

How near to the top you climb depends upon you.

No pull will help you.

Honesty and energy and ability are all that count.

We wish you well!

## TO THE OLDSTER

What's that you say?

"I don't need a style book. Don't see any sense in it. I know everything that's printed in this thing."

Well, that's just grand.

But can you spell both accommodate and recommend?



