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Arkansas Democrat Project

Interview with

Fred Campbell
Little Rock, Arkansas
10 August 2005

Interviewer: Mel White

Mel White: My name is Mel White. This is August 10, 2005. I'm talking to Mr. Fred Campbell at his house in Little Rock. Mr. Campbell, before we get going, they want me to ask if you realize and agree that this interview is for the [Pryor Center for Arkansas Oral and Visual History] at the University of Arkansas in Fayetteville, and that they're going to type this thing up and put it on the Internet for people to read. It will also be in the archives for people to look at at the University of Arkansas. We just need to know if you agree to that.

Fred Campbell: I do agree to it.

MW: Well, I'm very happy to be here. Mr. Campbell, I've learned that you worked at the *Democrat* for fifty years.

FC: Right.

MW: Another thing they want me to do before we really get started is to ask you when you were born, where you were born, who your parents were—if you could start with that.

FC: Okay. I was born in North Little Rock, Arkansas, on December 30, 1923. My parents were Mr. and Mrs. Fred Campbell. My father was a fireman on the Rock

Island Railroad, and my mother was a homemaker.

MW: What was her maiden name?

FC: Her name was Louise Murray.

MW: Okay.

FC: My grandfather came from Ireland. Her mother came from London, England. They were early settlers here in North Little Rock.

MW: So you were just the third-generation American citizen.

FC: Right. My father got killed on the railroad in—well, when I was thirteen years old.

MW: About 1936?

FC: Yes. My mother raised me, and I graduated from North Little Rock High School. I attended Little Rock Junior College. I went to work at the *Arkansas Democrat* on January 26, 1942.

MW: Oh. Can I interrupt just one second? Did I read in your notes that you were actually a paper carrier at some point for the *Democrat*?

FC: Yes. I delivered the *Democrat* in 1938—for three years I had a paper route.

MW: And that was in North Little Rock?

FC: North Little Rock—downtown business district. [J.] Ralph Casey was station manager at the time, and he's still living.

MW: And, of course, they were an afternoon paper—so you were—did you do this after school?

FC: After school. Yes. And the *Democrat* was sold for three cents then.

MW: Oh! [Laughs] Did you sell them on the streets, too, or just deliver to the

subscribers?

FC: I did some on the streets, especially on Saturday nights for the Sunday morning paper.

MW: Oh. What time would that have been?

FC: All night Saturday night.

MW: All night?

FC: Yes. Well, when the papers came out at 11:00 [p.m.]—the Sunday morning paper.

MW: Yes.

FC: We'd be there to get them and stand on the corner of Broadway and Main Streets in North Little Rock. You would be surprised—there were a lot of people out at that time of night in those days.

MW: Yes. And they wanted to get the latest news?

FC: Right. I did that for three years. Then after graduation, I had given up the paper route. I graduated in 1941 at North Little Rock High School. I had taken a job at Western Union [telegraph] delivering messages. I had a message to take up to [Truitt?] Walters, who was a Linotype operator at the *Democrat*. He said, "Do you want a job?" And I said, "No, I really wasn't looking for a job." So they sent me to Mr. Fred Rice, who was foreman at the *Arkansas Democrat*, and they hired me.

MW: Foreman of the composing room?

FC: Yes. I went to work there for the *Democrat* five days a week, seven and a quarter hours, for $13.85 a week.

MW: Gosh! Now, were they short-handed in those days because of the war? [reference to World War II].

FC: No, they were unionized, and I was starting out as an apprentice.

MW: Yes.

FC: There wasn't a shortage [because] of the war effort. You had to serve five years or six years apprenticeship, and they had an apprenticeship job open at that time.

MW: What was your first job actually doing?

FC: Running a proof press, proofing up type. Linotype operators dumped type in a galley. You could proof it up, and they would pull a proof of it and give it to a proofreader. They, in turn, would read it. There was always a copy-holder who would hold copy, and the proofreader would read it and mark the errors in it. He would return that proof back to the Linotype operator, and he would correct his own proofs—the mistakes he had made.

MW: Now, one thing—and I don't mean to interrupt again, I'm sorry—but a lot of people are not going to know a lot of these terms from those days of hot type and Linotypes and all, so, eventually, I want to talk a little bit about the actual process—what was done to change the reporter's words or the writer's words into the printed page.

FC: Yes.

MW: So your first job was to pull the proof and take it to the proofreader.

FC: The copy that came from the editorial department came up a chute to the composing room.

MW: The *Democrat*, in those days, was where it is now, right? At the corner of Fifth

and Scott Streets?

FC: Right. Fifth and Scott. Yes.

MW: The composing room was on the third floor.

FC: Right.

MW: And [the] editorial [department] was on the second floor.

FC: Right. Advertising was on the first floor along with the business office. And on the second floor, also along with the editorial room, was the photographers' room for the developing of their film from their cameras.

MW: The darkroom.

FC: The darkroom. And the back part of the second floor was a mailing room. That's where the papers came up from the press room on a chute to be sorted and sent out to the different carriers. Also, [they were] sent out to drug stores or places like that that sold papers.

MW: Right. Okay, so you were saying that the copy would come up from the second floor to the third floor to the composing room.

FC: The copy would come up a chute. Right. The person who was standing there receiving the copy would put maybe three or four stories on a hook, and the Linotype operator would come up there and take it off the hook. He'd take the top copy off the hook, and he would sit down at his Linotype machine and set the stories in type.

MW: How many Linotype operators would there have been at a time?

FC: There were about twenty-one Linotypes at that particular time. All these Linotype operators were men. There were no women Linotype operators. I don't

recall ever seeing a woman Linotype operator. We began to have women [employees] when we switched over to tape punchers because women were more dexterous at typing than men were. These Linotype machines—they would set a lot of type. Normally, a good Linotype operator could set 2,000 lines a day. But as time went on, the Linotype operators who came on dropped down to 1,400 or 1,500 lines a day. They weren't as proficient as the old Linotype operators were.

MW: Now, again, for the folks who grew up in the computer era—this was actual lead type.

FC: Right.

MW: Individual letters . . .

FC: Right.

MW: . . . which would be placed in a little bar kind of a thing in the order that the words were on the story.

FC: [Eleven] picas wide. One column.

MW: One column wide. Okay.

FC: One column wide. They [the Linotype operators] would sit there and type, and letters called Matrices [or Matrixes] would fall down and line up in this, eleven picas wide. And they would send this block of type up the elevator and then send it over to the casting part of the machine, and would cast it on hot metal. A slug would come out, and it would just be so high, because all the type was the same size in order to put together in a page for the stereotype department to mat it and make a plate of it. When you would take—as I said in the beginning, my job was taking the proof back to the operator. I would take it back there, and he would

correct the one line wherever the mistake was, and I would take that line correction and come up to the dump. That's what it was called in those days, where all the type was dumped. Then I would find the galley that had his name on it and a number of the Linotype machine was on the galley of the type. I would put the correction in . . .

MW: Oh, *you* would do it?

FC: I would do it.

MW: Oh.

FC: I was called a "galley boy."

MW: Did this involve actually taking out a letter, or whatever, and putting in the right one?

FC: Taking out the whole line.

MW: Oh, the line out? [Take out] the whole line and replace with [the] correct slug.

FC: The whole line. They would reset the whole line. You'd take that line out and correct it and put it in there, and you'd turn it over to another bank, where the make-up man would pick up the type and he would put it in the page forms.

MW: Okay. So at this point, it was just a column of how long the story was.

FC: Right.

MW: It could be four inches or it could be twenty inches, or whatever.

FC: Right.

MW: And they would actually take that and break it up to fit it around pictures and ads and things.

FC: Right.

MW: Okay.

FC: To wrap it around. In the early days, the make-up men designed their own pages. It wasn't until twenty years or later—twenty-five years later—that the advertising department started dummying the paper and telling you where the ads went. The make-up men used to make up their own pages—they'd put the ads in certain places. You knew that certain ads had to go in certain places, like J. C. Penney Company would always be opposite the comics page. You never could put a whiskey ad on the page with J. C. Penney. Pfeifer's of Arkansas always got page three. The back page of the paper was always Gus Blass, which became Dillard's department store. Dillard's had the back page. The make-up man knew those things, and he'd place the ads in the paper. Then he'd take his type and wrap the stories around the pictures.

MW: So when it came to smaller ads, they had discretion about where to put them—whatever looked good or worked with the paper.

FC: Right. We always put the smaller ads at the top of the page. You never put the smaller ads at the bottom of page because—in other words, don't bury them.

MW: Right.

FC: You'd put them at the top of the page so customers could see the ads easier. As I said, in later years—twenty-some-odd years later—the advertising department started dummying the paper and telling us where to put the ads. We didn't have that—that authority was taken away from us. Also, a copy of that dummy went to the editorial department. The editorial department then began to design their own pages.

MW: But this wasn't until the sixties [1960s] or so?

FC: Right.

MW: Now, for folks who don't know, a dummy is a little sheet of paper that shows in rough form what the page looks like without the editorial material, kind of.

FC: Right.

MW: Just the ads—so you'd know that you might have a whole big page or just a little bit of copy, or whatever.

FC: The dummy would have the page number on it—page four, page six, page eight. [For example,] M. M. Cohn's was always getting on page five.

MW: Yes.

FC: But they would dummy the page for it—the advertising department would.

MW: Right.

FC: And they would also give a copy to the editorial department. In other words, the copy man who came in early—he'd see these dummies, and he'd know where to put his stories.

MW: Right.

FC: And the stories [that came] from the editorial department would be marked page five, page four—so on and so forth—and when he got through laying out his page, the editorial writer—the copy man—would send the dummy to the composing room, and the make-up man would take that dummy and go to the page—that certain page, whatever page it was. He'd wait until the type would come across from the Linotype operators when the stories were okay, and he'd take those stories and put them on a page. If the stories were too long, we'd just

set the type on the edge of the page. And when the editor would come to the composing room, he would cut the stories—where it used to be, the make-up man—the story would come down to the end of the page and he would cut it off. If it was a paragraph too long, he had the prerogative to take the paragraph and throw it away.

MW: So when you got there in the forties [1940s], the make-up man would just cut off the last three paragraphs, or whatever, at a period.

FC: Right.

MW: But later on they let the editors come up and cut it a different way.

FC: They designed the pages. They cut the stories.

MW: Yes. Okay.

FC: Before then, we never did give the editors proofs of the pages. We would make them up. We used to have to put two-point leads in-between stories to justify them to make them tight. And we would turn the pages to the stereotype department. But when the editors became responsible for that, we wouldn't ever turn any pages until the editor would tell them, "Let the page go."

MW: Yes.

FC: The editorial department became responsible for the pages and the type—and when the stories—by designing the pages, the stories they sent up—they'd have them going to a certain page.

MW: Right.

FC: And we didn't over-set a lot of type, whereas before then, they just sent story after story up, and we'd have type stacked up on the dump. And the make-up man

would decide what story—whatever fit the hole they put it in.

MW: Right. Once editorial saw the dummy, they knew that they had, say, twenty-four inches for a story, so they would cut it pretty close before they even sent it to you, probably.

FC: Right.

MW: Yes. Okay.

FC: They would always send up a whole galley of what we called fillers—little stories about an inch long. If the page came up short, we'd pick up one of those fillers and drop it in the page for the editor.

MW: I remember that because when I was on the copy desk, we were always looking for those little short things. You could never have too many of them.

FC: No.

MW: So if you ran out of things to do, you could always do little fillers and send them up to fill the pages. Yes.

FC: Right.

MW: Now, talk about the hot metal. The composing room had hot molten lead there all the time, right?

FC: Yes. We would mold this type over and over—this type we used for the day's paper—we would take it back and put it in a big molten pot. And it would melt down. Then we'd form it into what we called pigs. The pigs—they were about eighteen inches long, and at the end of it, it had a crook on it. They [would] take those pigs and hang them up on the Linotype machine. [Each] Linotype machine had a small pot in it that was heated, and this pig would sit down in it and the

chain would give it away every so often if the pig would melt and drop down in the pot so that you had hot metal to make these Linotypes . . .

MW: Yes, set the type. So the pig had a little hook.

FC: Hook on it.

MW: Now, would the hook melt and let it fall?

FC: Yes. There was a chain on it, and it would just slowly drop down. There would be just so much metal in the pot.

MW: So this was a way to keep a certain amount—the right amount in there all the time.

FC: Right.

MW: Okay.

FC: But we re-melted the type over and over every day. The machinist used to come in an hour early every morning and turn on all the Linotype machines and make sure there were pigs hanging on all the machines and that each machine was working before the Linotype operators sat down. [They] didn't have to worry about whether the machine was going to run or not because it was already running for [them].

MW: Somebody had come in—the technician had come in and . . .

FC: The machinist came in an hour early each day to get those Linotype machines fixed so they'd run.

MW: What were the hours—again, the *Democrat* was an afternoon paper up until the eighties [1980s], I guess. What time were you working in those days?

FC: We went to work at 7:00 [a.m.].

MW: Okay.

FC: 7:00 to 2:45. Seven hours and fifteen minutes a day.

MW: How many editions did the paper have in those days?

FC: We had the home edition, the city edition, the two-star city, the final edition, and a night edition. We had five editions a day.

MW: Okay. So if a story broke, you could tear up a page and stick a new story in.

FC: Right. Just like when—we were right in the middle of the city edition one day when [John Fitzgerald] Kennedy was assassinated [on November 22, 1963], and Si Dunn–-I don't know if you remember him . . .

MW: Oh, yes.

FC: Si was in charge that day. He came running up the steps there—"Hold the press! Hold the press! The president has been assassinated." And we stopped it right then. We were fixing to turn the city edition. So we did the first page over altogether.

MW: Because he was assassinated at around 11:00 in the morning or . . .

FC: No, at 12:00.

MW: No, 12:00. Okay. In Dallas [Texas]. Yes.

FC: Yes.

MW: Okay. I'm sorry for being so ignorant here. Once the type was put into a page—now, there were pictures, but in those days each individual picture had to go to the engraver, right?

FC: The *Democrat* had its own engraving department. Now, the *Gazette* didn't have an engraving department. They used to have to get theirs done at Peerless

Printing. They were engravers.

MW: Right.

FC: The *Democrat* had their own plate-making, [and] they could make zinc plates. They were just so thick. We had what we called lead base, and we'd lay the zinc plate on top of the base to print. There was a certain size base for stereotype cuts and there was a certain size base for engraving plates. The engraver would tell us they'd be three columns wide or twenty-four picas deep, and we would leave a space for that.

MW: Who decided how big the pictures were going to be? Was it [the] editorial [department]?

FC: The editorial department decided that. They began to learn reduction—take a picture and measure it for reduction—and they knew exactly how deep it was going to be and how wide it was going to be.

MW: Right. Didn't we used to have little wheels?

FC: Wheels.

MW: Right. You'd measure it by one angle and the wheel would help you keep the same proportions for how you wanted to crop it.

FC: Right. The editors—before they had that, the engraving department made their own sizes, but when the editorial people decided it was going to be so wide and so deep, then they made it that size.

MW: Right. And they would take the photograph—of course, in those days, you turned it into, basically, a million little dots. [Laughs]

FC: Yes.

MW: It was called a half-tone, I believe.

FC: Right.

MW: So it was black and white, but if you looked at it with a microscope, it was just all kinds of closely-spaced little dots.

FC: Little dots. We'd have that space left. The editorial people would tell us how deep the space was going to be for that picture on the page. We'd build the story around that picture, and we'd go ahead and make it up and wait for them. Sometimes we'd have four or five pages waiting for the engraver to bring the plates out to us. And we'd already have space left for plate. We'd just tape the engraving down on the page and turn it to the stereotype department.

MW: Okay. And where was the engraving department? Was it on the third floor, too?

FC: Yes. It was up in the corner on the third floor.

MW: So this was a whole different process, of course, than setting the type—making these?

FC: Right.

MW: And it was an actual metal plate with all the little dots on it—of course, in reverse, I guess.

FC: Yes.

MW: Okay. What happened at that point? When you'd go to stereotyping—what happened at that point?

FC: We'd take the page back—they had a molding machine back there, and they would put up what we called a mat, and they laid a mat on top of it to get an impression of the page.

MW: The mat was—what, metal?

FC: No, it wasn't metal. The mat was kind of a cardboard-like type.

MW: Okay.

FC: It was not dried out. They were damp, so when the pressure went on the mat—when they turned the machine on and the page went under it with this mat on top of it, it would make an impression of the thing. See, when we worked with the type on the pages, it was always upside down and backwards. That's the way we worked with it—upside down and backwards. But when it got in the molding machine and made an impression, it came out right. Readable.

MW: Right. Because the mat was damp, they put it in an oven to dry it out before they made a cast of it.

FC: They, in turn, put it in a half-moon cast-like, and put this mat inside of it. Then they'd squirt hot metal down on it and make an impression of it, and it would come [out] reverse again.

MW: Right. It was reversed when it came out of the composing room, and then it was pushed down on a soft piece of cardboard-like stuff, which made it actually look like a paper at that point.

FC: Right.

MW: Sort of, with little holes instead of ink.

FC: Right.

MW: Then they would push more metal on top of this cardboard thing, which would again create a reverse impression of the page for printing.

FC: They would take this—it was a half-moon thing . . .

MW: Right.

FC: Made it into a half-moon. They would place it on a cylinder in the press room so it would reverse—so when the paper ran over it in the press room, your papers would come out normal.

MW: Normal. Right.

FC: But they were made in such a way that two of these plates would fit on the press. They were half-moons. So every time the press turned over, you were getting a copy of the paper.

MW: Yes. Okay.

FC: The stereotype department would call the press room when plates were ready, and after they made the plate, they'd put it on an elevator, and it would go all the way down to the press room.

MW: In the basement?

FC: In the basement. See, when the *Democrat*—originally, the basement was a swimming pool—the YMCA [Young Men's Christian Association] building.

MW: Yes.

FC: So the pressroom was where all the paper was stored. They had the press room down there. One thing was odd about the presses. They were always unionized. And this was letter press. But they had a small press down there that they used to print the Sunday *Democrat* comics on.

MW: A separate press?

FC: A little bitty press, just to print the comics and print the Sunday magazine. They had just so many people doing this because it was a small press. The pressmen

kept insisting that they wanted one more man to help operate that press. Well, Mr. [K. August] Engel, the *Arkansas Democrat* owner, refused to give them one more man. He just wouldn't negotiate with them, and they kept on and kept on. Finally, one day he got fed up with them keeping on about wanting a pressman. He shut it down and fired the whole bunch of them. He shut the press down and they never started it again. He went out and bought his comics already printed.

MW: Okay.

FC: And the [Sunday] magazine was probably printed on the big letter press.

MW: Yes.

FC: But he was such an individual. When he made up his mind [about] something, that was the way it was going to be. So . . .

MW: I'm sorry. Go ahead.

FC: So Mr. Engel—I mean, he was very—a pretty smart man.

MW: Tell me a little background about Mr. Engel—his full name and—was he there when you were there?

FC: Yes, he was there.

MW: Well, when you joined?

FC: K. August Engel. I think he was born down in Texas [in Luckenbach]. That's where his family came from.

MW: And this is E-N-G-E-L. Engel.

FC: Yes. K. A.

MW: Yes.

FC: He was the owner and the publisher of the paper, and that was before my time. I

don't remember too much about that.

MW: Yes.

FC: But I do know he was there when I came there.

MW: Okay.

FC: I had some dealings with him when I became a foreman at the paper. He was always—when he'd make up his mind for something, that's the way it was going to be. He was a very good businessman. He bought a new letter press and put it in the paper while I was there. In order to pay for it—at one time, he helped Mr. Smith form the North Little Rock Funeral Home. He put his money in the North Little Rock Funeral Home. When the time came for him to pay for the press, he had Mr. Smith pay him out what he had in the funeral home, and he sold his interest in that there. He paid $1 million cash for that press. He didn't owe a penny on it when he put it in.

MW: Gosh. About what year would that have been? Do you remember?

FC: That had to be in the sixties [1960s] some time.

MW: Okay.

FC: They put a new letter press in. Now, when the new owners came in—Mr. [Walter] Hussman [Jr.]—they changed that letter press over to an offset printing press. I said the sixties [1960s]. It may have been the later fifties [1950s] or something like that.

MW: Yes. I know we're jumping around here, but let me ask one question. You said the actual press was down in the basement of the *Democrat* building in the old swimming pool. Did they just build a floor over the old swimming pool?

FC: Yes.

MW: And they put the press on top of that?

FC: It was concrete, and it had a rail car—so the tracks . . .

MW: Yes.

FC: Tracks ran all over that basement where they moved the paper from—they stored it on the east side of the basement.

MW: The newsprint?

FC: The newsprint. And they would move that big roll to press on tracks in the basement up to the press, where they would push them over on the press to run [it].

MW: I read [about] this little incident you wrote about—one time, when they couldn't get any newsprint—Canada was on strike. Tell that story.

FC: That was when . . .

[End of Tape 1, Side 1]

[Beginning of Tape 1, Side 2]

FC: We used to get our newsprint from Canada, and they were on strike at one time. We began to run low on paper and didn't have enough newsprint, so Mr. Engel—he cut out all advertising in the paper to save newsprint. He did take the classifieds, and he ran a twelve- to fourteen-page paper every day with just news in it, and the classified section, in order to save newsprint. He was able to—the whole time the strike was going on—maintain that. We never did have to shut down the newspaper and all. But I thought he was very conservative back then. He was thinking about the people of Arkansas—the service to them.

MW: He must have lost a lot of *money* doing that, but he still managed to put the paper out, but he didn't get the revenue from the display ads.

FC: That's right. But he maintained that the whole time the strike was on in Canada. He never did shut down the paper one bit. We ran twelve- to maybe sometimes fourteen-page papers every day—just news. And the back part, the classified section, was about two pages. I guess the most [that] ever was classified then was about three pages and the rest was all news.

MW: Yes. One other thing you mentioned in your notes was how many members of your family did work or had worked for the *Democrat.*

FC: Yes.

MW: Could you run across those a little bit?

FC: My father-in-law, Edwin Elliot McIntyre, was a Linotype operator. I married his daughter, Jeanette [McIntyre] Campbell. She's my wife today. We've been married fifty-five years. She was a copy-holder there.

MW: When you came?

FC: No, after I came.

MW: Oh, okay.

FC: She came here after I did. She was a copy-holder. Her sister [Letha Dickson] also worked for the *Democrat* as a copy-holder. My mother [Louise Murray Campbell] also worked for the *Democrat* as a copy-holder. All these came after I had been employed at the *Democrat*. My oldest daughter [Cheryl Ralls]—she's dead now—she was a tape-puncher. She was one of the first tape-punchers that I employed there. As a matter of fact, John Wells threatened a lawsuit against me

and the *Democrat* because at one time she was working for him at his *Daily Record*, and he blamed me for hiring her. I had nothing to do with it. She belonged to the union. If you belonged to the union, you were eligible to work at the *Democrat* if there was a job open for you. All the employees were union then, so this entitled her to work at the *Democrat*. My oldest son [Fred O. Campbell, III] became a printer and a tape-puncher. He worked at the *Democrat*. Today he heads up the computer system with the *Beaumont Enterprise*—down in Texas. Beaumont, Texas. Yes.

MW: Yes.

FC: He heads the computer system at Beaumont, Texas. He [became?] printer. My middle son [James E. Campbell] used to work making plates—stereotype—for them. He worked there for several years, but today's he's winding up thirty years in the air force. And my youngest son [Paul R. Campbell] was a photo engraver—camera operator in the engraving department, and he works for the air force now. My youngest daughter [Virginia Garrett] was a tape-puncher, but she never did work at the *Democrat*. She worked for Robert McCord at the *North Little Rock Times*.

MW: Okay.

FC: Robert—I guess you remember Robert?

MW: Oh, yes. Absolutely. Mr. McCord.

FC: Yes. And all my children have . . .

MW: So you had a regular Campbell dynasty there for a while.

FC: Yes. [Laughter]

MW: I want to ask you about a couple of terms that I'm not familiar with that you've mentioned, if you don't mind. What did a copy-holder do?

FC: A copy-holder just held copies. In other words, the copy that came from the editor downstairs to the operator—news to set the type from—she would hold a copy, and the proofreader would have the proof that I had pulled off the type. He would read the proof to see if there were any errors. He would read it off, and the copy-holder would have to sit there and make sure whatever he was reading corresponded with the editor's story.

MW: Oh, I see. So he would read it and then she would read it so they could compare the original copy with what had been said in type.

FC: Right—so there wouldn't be any mistakes or anything left out. Sometimes a Linotype operator would maybe skip a paragraph.

MW: Skip a paragraph. Right.

FC: And that's what the copy-holders were for, to catch . . .

MW: So then you would literally read it out loud?

FC: Yes, they did.

MW: And she would read along and make sure, and say, "Well, you skipped a paragraph," or something like that.

FC: Yes.

MW: Oh, okay.

FC: And that's what we called an out-see copy.

MW: A what, now?

FC: An out-see copy. He would mark "SC"—see copy. See copy on the proof.

MW: Okay.

FC: And, in turn, you would take the copy along with the proof back to the operator to make him reset it over and get it right.

MW: Okay—take the original copy from the reporter or the writer, or whatever.

FC: Right. See, a proofreader reading by himself can miss something.

MW: Oh, sure.

FC: I mean, the story may just read right, and he could miss a whole paragraph.

MW: Sure.

FC: And that's the purpose of the copy-holder.

MW: Okay. The other thing I want to ask you is about going to tape-punchers. What was that? How did that change things?

FC: They would sit at that machine and it would punch the stories on tape. The tape would roll up, and you would take—when they'd finish that—sometimes they'd make that two or three stories on the tape . . .

MW: Now, let me ask you if I remember this right. Was it yellow tape about an inch or an inch an a half wide, maybe . . . ?

FC: Right.

MW: And it would just punch tiny little holes.

FC: Little holes in there.

MW: Right. And it would be yards and yards long.

FC: Yes. And they'd take those tapes and put them on the Linotype machines. That was the later—that did away with Linotype operators. We still had the Linotype machines. We'd hook these rolls of tape on there, and they would set the copy.

MW: And this was probably much faster than the old way.

FC: Yes. We had some blue streak Linotype machines—they would set sometimes 1,400 lines an hour, where it used to take an operator all day long to set 1,400 lines. These rolls of tape—we would have these for the tape-punchers. The most tape-punchers we had was three, and they replaced seven or eight Linotype operators. We'd also get tape from the AP [Associated Press], which the editor would bring to us—like baseball scores—and the machine would sit there and set all the baseball scores, and nobody ever had to touch it because it had all come from the Associated Press.

MW: Right. It was already set and . . .

FC: Already punched.

MW: . . . punched in. Right. So this was a transition, you might say, between the old way and the new way in that you were still using the Linotype machines with the hot type, but the tape set the copy much faster than the man could have typed in manually.

FC: Right. And that's the reason they went to [using] women because they were more dexterous at setting type than men were because it was just like sitting at a typewriter.

MW: Sure. So then they'd get the copy from the newsroom, which might be a sheet of typewriter paper, or whatever, that had been edited by the city editor, or whoever, and they would just type it in again with the corrections and editing. It would kind of add a little piece in this long roll [laughs] of yellow tape, which you'd feed into the machine.

FC: Yes.

MW: I can remember just *piles* of that yellow tape at the end of the day.

FC: Yes. Like I said, we had three people—maybe four at the most, I guess—tape-puncher women. Eventually, [some of] the Linotype operators wanted that job because they were being eliminated, and they would learn to punch tape. My son [Fred Campbell, III] started out as a tape-puncher, and he switched over to the floor work and to be a printer—I think I had about three men—three or four men who became tape-punchers as time went on.

MW: Right. If they made a mistake with that tape, how could they fix it?

FC: The error would show up in the Linotype machine.

MW: You just had to fix it later when it came out.

FC: When they made a mistake, the Linotype machine would set the type . . .

MW: Right.

FC: . . . the error would be in the line for the proofreader to mark on.

MW: Right. You couldn't fix it on the punch machine?

FC: No.

MW: So you needed really, really accurate people. [Laughs] Accurate typists.

FC: Yes. My oldest daughter [Cheryl]—she was a perfectionist. She learned her trade at Little Rock High School. When they first started up Central High, they had a class in printing out at Metropolitan High School. My daughter learned her trade there. She graduated and went to work for John Wells [and] went to tape because that was the job she had learned at the printing department of Little Rock Central High. She was a perfectionist, and in school she made all As. I had two

other ladies who were perfectionists. Winnie Merriweather. She was perfect. And I do not remember the other lady.

MW: Winnie Merriweather.

FC: Yes. She was a perfectionist. These women were almost perfect, you might say.

MW: Yes. Again, I apologize for jumping around, but let's go back to your progression. You started out, as you said, as a copy-puller. Is that what you called it?

FC: I worked on the dump pulling proofs of the type.

MW: Pulling proofs. Right.

FC: And after a certain length of time—maybe a year or so—I graduated over to the makeup department, where you put the paper together. I worked on the pages there, laying the pages out.

MW: Physically putting the type in the forms for the page?

FC: Forms. Yes. And then I graduated back to the ad department who set the ads. They were all in hot metal. We used to have to hand-set the type. It used to be called the California case—the way the case was laid out with the letters. You'd pick each letter up by hand, like an A or a B or a C—you'd pick a letter up by itself and hand-set it and spell the word out in the advertising. I graduated up to that. I never was a Linotype operator. If I had decided to be a Linotype operator, I would've had to put in six years as apprenticeship. I just put in five years and went through setting ads.

MW: Let me ask you something. I'm sorry to interrupt before you go ahead. When you were setting ads, did the clients—did the stores [or other] customers get to see a

proof of the ad?

FC: Yes, they did.

MW: Did you do it the day before, or long enough in advance that they could see it?

FC: They knew about a day ahead of time. When you set the ads, some would set three columns wide and eight inches deep. You'd set the ad. You'll pull a proof to the proofreader. He would read the ad first to make sure there were no errors or anything wrong with it, and then you'd send it back out if there were any errors in it to type [part?] in the ad. The Linotype operator set the type for that ad. He would correct it, and it would come back out to the floor man in the ad department, and he'd correct it. Then we'd send two proofs, three proofs—whatever the customer called for—and they'd get the proof . . .

MW: Now, how would you—were there runners that would run these ads to the different places?

FC: They were sent downstairs to the advertising department, and they had people in the advertising department [to take the proofs to the clients].

MW: Of course, in those days nearly all businesses were downtown, so they probably could literally walk over to Blass or Cohn's, or whatever, and show them the ad, right?

FC: Sometimes the salesman took the proofs back out to the customer—maybe a small store—Kay's Jewelry Store or something like that there. He would take the proofs to Kay's and let them okay it. And the proof would come back marked "okay" if it was okay. It was transferred to a slide where we'd know with the layout of the paper—we could go ahead and take that ad and put it in a page

because it was okay.

MW: Right.

FC: But if it wasn't in a certain slide, we wouldn't take that ad because it had the correction made in it.

MW: All right. When you say, "slide"—like a drawer?

FC: A drawer.

MW: A drawer. The approved ads were in these little drawers, and you'd just pull them out and stick them in the paper.

FC: Right.

MW: What about the illustrations? Like if M. M. Cohn's or somebody had a dress or something—did you get them from the actual store, or what?

FC: Yes, they furnished it.

MW: Yes.

FC: Sometimes it would be an engraving plate—my engravers—they'd get their own plates made. Maybe Peerless made them. But it would come in a mat form. The mat form would go to our stereotype department, and they would make a plate of it back there . . .

MW: Just like a picture, sort of?

FC: Right.

MW: A photograph in the paper.

FC: We'd have a different-size base to put in underneath it to make it the same size as the type coming from the news [department?]. The angles you used to set in the page—well, you used to have to learn how to cut your type and cut the metal

pieces to cut that angle to set it in the ad. The picture would be at an angle, or the type would be at an angle, or whatever.

MW: If it was a fancy ad where the type was sort of slanted or . . .

FC: Right.

MW: Right. If it said, "big sale" or something. [Laughs]

FC: You'd learn to set angles and cut the base up for angles.

MW: How did you do that—just by watching other people, or trial and error?

FC: You just learned it. [Laughs] You'd have a protractor and you'd take the angle of the thing, and you would go to the saw—we used to have saws—to saw this metal in two. And you'd cut your own angle in order to get the whole thing together.

MW: Right—to meet the client's expectations.

FC: And then you'd pull a proof of it.

MW: Right.

FC: Like proofing it up—just like you would proof the type up with the news department.

MW: Right. So when you were through, you'd have an actual metal plate of the ad that you would just stick in the page wherever the makeup people—or where the people who made the dummy [told?] you to put it.

FC: Yes.

MW: Okay. So then you went from makeup to the ad department. Now what?

FC: After I put five years in—I put my time in on the makeup—along about that time, I got to be assistant foreman. I would do different jobs. Sometimes I would run the copy out that would come to the editorial department. I would hand [it] out—

I learned how to do everything in the printing department of the paper.

MW: So when you were assistant foreman, you just went around and learned everything—all the different aspects of it.

FC: And I supervised people. When I became a foreman, a lot of my time was spent—I wasn't spending so much time fooling with the paper anymore. I was supervising people. I think I had about sixty-eight people working for me.

MW: So it was more administrative? Is that right?

FC: Yes.

MW: When did you become an actual foreman of the composing department?

FC: In the sixties [1960s]. There weren't but three foremen on the *Democrat*. Ralph Hankins was the first foreman. Fred Rice was the second foreman, and I was the third foreman. That's all there ever was on the *Democrat*.

MW: Wow.

FC: The composing room had done away with all the printers in the nineties [1990s], whenever I retired.

MW: Talk about some of your duties, then, when you did become foreman. You spent less time with the actual type and all that, and more time with administration—dealing with people . . .

FC: I had to handle payroll—keeping up with the hours that everybody worked—people who were incompetent, fire them. I never had anything to do with their pay, I just provided the business office with the list of people who had worked—how many hours they had worked, and when they had worked, and everything. And I would always have to make sure that I had enough people on duty at certain

things. A lot of times when we'd have specials—like K-Mart ran eight-page sections—I had to make sure that I had enough people. We'd always have to work on Sundays to get out the K-Mart special or any big special—Sears or Dillard's or Gus Blass. Anytime they had a big special—extra section—we'd have to work on Sundays, and I'd always have to make sure that I had the proper amount of people to do the certain jobs. We'd have to have proofreaders on a Sunday—ad compositors—because of the extra work. We had to have somebody killing out the paper. In other words, when I say, "killing out the paper," it's to take the old type out from the day before and get it back to the pot so the man who melted the pot could have the metal to make new pigs with.

MW: Okay. So killing out the paper meant actually taking the form there with the metal in it and taking it back to be recycled, sort of?

FC: Right.

MW: Killing out the paper.

FC: Yes. With the pages—like headline type, you'd have to save that type because we'd use it over and over again—the letters.

MW: The headings for the different pages, like, where it said, "International News," and that kind of thing—the standing heads.

FC: Yes. We'd have to save those.

MW: Right.

FC: That's part of killing out the paper. Other people—I'd have to make sure I had copy-holders on Sunday to work, and how many floor men I thought I'd need for however many pages we had. [When] special sections [were] coming up, I'd

always have to make sure I had certain people to do that. Like you'd have a food section— to put out the food section, I'd have to make sure I had special people to set type for that.

MW: Yes.

FC: So those were the things that I had to do when I was foreman.

MW: Did you enjoy that, or did you miss being there with the actual physical making the paper up, or . . .?

FC: No. I enjoyed every day of my life that I worked at that newspaper. It was my *life*. I enjoyed it. Let me say one thing. One of the most important things that I thought was in the paper—and I always tried my best to get it right—was the obituary page, because a person can live their whole life and never have their name in print until they die. It was the most important thing to me to make sure that [a] person's name was spelled correctly because after it printed, it would never be able to be corrected. That was the important thing, I always thought.

MW: How did you do that, by comparing the notices from the funeral home with the proof page?

FC: Yes—to make sure when the proofreader got through reading the obituaries after the type was set, and then make sure that the corrections were made before the page was ever turned to the stereotype department—to make sure that that was correct. To me, it was the most important thing in the newspaper.

MW: Yes. Let me have a look at my questions here. So you were there during this whole transition from Linotypes and hot type, and by the time you left—was that all gone?

FC: It was all gone.

MW: It was all computers—all what they call “cold type.”

FC: It had all gone to pagination. My son, who was head of *Beaumont Enterprise,* had told me a couple of years before I retired, "Dad, don't get upset because this is coming to you. You're going to be out of a job." He was telling me about the man who worked on the Beaumont paper. It upset him a lot when he lost his job when the pagination came there. And he warned me ahead of time. He said, "Dad, be prepared for it because it's coming. When it gets there, you're going to be out. There will be no hot metal type and there will be no cold type. It's going to be all gone." And I was prepared to—I retired in 1992. As a matter of fact [laughs], I never will forget—the last week that I worked, I was working with one of the machines taking one of the plates out for pagination, and I was trying to get it to work and I couldn't get it. It finally came up on the screen, and it said, "Do you know what you're doing?" [Laughter] I said, "No, I don't know what I'm doing." [Laughter] It just came up on the screen there. "Do you know what you're doing?"

MW: By pagination—were some of the things like—I don't know whether it’s Quark [publishing software] or what. nowadays, but on the computer screen you would just fit in the type and the pictures and everything on a computer screen, and only one person has to touch the whole thing.

FC: Right.

MW: So there's nobody setting type. There's nobody making up the pages.

FC: You know, it's amazing to me—I went to Beaumont to see some of the work

down there—like borders around type. You know, like a story, you have what we call a border.

MW: Yes.

FC: And then they . . .

MW: Like in a box.

FC: Yes. And I said, "How can you get that?" He said, "Dad, you just hit a button and the box comes around it automatically." And there were just the basic things of [how] pagination is done.

MW: Yes. But it meant a lot of folks lost their jobs. I mean, you said it used to take twenty-one men on Linotype machines, then it became three women on a punch, and then it became *nobody*, basically.

FC: I guess the last few years that I worked I got down to maybe five men in the composing room. The type came out all ready—there wasn't any metal. It was just cold type, but it was just like a piece of paper and you stuck it up on a page. And it was down to about five people the last couple of years that I worked there. The reason I had so many people then is they just worked in shifts. The stock market came over the machines, and you'd just have to stick it down where you used to stick type down. You'd just stick it down like paper—cutting out things. You used scissors. It's just a whole different ball game from the hot metal, getting into cold type.

MW: Let me rewind the tape fifty years. When you went—did everybody have to hand-set all the little agate type for the stock market and the baseball scores and everything?

FC: Yes.

MW: All that little bitty agate type had to be set right there.

FC: Right. And the little box scores for baseball—they came out six picas wide. But it would be on the—on the Linotype machine it was eleven picas wide. You would have to take and cut that six picas wide and put them together to make the box score, where you'd have an eleven-picas-wide line.

MW: Physically cut the metal.

FC: Metal. Yes. To make the box score, and they would do them in agate type.

MW: Yes.

FC: We used to have three Linotype operators, Wiley Roberts, C. K. Call and Lester Call. They were brothers Linotyping. They were so good. An agate—when you set an agate, you got matrices smaller than you would setting the regular type. And they were so good—they would sit there and they would hang up the machine waiting for the thing to be cast to send another line over. They'd sit in front of it, and they'd drop down on the machine there, and they would send it over to the—where it [would] cast into metal. They'd be so good and fast setting that type that, boy, as that line got cast, they were ready to send another line over to cast.

MW: That's how fast they were.

FC: They were so fast and so good.

MW: Yes.

FC: They used to have to set the stock markets.

MW: Oh, gosh. That must have taken forever, every day.

FC: Yes, every day.

MW: All those little, bitty symbols and numbers and—gosh! [Laughs] Did anybody proofread that? Was there a copy reader to check the prices of every little stock?

FC: Yes.

MW: Wow!

FC: They were good. They were good.

MW: Can we talk a little about the union? There was a lot of union activity, and, of course, some of it was prompted by the fact that people were losing their jobs with the new technology and all that. Were you involved with that heavily?

FC: I tell you, I never was so sick in all my life. See, I was the foreman, and I would have to let all these people go—people I'd worked with for fifteen and twenty years. I was having to let them go. We were letting go six or seven or eight people a week. We would terminate them.

MW: And this would have been in the seventies [1970s] or . . .?

FC: In the eighties [1980s].

[End of Tape 1, Side 2]

[Beginning of Tape 2, Side 1]

MW: Okay. When the tape ended, we were talking about union activities and . . .

FC: They were all union, and I didn't have to fire them—just fire this one or fire that one. I fired them from the bottom of the board.

MW: The least experienced?

FC: The least one in priority there—we'd cut from the board, and we'd find six to eight people every week there for a good while.

MW: What was the most number of employees that the composing room had while you were there?

FC: I guess about sixty-eight at one time.

MW: Sixty-eight.

FC: Yes. And, like I said, these were all union people. I had worked with these people all my life. And when you were talking about letting somebody out, you were talking about people fifty years old—they were fifty- and sixty-year-old people. They didn't have—they had done nothing else the rest of their life, and there was no other job for a Linotype operator.

MW: Well, it wasn't like a business went out of business. Their literal job did not exist anymore.

FC: That's right.

MW: Right.

FC: Every print shop in the city of Little Rock—Central Printing Company, Paragon—I don't know, Paragon may not have been—but all the shops in Little Rock were all union shops, and they had their own people. And there were no openings. Like the job shops that printed the telephone book—when they put the telephone book out, they would keep their employees on the job—keep them all the time, even when they didn't have any work so they'd have them when the time came to print the telephone book. But I had to lay people off. I was sick. I was sick.

MW: I'm sure. Yes, because, as you said, these were your friends you had worked [with] every day for decades.

FC: Yes.

MW: But at least you didn't have to decide who it was.

FC: No.

MW: That was one slightly good thing.

FC: Yes. I just took the man from the bottom of the board.

MW: Right. You didn't have to make a decision between two friends.

FC: Nolan Delaughter at that time was over me. He was over all the printing department—the stereotype department. He was more or less a business agent. He was under Mr. Stanley Berry, part owner of the *Democrat*. Nolan Delaughter. He was the one who was telling me how many people I had to let go. [Editor's Note: Campbell said later that it was probably after Hussman bought the paper and brought in computers that he was having to fire so many workers. Delaughter joined the paper when it was owned by Berry and George, but remained a few years after Hussman bought the paper in 1974.]

MW: Berry was the nephew of Mr. Engel.

FC: Mr. Engel brought them in before he ever died. He brought Stanley in and he brought Marcus George in. Marcus George was in the editorial department, and Stanley started out in the advertising department and he learned the advertising business. And Mr. Engel later transferred him over to the business office and he learned the business part of it. He was the business manager.

MW: So Mr. Engel's two nephews ended up basically running the paper after Mr. Engel died.

FC: After he died, Stanley handled the business part of it and Marcus handled the

editorial part. That's when the newspaper went down, because Marcus was more liberal. He hired Robert McCord, who was liberal. Robert McCord was the executive editor at the time.

MW: This would have been in the seventies [1970s], right?

FC: Maybe it was.

MW: No, no—maybe late sixties [1960s] or early seventies [1970s].

FC: I don't remember. I've forgotten. Time has gone by.

MW: Yes.

FC: Slowly, the paper—you know, at one time there were differences between the *Democrat* and the *Gazette*.

MW: You mean editorially speaking.

FC: Right. So the *Democrat* began to lose circulation and just slowly went down, down, down—finally, down to about 50,000, I think, in daily circulation. [I think] that's when Mr. Hussman came in and bought the paper. Hussman, Sr., bought the paper, and turned it over to his son to run.

MW: Right. Walter Hussman, Jr. This would have been about seventy-four [1974] or -five [1975], I think.

FC: He was twenty-nine years old then when he took up publishing the paper.

MW: Yes.

FC: And he brought in all new editorial people. He brought in advertising people. He just shook the paper up completely. And the advertising people—they had people in zones. "You work this zone. You work this zone." You worked it. And you had people [under?] you. Boy, the paper began to grow. That's when they got

tangled up with Gannett paper.

MW: The *Gazette* did. Yes.

FC: Yes.

MW: Speaking of liberal and conservative and politics and things—you were there in the 1957 business when the papers—we're talking about the federal court-ordered integration of [Little Rock] Central High School in 1957, which [put] Little Rock on the front page of every paper around the world. What do you remember about those days?

FC: Well, the *Gazette*—they went along with the government. They were for integration.

MW: At Central High School, right?

FC: Yes. Mr. Engel—he didn't take one stand one way or the other. He rode the fence. So the *Gazette* began to lose circulation over the position they took on integration. Mr. Engel was—to show you the type of man he was—he had a lot of principle. He never did take advantage of the *Gazette* when they were going down. He didn't take advantage of them at all. Didn't add more pages or nothing to the paper. He didn't put on circulation drives or nothing. He was just that type of man.

MW: And he was doing it as a matter of principle because he didn't want to take advantage of the weakness or the ill feeling.

FC: Yes. You see, when we used to renew labor contracts—Mr. [Hugh] Patterson of the *Gazette* and Mr. Engel negotiated the contracts with the union.

MW: Together?

FC: Together.

MW: Oh, so all the composing people at both papers got the same amount of money?

FC: Right.

MW: Oh.

FC: I used to be on the negotiating—I used to be in the union. I was negotiating with the two publishers. They were hard to negotiate with. I remember one year we had inside information that the *Gazette* was—when we started out, we always negotiated that [the contracts would] always be retroactive to the first of February—that the contract would go back again. So whatever we negotiated would always go back there. This was on up into August and September—we still tried to negotiate. We had inside information that the *Gazette*—in their budget they had budgeted for an eight-cents-an-hour raise for the printers, and we knew that, but we couldn't say [anything] about it because we had inside information. But Mr. Engel held out for seven cents, and he didn't want to go to eight cents. We negotiated there, and kept on, and finally we wound up getting seven cents. He was just that—they were good friends, I guess, you might say—Patterson and Engel—when they negotiated like that. But we didn't get that extra penny we knew the *Gazette* had put in their budget. [Laughter]

MW: Yes. Well, I guess they were good friends when it came to keeping their costs down. [Laughs] They had a common interest there.

FC: Yes. Back to the integration thing. Mr. Engel never did take advantage of it when the going was rough against the *Gazette*. When the *Gazette* was losing circulation, he didn't take advantage of it. He was just that type of man.

MW: Now, there was a period where the union—and we're talking about the ITU, right? The International Typographers Union.

FC: International Typographers Union.

MW: [They] somehow or other tried to unionize the newsroom at the *Democrat*. Isn't that right?

FC: No, I don't think they ever did. They tried to—I remember after the Hussmans took over—they were opposed to unions—Hussman was. They quit negotiating altogether with unions. They didn't negotiate with the pressmen or anybody. I believe the pressmen walked out on them—[went] on strike. But the rest of us—the printers didn't walk out. We still stayed on the job. The union was always with Mr. Engel when he was publisher, but when Mr. Hussman came on, the unions were no longer welcome. He just didn't have anything to do with unions.

MW: So they had to disband—or he didn't negotiate with the union as a group, it just had to be individuals?

FC: Yes. Right.

MW: Yes.

FC: But the editorial people never were unionized.

MW: Really? I thought they had made an attempt to unionize the news department. Maybe I'm confusing that with the *Gazette*. [Editor's Note: The ITU attempted to organize the *Democrat* newsroom in 1974 and obtained enough signatures to call an election. The employees later voted against affiliating with the ITU.]

FC: Yes. I don't think . . .

MW: Because I know the *Gazette* had a big union move at one point in the newsroom.

FC: Yes, but I don't think any *Democrat* employees, editorial wise, [were] interested in a union.

MW: Okay. I see.

FC: But we had a lot of good editorial people. A lot of good ones.

MW: Talk about some of the personalities—the more striking people that you remember from your days there—whether they were press room people or editorial or whoever.

FC: The city editor, years ago when I first came, was Allen Tilden. He was smart.

MW: T-I-L-D-E-N?

FC: Tilden. Right. He was smart and good. I think he knew everybody and their brother in this town.

MW: Okay.

FC: He was that type of person. He had one problem and he never could overcome it—his drinking. As a matter of fact, Allen owned stock in the *Democrat*, and whenever Mr. Engel finally had to let him go, he bought his stock back. Then there was Si Dunn. You knew Si.

MW: He was a very nice man.

FC: Yes, Si was. He was a wire editor. And Joe Crossley—do you remember him or not? He was state editor at one time. There was Deane Allen. I remember him. He went to Washington [DC] with [the] Congressman from the Second District—I forget the congressman's name now [it was Dale Alford]. But he went to Washington with him as his right-hand man. I never will forget the first black reporter he ever hired was Ozell Sutton. He was a good person.

MW: That's interesting. You know, the *Gazette* had the reputation for being the liberal paper, but the *Democrat* hired black people a lot sooner than the *Gazette* did.

FC: Yes. Ozell went to work for [Winthrop] Rockefeller after he left the *Democrat*—the Rockefeller Foundation. There was Roy Bosson. Boy, he was a good reporter. He always had a special column on the editorial feature page on Sunday.

MW: I'm sorry. Who was that?

FC: Roy Bosson. And George Douthit.

MW: Yes, he was the capitol reporter, wasn't he—for many, many years?

FC: Both of them were.

MW: Yes. How do you spell Bosson?

FC: B-O-S-S-O-N.

MW: Okay.

FC: Now, his son, if [I'm not] mistaken, is a prosecuting attorney over at Hot Springs [Arkansas]. But Roy—when he left there, he went to work for the Brewery Association.

MW: In your notes you mentioned Karr Shannon. He was a columnist. He was a big columnist for the *Democrat* for a long time.

FC: Right. He had a column on the editorial page every day, seven days a week. [The] editorial writer when I first went there was Bill Johnson. I used to kid him all the time. I'd go down to his office and say, "You got an editorial to tell me how many outhouses we're going to have in Arkansas this year?" [Laughter] But he'd keep his editorials written up ahead of time. Those short editorials—you know, like [those not being timely?]—maybe you'd need an inch or two inches to

fill up the editorial page? He had a drawer full of them. [Laughter] He'd open a drawer and pull them out.

MW: [Laughs] Just little, short thoughts to fill up the page.

FC: Right. His assistant was Bill Hill. The managing editor at that time was Ed Liske. I think I mentioned that Robert became—Robert, at the time . . .

MW: Robert McCord.

FC: Robert McCord. He was head of the magazine department for a long time. And when Marcus took over, he became managing editor. I think after Mr. Hussman came, he brought Bob Starr [John Robert Starr] who replaced Robert McCord.

MW: Right. Now, you were there when the *Gazette* went out of business. They were bought by Gannett and then they eventually sold to the *Democrat*.

FC: Right.

MW: What was the feeling around the *Democrat*? They talk about the "newspaper war." Did you ever feel like it was a war from your perspective?

FC: Yes, it was, in a way. We printed page after page after page after page of news—I mean, just blank pages.

MW: When you say blank, you mean no ads?

FC: No ads at all.

MW: Just news.

FC: News. Mr. Hussman was competing against the *Gazette*—he would have a larger paper than them.

MW: That way the *Democrat* could say, "We had x-number of pages more news this week than the *Gazette* did," or [whatever].

FC: When I sat down with Mr. Hussman after he came, he told me his plans of what he wanted to do and everything. He wanted to go from [an] eight-page TV magazine to forty-eight pages. It just blew my mind. Eight pages to forty-eight every week. And he told me all the different sections he was going to have. He told me how many food pages he was going to have—more food pages than I'd ever had before. I didn't know how in the world I was going to produce all of this because I had never been geared up to that. When he competed with them, he just gave news page after news page.

MW: And it was your responsibility to get all these extra pages out with the people you had.

FC: That's right. So I guess if we were back in the old Linotype days, I never could have done it. We just had cold type and tape-punchers and things like that. I guess that really made it possible to do the things that he wanted to do.

MW: When he talked to you that day and said, "We're going to do this. We're going to make the paper so much bigger," what was his reasoning behind it? Did he say, "We're going to be the best paper," or . . .?

FC: Yes, [he said] that we were going to be the largest paper.

MW: Largest paper in circulation.

FC: Right. Well, in news.

MW: In news. Okay. And the circulation would take care of itself.

FC: Right.

MW: [Laughs]

FC: That was before he decided to give free classifieds. See, the classified pages

jumped up from—the free classified went from six to eight pages to twenty pages. And we were all producing all of this stuff.

MW: Did it just mean harder work, more overtime, extra people? How did you do it?

FC: I just—there was a lot of overtime. I had two people working overtime all the time, and payroll went up. I slowly, gradually got it back down. He [Hussman] gave me an incentive. For every amount of money I would drop the payroll down, he would pay me extra. In other words, I was able to hire people to keep from having to pay overtime. I finally got the printers in to work [and] makeup men—makeup people. It was a slow process, but we slowly got it down. I took over the composing room, and after Mr. Hussman took over, he also put me over the photo engraving department. I was over two departments then. The photo—not the engraving department, but the photo—the *camera* department. I was over it because it was combined with most of the—but we eventually—we'd compete with them. The *Gazette* would add more pages. In those days, rewrite stories that the editorial people used to have—they'd be right on top on the rewrite stories that [were] in the *Gazette*.

MW: Okay.

FC: Nowadays, stories are in the paper that you know have happened two or three days before. Back then, it would've been in that *day's* paper.

MW: Because of the competition between the papers?

FC: Right.

MW: Right. When you say, “rewrite stories,” you had people looking at what was in the *Gazette* and rewriting them so they could be in the *Democrat* for the

afternoon.

FC: Right. For the afternoon. Yes.

MW: Right. And he was willing to lose money—I guess he was losing money by printing these huge papers . . .

FC: Yes.

MW: . . . to make the paper bigger and compete with the *Gazette*.

FC: Yes.

MW: Yes. Because his family made a lot of money other places [laughs], like the TV stations and things.

FC: Yes. I used to cut corners—save pennies. They used to kid me all the time. I was always going around picking up paper clips and saving paper clips because for every fourteen—I went to Wal-Mart one day and priced out paper clips. Fourteen paper clips for a penny. So every time I was saving fourteen paper clips, I was saving a penny for the *Democrat*. And I used to get on to the editorial people—you may remember when I used to get on—they would come in with rolls of tape—they'd make a mistake and push the wrong key, and the machine would just run, run, run, run. I'd try to save it. I'd get after the editorial people because they would waste film [and] film would cost so much. I was very conscious about the pennies that I spent up there in the composing room.

MW: Now, when you said Mr. Hussman said he'd give you more money if you could cut down overtime . . .

FC: Right.

MW: When you say, “more money,” do you mean more money to hire people?

FC: No. It would be an incentive for *me*.

MW: For you, personally?

FC: For me, personally.

MW: Well, you said the technology allowed you to be more—to get out a bigger paper with fewer people in those days.

FC: Yes.

MW: Like you said, you never could have done it with the . . .

FC: Linotype.

MW: With Linotype. Right. It just wouldn't have been physically possible. Yes, I remember—because I was there when they got the first computers for editorial. You know, this would have been about 1975 or 1976.

FC: Yes.

MW: And we were right in that transition where the copy editors would go over and set headlines ourselves, and then there was that period where we would type things out on an IBM Selectric and print [them] through a scanning machine, which would, I guess, print out tape, I think.

FC: Yes.

MW: The scanning machine would read . . .

FC: Right. It had a [ ].

MW: Right. And it would change it to paper tape, I guess?

FC: No, it would go to the computer room.

MW: Okay. Because there was a period there where it was all . . .

FC: It wasn't going to—there wasn't [anything] going on tape from that scanner.

MW: Oh, okay. In that time it was the combination of—I guess there was still some hot type going on and there were some [computers?] going on. There was that paper tape going on. It was like a transition period in technology.

FC: Yes.

MW: And I remember the computers used to crash a lot, too. [Laughter]

FC: When they were learning, see—the computer was there and you set that—and that would go back there to the composing room to the machine, and it would print it out.

MW: Okay. So it would just skip the whole . . .

FC: Tape.

MW: And everything.

FC: Right.

MW: Yes.

FC: See, Mr. Engel also owned Channel 11—KTHV. When he died, Marcus and Stanley took over. I think they were—one was president and one [was] vice president of KTHV. They owned that. They owned some paper mills where they got paper.

MW: Oh, really?

FC: At least Mr. Engel used to own it. I presume they went to them, too.

MW: I'm just looking at your notes here to see—now, at one point did the ITU at the *Democrat* vote to decertify itself?

FC: Yes.

MW: And was this because Mr. Hussman just said, "I'm not going to deal with you

anyway," so . . .

FC: Yes.

MW: Yes. Did Mr. Hussman offer them anything if they would decertify?

FC: No, he wasn't even involved in it.

MW: Really? But it just didn't do them any good to be a union anymore because he wouldn't deal with them anyway? Is that what it boiled down to?

FC: Boiled down to—see, the reason they decertified was that the men [were] paying high union dues and they [were] getting nothing for it.

MW: Because he wouldn't deal with the union. Right. I see.

FC: The *Democrat* used to belong to SNPA [Southern Newspaper Association], and I think they still do. Once a year, they would have their meetings, and I would attend. We would learn new processes and new things. I went to New Orleans, [Louisiana], once and I went to Oklahoma City, [Oklahoma], Houston, [Texas], and Atlanta [Georgia]. I went to different places once a year and learned different things from the different newspapers.

MW: Right. It was about technology—when they were switching to computerization.

FC: Right.

MW: Yes. So you had to keep up with all that to know what was possible and who could do what.

FC: Right.

MW: Yes. Here's a funny little note here—it was funny to me—that Bill Valentine used to work part-time selling . . .

FC: In the classified department.

MW: Yes.

FC: Mr. [Seth] Compton used to head the classified department. Bill Valentine was a major-league [baseball] umpire at that time.

MW: Right.

FC: That was before he ever went out on his strike.

MW: He got in trouble for trying to organize the umpires, I think, and lost his job.

FC: Yes.

MW: We're talking about Bill Valentine, who's now the head of the Arkansas Travelers [baseball team] here.

FC: Right. And he used to come in every Christmas time when he wasn't working with baseball. He'd work in the classified department, and he would sell classified advertising. It was always Bill's job—always on the classified section—about four columns of nothing but classified people advertising Christmas things. It was all Christmas stuff. And he would sell them every . . .

MW: Holiday season.

FC: Yes.

MW: As a part-time job when baseball wasn't going on.

FC: Right.

MW: Right.

FC: I mentioned to you C. K. Call—he became labor commissioner at one time. He was a Linotype operator—the one I spoke [about] to you who'd been so good.

MW: Oh, yes. And he ended up being . . .?

FC: Labor commissioner.

MW: For Arkansas?

FC: Yes. And he eventually went with the U.S. Labor Department. His brother, Les Call, used to promote boxing matches here in Little Rock. Howard Pearce was a floor man printer. He became labor commissioner later after Call was labor commissioner. Clarence Thornbrough who used to work down at the *Gazette*—he was labor commissioner at one time—the reporter—advertising department. Clarence Thornbrough.

MW: Okay.

FC: Clarence is dead now. I think at one time he was the right-hand man, I believe, to Governor [Orval] Faubus, if I'm not mistaken.

MW: Did you get along with Mr. Engel and Mr. Hussman, both, as foreman when you had to deal with them?

FC: Yes. I used to have to deal with them all the time. I never had one bit of problem with them—either one of them. I remember one time I talked to Mr. Engel [because] I was short of employees, or something, who were sick. I told him that I had given the sick employee a day of vacation. He said, "Fred, you shouldn't do that." I said, "Why?" He said, "I give vacation to the man to get away from this paper. That's what vacation is for. It's not for sick leave." And that's the only time he ever opposed what I did.

MW: Yes.

FC: But he didn't approve of me—back then, people couldn't afford to be off sick, so I would give them a day's vacation. The most vacation they got was two weeks.

MW: Yes.

FC: We eventually—with years of negotiating a contract, the union came and got it up to four weeks' vacation.

MW: Did you have to work your way up to that through the union?

FC: Yes.

MW: You couldn't get it when you first joined up.

FC: No. After five years or ten years, you got four weeks' vacation. But Mr. Engel was never really—well, Mr. Patterson at the *Gazette*—neither one was ever opposed to the union. They were just hard-negotiating people.

MW: [Laughs] It was their money they were paying out, I guess. [Laughs]

FC: And Mr. Engel would always give us a cigar every time we went to negotiate. [Laughter]

MW: When it was over or when you started?

FC: No, when we started. Every time [we had] a meeting, he'd pass out cigars.

MW: I see. I see. Well, is there anything else we can talk about? We've talked about a lot of this, but if there are any other ideas you have or anything you'd like to talk about . . .

FC: No.

MW: If you want to look at your notes there, that would be great. You know, I'm sure you know that . . .

FC: Gene Herrington was the city editor at one time. I don't know if you remember Gene Herrington or not.

MW: When I was there, I think either Ralph Patrick or Larry Gordon was the city editor.

FC: Yes. Well, Gene was the city editor at one time . . .

[End of Tape 2, Side 1]

[Beginning of Tape 2, Side 2]

FC: When Mr. Engel made Gene Herrington managing editor, it made Marcus George unhappy because he thought he should've gotten that job. They made him city editor. I think he resented Mr. Engel for doing that to him.

MW: I see.

FC: Anyway, Gene went with the—became a vice president of Arkansas Power and Light Company [AP&L].

MW: What was Marcus George's actual title there? You said he was on the editorial side, but what was . . .?

FC: He was city editor.

MW: Oh, he *was* city editor. Okay.

FC: He was the city editor.

MW: Okay.

FC: Deane Allen—I mentioned him—George Douthit, Ozell Sutton—they were all good reporters. There was one reporter—I've forgotten his name—[Bud Lemke] but his father [Walter J. Lemke] headed the journalism department up at the University of Arkansas, [Fayetteville].

MW: Oh, okay.

FC: I don't remember.

MW: Maybe I can ask around and find out who that was.

FC: Yes. But he was up at the journalism department for a long time. But his son

worked down at the *Democrat*. Jon Kennedy—he worked a long time.

MW: The editorial cartoonist.

FC: Yes.

MW: Right.

FC: Did you see the thing in yesterday's paper about Jon?

MW: I did not.

FC: Well, fifty years ago Jon made a drawing of what he expected the city of Little Rock would be fifty years from [then]—in the year 2000. They ran that thing yesterday in the paper.

MW: Okay. I'll have to look that up.

FC: Jon is still living.

MW: Right.

FC: Then there's Ralph Casey and . . .

MW: That kind of looks like the real thing, doesn't it? Wow. That's amazing. [At this point, is MW looking at the Jon Kennedy drawing referred to above.] He's even got the park down by the river.

FC: Yes. He drew that fifty years ago.

MW: Right. You know, in my day, and I'm sure it was always true, maybe [laughs], but we were always about half-scared to go up and talk to [you guys?] on the third floor, you know, if there was a problem. [Laughter] Of course, the slot man would go up and deal with things.

FC: Yes.

MW: But we were always about half-frightened of you guys up there on the third floor,

you know? [Laughter] If we had to change something or [we made] a mistake and go up and try to fix it, or whatever. We were always glad when somebody else had to go up there. We used to stick the copy in this little conveyor belt thing.

FC: Yes.

MW: And it would just take the copy up, I guess, to your floor to be set.

FC: Yes. That came later. There used to be a basket there. You used to put the copy in a basket and pull it up.

MW: Oh, just pull it up like a pulley?

FC: Yes. But eventually they put that belt in there.

MW: Yes. Two leather belts that would squeeze the piece of paper and just shoot it up to the third floor.

FC: And half the time it would get turned sideways.

MW: Right. And you'd have to go down and fix it. Right. [Laughter]

FC: Oh.

MW: Ma'am, I wonder if I should talk to you a little about—you may have some memories you'd like to talk about being a type-puncher, or anything.

Jeanette Campbell: No. This is his interview.

MW: Okay. Okay. [Laughs]

JC: I appreciate it, though.

MW: Well, I mean, if you'd like to—they're trying to talk to everybody, so if you have anything to say, I'd be happy to come back or somebody else—whoever Jerry [McConnell] tells to do it.

JC: [No comment.]

MW: Okay.

FC: In the advertising department, A. J. [Julian] Hernden used to be the advertising director. Later on, Bill May was it, and his wife owned May's Florists. Clark Manning used to be an advertising salesman, and his uncle used to own Black and White food stores, so the *Democrat* used to get all the Black and White food ads.

MW: I see. [Laughs]

FC: Jack Smith was national advertising director. Wames Qualls was an ad salesman. He became the head of the Shriners. C. A. Lane used to be head of the circulation department. Ralph Casey, as I told you, was over me when I was delivering papers in 1938. He was district manager. And Leon Fields was just a manager. At one time, he wanted to buy into the *Democrat*, and Mr. Engel wouldn't sell him any stock, so he took his money and went up in the [Pulaski] Heights and opened up Fields Florists.

MW: Okay.

FC: Herbert Jones used to be a district manager in the circulation department. And he became Jones Toyota [car dealership]. He got started out—the first thing he did was he opened up a lot down on West Capitol and had people bring their trucks and cars they wanted to sell and leave them to him for thirty days, and he'd sell them for them.

MW: Okay.

FC: He finally bought Hudson Motors and then eventually where he wound up [was] with Jones, the Toyota dealership out on South University. I think we've pretty

well covered things.

MW: I thought of something else. I asked you a little bit about the newspaper war business. But when the *Democrat* bought the *Gazette* equipment and the name and everything—what changes did you see? How did that change your life and your job at that point?

FC: Well, I remember seeing Mr. Hussman when he made the announcement that he had combined the *Democrat* and *Gazette*. I was just thrilled, then I felt sad that the *Gazette* would go under, you know? I don't think he really ever had any intentions of putting the *Gazette* out of business. He just wanted to compete with them. He just wanted to put out the biggest newspaper, but I don't think he ever intended to be a one-town newspaper. I know after they closed up, I had to go down there and go through some of the stuff to see if there was anything there I could use in the composing room. The places where [those] people had worked—it was just like maybe they had walked away. Everything still [was] hanging up—the layouts for ads—the drawers were still open. Tape was laying here. Tape was laying there. [It was] just like they walked away to go to the restroom or went to get a cup of coffee or something. That whole area was just *empty* when I went over there to look over the stuff to see if I could use anything in the *Democrat*.

MW: Yes. Do you think it's better to have two newspapers in a town—competition wise, or just for the general public?

FC: I think with two newspapers in town, you're going to make both of them better. Both are going to be better because they're going to compete.

MW: Right.

FC: Reporters competed with the best stories—who would get the news story. They're going to compete for circulation, compete for advertising, compete for—like I told you, Mr. Hussman—he brought in advertising people and he zoned the whole town with a man over a certain zone. He had four or five advertising men under him work that zone, and he just covered the town—where there used to be a dozen advertising men to cover the whole city. And they would just—they would maybe have a K-Mart or maybe have a Dillard's, a Blass, a Cohn's, a Pfeifer's. They'd have an account. Well, they wouldn't call on other people. But when we got to competing, they really saturated the city of Little Rock. I remember when the first Razorback tabloid was put out, we put out almost 100 pages—never heard of 100 pages in a football tabloid.

MW: [Laughs]

FC: He circulated all over the state and went to Fayetteville, Hot Springs—everything. Mr. Hussman had his salesmen everywhere, and it was really crammed full of advertising. Nowadays—maybe the last year—maybe they had twenty-four pages for a tabloid for football for the whole state. It just makes good for two people to compete. It's good for two stores to compete.

MW: Yes, yes. It makes everybody sharper on their toes, and it's good for the consumer, too, because they have a choice and they get a better product, probably.

FC: Right. Whenever advertising—I don't know offhand what advertising rates were because I never did get into that part of the business other than [paying for advertising?]. But a little old one-inch ad used to be $15 or $20. Now it costs

you $50 or more for one little ad. I don't know whether one paper could cause that, but rates did go up. I'll say one thing, when Mr. Hussman came here we never had anything—no pension benefits or anything from Mr. Engel when he owned the *Democrat*. When you got paid once a week, that was it. "We don't owe you nothing. Your pay is gone." But Mr. Hussman seemed to care for people, and he had profit-sharing. Everybody was entitled to get profit-sharing. When I retired, after being under Mr. Hussman there, I was given a check for $106,000, and that was just for profit-sharing. I wasn't out a dime. I didn't put anything into it. Nothing. People like that drawing $100,000 when they retire now—he's been good to people. He's been good to the town, and the town has been good to him. He was good to me. There were other people who had been with him longer who got bigger profit-sharing checks. I've known of some people getting as much as $200,000 profit-sharing. He made it possible for everybody—editorial people, advertising people, press room. Ol' Jim Wycoff [has] been writing a column for the *Democrat* since way back in the hot metal days. He writes about bowling. He writes one every week, or twice a week, maybe now. I don't know what. Whenever he dies, I guess there won't be any more bowling [articles] done. Bowling has been all his life. I have no idea what kind of profit-sharing he will get when he retires, he's been there so long.

MW: Yes.

FC: I know it doesn't go back to the Engel days, but it goes back to the time when Mr. Hussman took over. So I think that two newspapers [are] good for a town, but it's a thing of the past.

MW: Yes, and everywhere it is, just about, except for big cities like New York or something, or Chicago.

FC: My son at the *Beaumont Enterprise*—that paper is owned by Hearst Corporation. They own several places. They sell the newspaper everywhere. I know one time my son was chosen employee of the year or something—he was flown to New York and given the Eagle award and they gave a big dinner. He and his wife went out to see a New York show and everything. But bigness—it's not all bad. Now, Mr. Hussman—which the *Democrat* is part of the WEHCO [Media] chain—he owns the Hot Springs paper, El Dorado, Texarkana—I think he owns the paper at Magnolia. I'm not sure.

MW: Yes. Well, I sure do appreciate your time, Mr. Campbell.

FC: Well, I hope I've been helpful.

MW: [Laughs] I wish I could ask smarter questions, but you've given me good answers to probably a lot of dumb questions. But I sure do appreciate your time.

FC: Well, I've enjoyed working for the *Democrat*. See, I retired in 1992, so I've been retired thirteen years now. I read the paper every day. But all the old people are gone. There's just nobody down here nomore. Like I said, most all of the reporters are gone who I used to know. Advertising people are gone. A few are still there, but most of the people are gone. People in the mail room—Mr. Narey, who used to be head of the mail room—his brother used to be there, Joe Narey. Well, Rod Powers died. I don't know if you remember him or not. Reporter—[he was also state editor and city editor].

MW: I don't think so.

MW: Who was that nice woman who worked in the library, or "the morgue," as we used to say, where they kept the old clippings of the newspaper? Do you remember? Back when I was there—I can't think of her name.

FC: Gladys? Gladys?

MW: I can't remember—Betty [please provide last name]. Wasn't . . . ?

FC: Betty.

MW: I think her name was Betty. [Editor's note: It was Betty Seager.]

FC: Yes. Last time I heard, she was in the library. They moved the library out of the building, I think. But Betty—she headed the library at one time.

MW: Right. She was always nice and helpful to me.

FC: Yes.

MW: Well, again, thank you so much for your time. I've taken up a lot of it, and you've given us a lot of great information.

FC: Oh, I wish I could give more. You saw all these, didn't you? All this stuff I sent.

MW: I did not see this. No. [MW and FC are looking at something]. Well, I remember three of these people, but I don't remember Mr. Casey. But I remember . . .

FC: Ralph is still living.

MW: Yes.

FC: And Jon Kennedy. Chester Garrett. Did you see the old directory?

MW: No.

FC: This [is] January 1948. All the employees.

MW: Oh, gosh! You made a copy of this and gave it to Jerry.

FC: I gave him a copy of all this stuff.

MW: Okay. Great. I'm sure they'd *love* this. Oh, yes. It's got all the editorial people, all the circulation—everybody.

FC: Yes.

MW: So this was six years after you got there.

FC: Yes. [FC is looking at something else] That's when I retired.

MW: Yes. There's a picture of you here on this—September 21, 1992. The edition of the paper and a picture of you, and you've got this quote, "In 1967, I had sixty-eight printers working in the composing room up here on the third floor. Today, we're down to five. In ten years, there won't be any more printers at the newspapers." Well, you could see that coming.

FC: Right.

MW: Because of computers.

FC: There's Ralph Casey. I sent that along with . . .

MW: Oh, okay. Yes. "Ralph Casey retires after sixty years in the circulation department." This is November 6, 1989. Yes. I mean—I tell you—of course, I haven't read any of the *Democrat* ones yet, but I was so interested in the *Gazette* ones, you know? I mean, the *Gazette* oral interviews.

FC: Yes.

MW: I've just spent so many hours reading those. It's so interesting. People who—like Leland DuVall—he was there for a long, long, long time.

FC: Yes.

MW: Great stories. So I'm looking forward to the *Democrat* ones, too.

FC: Well, that's right.

[Tape Stopped]

MW: Okay, we're back on the tape here. I turned it off, and now we're turning [it back on]. Mr. Campbell has an interesting little story here about cooperation among the composing rooms. Why don't you say that again?

FC: Whenever we'd have a breakdown on a Linotype and we'd need a new part, the machinists would just call down to the *Gazette*. "Have you got such-and-such part? I need it." They'd loan it to us. And when we'd get the part back in, we'd return it to them. We had no dealings with the front office or the publisher or anything like that. It was just the cooperation between the composing room at the *Democrat* and the composing room at the *Gazette*.

MW: Yes.

FC: It was just . . .

MW: Helping each other out. Yes.

FC: I used to know—Mr. [Ernest] Dodd used to be the foreman down at the *Gazette*, and I had known him from union meetings. That's where I got to know him, but I had no dealings with him. But his brother, A. T. Dodd—he was the head of the machinists down there. Anything that we needed, we could borrow and take it back to them. And the same way, if they needed anything, we loaned it to them. It was just a cooperation between the newspapers.

MW: Yes. Well, as you said, there was a period where you knew everybody at the paper, from the top floor down to the basement, I guess, because you'd been there a while.

FC: After being there so long, it was just like one big family.

MW: Yes.

FC: And I knew everybody from the top floor—in the advertising department, society department, editorial, photograph—everybody in the mailing room and pressroom. Everyday the pressroom foreman would check with us to see what the paper was going to be that day.

MW: When you say, "what," do you mean the size of it?

FC: Eight pages, ten pages, twelve, fourteen pages. And I'd tell him it was going to be at least twenty-four pages—we'd run two twelve-page sections. I'd tell him where the color was going to be, like page five or page nine are color. We always tried our best to give a second impression page to the color pages. A second impression page is like the odd page—like one, three, five, seven, or nine—or eight, six or four—they'd be second impression pages. That's where the color pages would always be. And we'd always try to give a right-hand page to the color.

MW: I see.

FC: And the pressroom would come and check with us every day to find out what we were going to run. In the composing room, we'd make the decision on how big a paper it was going to be that day—until the time came when the advertising department took over and they were laying the paper out.

MW: Yes. I know something I forgot to ask. When the actual plates were finished that were going to print the paper—those two, as you said, semi-circular plates . . .

FC: Yes.

MW: How did they get from the third floor to the basement? Did somebody carry them

or was there . . .?

FC: No, there was an elevator. They went down to the basement. The next day, when they'd break down the pressroom, they'd send those plates back up. Now, the stereotype department had a different type of plate of metal than what the composing room metal was, so they melted their plates back over again—the ones that were used on the press. They kept theirs separate . . .

MW: For the half-tones and the pictures or whatever.

FC: Right.

MW: Right. What happened to the rest of the plates?

FC: The half-tones and everything—we sold that. We shipped them off.

MW: Okay. For scrap or whatever.

FC: Scrap metal. Yes.

MW: Yes.

FC: When we got over to film, we used to ship our used film. We didn't throw it away. We had people come and buy it. We'd sell it to them by the pound.

MW: Was that because they had silver in [them]?

FC: Yes, silver.

MW: They could get the silver out of it. Right.

FC: Yes. When we used to have to develop our film, we used to have things in the basement that we'd catch the silver to go through the water in developing . . .

MW: Yes.

FC: And it would go through that, and we'd collect our silver down there, and we'd sell the silver.

MW: Yes. Everything is so different now with the different ways of printing the paper.

FC: Yes.

MW: Well, we keep thinking of these . . .

FC: The reporter does everything now.

MW: That's right.

FC: When he sits down [and writes a story], he prints it and sends it. When he prints it all and makes it up and lays it out and puts the story there, and then he ships it off to the engraving department or pressroom or wherever.

MW: Right. Well, the editor probably looks at it first, but it's all done in the editorial department.

FC: Yes.

MW: Well, we keep thinking of stories. Can you think of anything else [laughter?] or is that pretty much it?

FC: That's just about it.

MW: Okay. [Laughs] Well, I'll say thanks again for the tape here, and we appreciate your time.

[Tape Stopped]

[End of Interview]

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