The Stars and Stripes
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EDITORIAL STAFF CONSISTS WHOLLY OF ENLISTED MEN

Buck Privates Strongest Numerically, With Scattering Non-Coms

MANY ARMS OF SERVICE

Machine Gunner, Air Service Delegate, Engineer, Quack Doctor in Original Quartet

The editorial department of THE STARS AND STRIPES has from time to time been somewhat taken aback by encountering a rumor that it consisted of a detachment of General Staff colonels or a committee of Y.M.C.A. secretaries. Some of the leading actresses back home have even been irritated enough to suggest that it appeared to be edited by Elsie Janis. To all of which charges, we can, and always do, reply, "Liar."

The editorial staff of THE STARS AND STRIPES consists of enlisted men of the A.E.F. There have never been any commissions or even promotions awarded within its sanctum.

To show what outfits of the A.E.F. and what newspapers back home contrlbuted, the roster follows. The original staff, in the order in which it was acquired, was made up of these four:

Private Hudson Hawley, formerly of the Hartford Times, the New York Sun and the Yale Record, who was picked from the 101st Machine Gun Battalion. He wrote most of the first few issues. He was Bran Mash, Miss Information and everything else at the start, and later became one of the chief chroniclers of the S.O.S.

Saved!

It was the plan and expectation, in the event of a prolonged war, to recruit the staff from the men disabled in combat so that in time THE STARS AND STRIPES would have been written and edited entirely by newspapermen who had been wounded in the service.

It was a matter of pride that with an editorial staff no larger than here outlined—never larger than seven up till October—the paper was got out every week until the armistice was signed. Then, with the news sources reaching out from Brest to Bingen, the job became more difficult and the obligation to do without help ended.

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After the armistice, we acquired Sergeant Major Kenneth C. Adams and Sergeant Kendall K. Kay, both of San Francisco and the 91st Division, Private J. W. Rixey Smith of the Chattanooga Times and Base Hospital 41, Private Arthur J. Good of the Bridgeport Times and the 302nd Field Artillery, Third Lieutenant Hilmar Baukhage of Leslie's Weekly and the Coast Artillery, Battalion Sergeant Major Wilson Rogers, Jr., of the Baltimore Sun and the 110th Field Artillery and Private but Sporting Editor Nat T. Worley of the Washington Herald and the 11th Engineers.

Marine and Doughboy

Then there is the art department. The two privates who embody it can (and occasionally do) laugh at all the artists who were commissioned to make pictures of the war. They are Private Abian A. Wallgren, formerly of any Philadelphia newspaper you can think of and the Washington Post who, to do the weekly comic strip, was pried loose from the Fifth Marines, where, apparently, he acquired his undying affection for top-sergeants. Wallgren is probably the best advertised and worst behaved enlisted man in the A.E.F. At least he is the best-advertised Marine, and that is going some. In the adjoining cartoon, the soldier without the sandwich is Wally.

Private C. Leroy Baldridge, Inf., after attending the German army in Belgium in 1914 as an artist, went to the Mexican border as a stable sergeant and to the Western front as a poilu. Eventually, discovering the A.E.F., he joined that, and ever since his drawings of the doughboys have been famous the world around.

The roster of the editorial staff, however, is not complete without the mention of four others, George W. B. Britt, Stuart H. Carroll, Frank Sibley and J. W. Muller. Britt, still the most melodious member of the Army Field Clerk Corps, despite the fact that he is the oldest man on the paper, established the Service Department of The Stars and Stripes, where he receives all queries, such as "How can I match the enclosed sample of a broken tooth?" (We bite. How can you?) or "Has Mary Pickford died of the flu?" (Referred to Graves Registration Service).

Carroll, who is a Quartermaster Sergeant Senior Grade and therefore very, very wealthy, never could make up his mind whether to be in the editorial or business department and finally compromised on managing circulation and writing verse for the sporting page.

Much of the stuff in the first issues was rewritten from the stories filed by American war correspondents, but during that period of stress Old Man Sibley, the Boswell of the 26th Division, pitched in and helped directly.

J. W. Muller, a veteran American newspaper man, wrote all our cable dispatches from the other side, with no other reward than the satisfaction of sending a cheery greeting from home every week to a million homesick Yanks in France.

And there you are. That is the editorial roll-call. One mysterious figure in the formation remains to be identified. That is Captain Mark S. Watson, F.A., of the Chicago Tribune. He is the Officer in Charge who sort of stands around to see that the show isn't pinched.

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Sample of His Work

Private John T. Winterich, formerly of the Springfield Republican, who escaped from the 96th Aero Squadron. He developed into the chief copy-reader, make-up man and head-writer of the A.E.F.

Private Harold W. Ross, formerly of the San Francisco Call and some 78 other American newspapers (one at a time). He came to the editorial staff from the 18th Engineers and immediately planned and established the orphan fund to which American soldiers have contributed more than 2,000,000 francs and which has taken under the wing of the A.E.F. 3,444 French waifs.

Sergeant Alexander Woollcott, formerly dramatic critic of the New York Times, was safely ensconced in the registrar's office of Base Hospital No. 8 when captured and borne off to Paris. When the war suddenly became warlike last spring, he was sent to the front, where he remained for the most part until the armistice was signed, serving as chief war correspondent of THE STARS AND STRIPES and living in constant danger of death at the hand of some division that thought he was giving too much attention to the wretched, craven divisions on either side.

These four constituted the original staff of THE STARS AND STRIPES and remain in charge of its editorial destinies today. One of them is managing editor—probably the lowest paid managing editor in the history of journalism. These four have written 99 per cent of the editorials we have printed. In addition, they have helped make the world safe for democracy by serving as models for Wally's cartoons.

More Non-Coms and a Private

To the original quartet were added, while the fighting lasted, Sergeant Seth T. Bailey of the Portland Oregonian and the Sunset Division, Sergeant Philip Von Blon of the Cleveland Plain Dealer and Base Hospital No. 4, Corporal Jack S. Connelly of the Boston Herald and the 101st Field Artillery, Corporal Robert Snajur of the Cleveland Plain Dealer and the 398th Ammunition Train and Private John Black of the Brooklyn Eagle and Base Hospital No. 15.

Sergeant Bailey, a peculiarly hard-boiled doughboy, descended on the sanctum in column of squads, sporting a Mexican badge. He deployed before a type-writer and threw over a barrage of letters from "Henry's Pal to Henry" which have enlivened the A.E.F. ever since. Bailey, Von Blon, Ross and Winterich all took a hand in the work at the front, for it took many men to cover that fairly lively beat.

Then certain officers, destined for other work in France, helped us out one at a time in passing. There was Lieutenant Charles Phelps Cushing of the Kansas City Star, who attended and shared the labor pains with which the A.E.F. gave birth to this newspaper. Captain Franklin P. Adams—F.P.A. of the New York Tribune—did a column for a time, and Lieutenant Grantland Rice, the sport writer, himself recited the funeral oration for the sporting page when it was buried for the duration of the war. Now on his way home, he

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promises to send us some hot sport dope by cable, but probably will forget about it. They are that way—officers. The divisional histories are the work of Captain Joseph Mills Hanson, who is our historian at G.H.Q. Then the work in the S.O.S. has been abetted by Captain Harold W. Clark of the Boston Herald.

ENTENTE EXEMPLIFIED IN MECHANICAL DEPARTMENT

In no department of the Army has the new Triple Entente been so well exemplified or such perfect liaison maintained as in the actual operation of setting and printing THE STARS AND STRIPES.

Mechanically THE STARS AND STRIPES is the handiwork of three nations. When a Baldridge cartoon comes from the engraver—a Frenchman—it is blocked by another Frenchman and put in the page by an Englishman, with the line over it set by an American.

The page is made up by at least one American and an Englishman, working so close together that their heads sometimes bump, and when the chase is finally locked, after another American has blue-penciled the final typographical error (if he could find it), the matrix (which the French call a flong) is made by a Frenchman, and the cast of the page made under the superintendence of an Englishman.

THE STARS AND STRIPES has been set and made up since its founding in the composing room of the Continental Edition of the Daily Mail (London), at 36 Rue du Sentier, Paris. Here American soldiers, fussing around printer's ink disguised in that same denim in which American Engineers fuss around mud and rockpiles, work day and night shifts to get the Army newspaper into type, the former under the direction of James W. Falthfull, a former corporal in the Second London Rifles, the latter under the guidance of Harry Layland, both under the general supervision of John H. Roscorla, the master printer.

The printing, until last September, was also done at the Daily Mail plant, but in that month this work was transferred to the plant of Le Journal, Rue Richelieu, Paris.

If the question is asked, and it is not an unnatural one, as to why the Army does not see the whole process through itself, it can be answered by stating that, although there are hundreds of printers in O.D. in France and at least several dozen linotypes at G.H.Q., Tours, Paris and elsewhere, there is not as far as is known, an issue printing press of a size large enough to print half a million copies of an eight-page weekly.

WHAT OUR OLD BOSS SAYS

It fell to my lot to propose THE STARS AND STRIPES, to give the paper its name, to set forth its aims and its policies, to organize it, and then to manage it, as officer in charge, until some weeks after the armistice.

But (barring an officer or two who had to be around to satisfy Army traditions) THE STARS AND STRIPES has actually been produced by enlisted men, many of the lowly, or buck, variety.

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The Stars and Stripes

A handful of enlisted men has written and illustrated the greater part of the paper—I believe, for its size, the most brilliant and—er—erratic editorial staff ever possessed by an American newspaper.

Enlisted men have helped compose and make up the paper. It has been distributed among the Army by enlisted men. The financial department has been managed by still others from the ranks—every line of its activities has been largely in the hands of enlisted men.

The glory of THE STARS AND STRIPES is not any officer's. It belongs to the enlisted American soldier—specifically, not only to the writers and cartoonists on the staff, but also to such quiet, earnest, 18 hours a day workers as two privates, who, starting as orderlies, became mainstays of circulation; and, generally, to the great body of the rank and file at the front and in the S.O.S. who took THE STARS AND STRIPES to their hearts, called it "our paper" and furnished the inspiration for those of their comrades detailed to the publication to fight the war in a sector that never knew a day without heavy casualties.

It has been said that THE STARS AND STRIPES stands unique in the history of newspaper publication. Well, the American private is the greatest man in the world at fighting or writing or anything.

GUY T. VISKNISKKI,
Capt., Inf., U.S.A.

Paris, France. Jan. 31, 1919.

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