



UNDERSTANDING
SACRIFICE

Activity: History and Journalism: Examining the Events of World War II Through a Journalistic Lens



Guiding question:

How can we reconcile the larger events of World War II in Northern Europe with the more personal stories and experiences of those who reported on it firsthand?

DEVELOPED BY MAILE E. CHOW

Grade Level(s): 9-12

Subject(s): English/Language Arts, Journalism, Social Studies

Cemetery Connection: Normandy American Cemetery
Lorraine American Cemetery
Henri-Chapelle American Cemetery
Ardennes American Cemetery

Fallen Hero Connection: No specific connection



NHD
NATIONAL
HISTORY DAY

ROY ROSENZWEIG
Center FOR
History AND
New Media

Overview

In this lesson students will use ABMC and other available resources to research and gather information regarding World War II news correspondents who made significant contributions to the field of journalism during the war. Students will read and listen to historical news items (articles, cartoons, photographs, radio broadcasts, etc.) from the time period and analyze and interpret them. Following this research, students will write a multi-genre research paper, based on the historical facts of their correspondent's experience. Follow up will include a written editorial, wherein students will take a position on a current war, and write commentary for publication in the school newspaper's op/ed page regarding the risks undertaken by journalists who cover war.

Historical Context

War correspondents have existed as long as journalism. However, as World War II began, new technology made it possible for news of the war to be communicated in increasingly modern ways, for the time. War correspondents of World War II were courageous, often controversial men and women who communicated the chaos and brutality of the battlefield to their fellow citizens on the homefront. Their experiences offer a fresh and compelling perspective on World War II, and raise questions about the rights and responsibilities of a free press in times of war. This lesson will delve into the history of those who served their country in a journalistic capacity during the war. There are 11 civilian war correspondents buried in American Battle Monuments Commission cemeteries abroad, including Brittany American Cemetery, Cambridge American Cemetery, Epinal American Cemetery, Florence American Cemetery, Henri-Chapelle American Cemetery, Manila American Cemetery, Normandy American Cemetery, and Rome-Sicily American Cemetery.

Objectives

At the conclusion of this lesson, students will be able to

- Understand, interpret, and synthesize information about the role of journalism in World War II;
- Write in a variety of genres on the topic; and
- Make conscious decisions about what information should be presented to the reader.

“World War II was the first well-documented conflict. This war saw greater press coverage and more advanced technology in the fields of film and photography which led to a rich trove of primary documents and artifacts. These documents, and the brave reporters who fought and died to create them, are the impetus for my lesson plan.”

—Maile E. Chow

Chow teaches at the Mid-Pacific Institute in Honolulu, Hawaii.

Standards Connections

Connections to Common Core

CCSS.ELA-Literacy.W.11-12.2.A Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA- Literacy.W.11-12.2.B Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

CCSS.ELA- Literacy.W.11-12.2.C Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CCSS.ELA- Literacy.W.11-12.2.D Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

CCSS.ELA-Literacy.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Connections to C3 Framework

D2.His.1.6-8 Analyze connections among events and developments in broader historical contexts.

D2.His.6.6-8 Analyze how people’s perspectives influenced what information is available in the historical sources they created.

D2.His.6.9-12 Analyze the ways in which the perspectives of those writing history shaped the history that they produced.

D2.His.4.9-12 Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.

D2.His.11.9-12 Critique the usefulness of historical sources for a specific historical inquiry based on their maker, date, place of origin, intended audience, and purpose.

Documents Used ★ indicates an ABMC source

Primary Sources

Art and editorial cartoons by Ugo Giannini and Bill Mauldin

PBS

<http://www.pbs.org/wgbh/americanexperience/features/photo-gallery/warletters-cartoons/>

Assorted World War II Radio Broadcasts

Old Radio World

http://www.olderadioworld.com/shows/World_War_II_News_Broadcasts.php

Bill Mauldin: Beyond Willie and Joe

Library of Congress

<http://www.loc.gov/rr/print/swann/mauldin/mauldin-atwar.html>

“I Can Hear it Now” with Edward R. Murrow

YouTube

<https://www.youtube.com/watch?v=d7ge1S1syNY>

Radio Broadcasts by Edward R. Murrow

Internet Archive

<https://archive.org/details/EdwardR.Murrow-LondonBlitz1940>

Richard C. Hottelet on D-Day Radio Broadcast

YouTube

https://www.youtube.com/watch?v=l8xkQ05VT_k

Robert Trout and others on D-Day Radio Broadcast

YouTube

<https://www.youtube.com/watch?v=1PcZ1qO8DsE>

World War II Cartoons

<http://ww2cartoons.org>

Secondary Sources

About America: Edward R. Murrow

U.S. Department of State, Bureau of International Information Programs

<http://iipdigital.usembassy.gov/media/pdf/books/murrow.pdf>

Cloud, Stanley and Lynne Olson. *The Murrow Boys, Pioneers on the Front Lines of Broadcast Journalism*. New York: Mariner Books, 1997.

Letters Film ★

American Battle Monuments Commission

<https://www.abmc.gov/multimedia/videos/letters>

Mauldin, Bill. *Up Front*. New York: W. W. Norton & Company, 2000.

National World War II Museum, New Orleans, Louisiana

<http://nationalww2museum.org>

Normandy American Cemetery Visitors Brochure ★

American Battle Monuments Commission

http://www.abmc.gov/sites/default/files/publications/Normandy_Booklet_4-8-2014_508.pdf

The Normandy Campaign Interactive ★

American Battle Monuments Commission

http://www.abmc.gov/sites/default/files/interactive/interactive_files/normandy/index.html

OK, Let's Go Film ★

American Battle Monuments Commission

<https://www.abmc.gov/multimedia/videos/ok-lets-go>

Pyle, Ernie. *Brave Men*. Lincoln: University of Nebraska Press, 2001.

Reporting World War II: American Journalism 1938-1946. New York: Library of America, 2001.

Romano, Tom. 2000. *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth, NH: Heinemann.

Search ABMC Burials and Memorializations ★

American Battle Monuments Commission

<https://www.abmc.gov/search-abmc-burials-and-memorializations>

World War II Interactive Timeline ★

American Battle Monuments Commission

http://www.abmc.gov/sites/default/files/interactive/interactive_files/WW2/index.html

Materials

- Murrow’s Boys Handout
- Multi-Genre Research Paper Handout
- Multi-Genre Research Paper Rubric
- Paper, pens, colored pencils, etc., to create art projects in the multi-genre form
- Internet access for student research

Lesson Preparation

- Copy the list of reporters in the “Murrow’s Boys” group. Share information with class as an introduction to this lesson.
- Collect audio recording of World War II radio broadcast to play for class.
- Print one copy of the Multi-Genre Explanation Handout and Rubric for each student.

Procedure

Activity One: Introduce the concept of embedded journalism (45-60 minutes)

- Embedded journalism is the practice of placing journalists within and under the control of one side’s military during an armed conflict. Embedded reporters and photographers are attached to a specific military unit and permitted to accompany troops into combat zones.
- Discuss the “Murrow’s Boys” with students
 - Play recordings of radio broadcasts created by the “Murrow’s Boys”
 - Richard C. Hottel on D-Day
 - Robert Trout and others on D-Day

Activity Two: Multi-Genre Project Introduction (45-60 minutes)

- A multi-genre research paper is a collection of pieces written in a variety of genres, informed by a student’s research on a particular subject that presents one or more perspectives on a research question. A primary goal of such a paper is to “experiment” with genres to represent key learnings and understandings.
- In the multi-genre research project, the student completes research as if completing a traditional research paper: collecting information and recording it, synthesizing the information and then presenting it through writing. Instead of the single, extended prose piece of the traditional research paper, however, the multi-genre paper consists of a number of creative

pieces—poetry, journal entries, news articles, lists, artwork, graphics, one-act plays, comic books, and etc. It is imaginative writing based on fact.

- Unlike the research conducted for a traditional paper, research for a multi-genre paper often does not begin with a working thesis. Rather, the multi-genre researcher begins with an interest and discovers a unifying element along the way. This emergent theme often suggests a thread with which the writer may create cohesion among the separate pieces of writing.
- Students will complete a multi-genre project with information regarding one of the journalists in the “Murrow’s Boys” group.

Assessment Materials

- Following completion of the multi-genre project (which can be completed inside or outside of class at teacher’s discretion), students will write an editorial piece for publication in the school newspaper. This written piece will encourage students to take a stand on a current or historical conflict, commenting on a correspondent’s responsibility to report from the field, actions of valor, and risks undertaken.
- Students can assess themselves and teachers can evaluate the project using this rubric.
- Teachers can check multi-genre projects and observe and note student participation and accomplishment in group discussion.

Methods for Extension

- Older or advanced students may choose to include more genres, or more in-depth information about the conflicts discussed.
- Students can pair a print journalist with a radio journalist and compare how the two covered the same event.
- The American Battle Monuments Commission maintains U.S. military cemeteries overseas. These cemeteries are permanent memorials to the fallen, but it is important that students know the stories of those who rest here. To learn more about the stories of some of the men and women who made the ultimate sacrifice, visit www.abmceducation.org/understandingsacrifice/abmc-sites.

Adaptations

- Teachers can simplify the requirements of this project to make it more accessible to younger learners. Younger students can be assigned genres (such as one poem, one news article and one graphic element), rather than being allowed to choose their own genres.

“Murrow’s Boys”

- **Edward R. Murrow** - covered the Blitz in London and the European Theater during World War II for CBS News; hired a team of foreign correspondents for CBS News who became known as “Murrow’s Boys”
- **William L. Shirer** - hired in August 1937, working from Berlin, Vienna, and Geneva
- **Thomas Grandin** - hired spring 1939 to cover Paris
- **Larry LeSueur** - hired late in the summer of 1939 to cover Rheims, France
- **Eric Sevareid** - hired in the summer of 1939 to cover Paris
- **Mary Marvin Breckinridge** - hired in fall 1939 covering Northern Europe
- **Cecil Brown** - hired February 1940 to cover Italy
- **Winston Burdett** - hired by Betty Wason in spring 1940 to replace Wason and to cover Scandinavia
- **Howard K. Smith** - hired in spring of 1941
- **Charles Collingwood** - hired in the winter 1941 to replace Eric Sevareid in Paris
- **William Downs** - hired in September 1942 to cover Moscow
- **Richard C. Hottelet** - the last of the Murrow Boys, hired in 1944 to cover the invasion of Normandy

The Reporters of World War II: A Multi-Genre Research Paper

A multi-genre research paper is a collection of pieces written in a variety of genres that is based on research and presents one or more perspectives on a research question. A primary goal of such a paper is to “experiment” with genres to represent key learnings and understandings.

Multi-genre writing promotes active learning on the part of the student for several reasons:

- Students make conscious decisions about the genres they choose;
- Students explain why they chose a particular genre; and
- Students incorporate research findings and information in a creative way.

In the multi-genre research project, you will complete the research as if completing a traditional research paper: collecting information and recording it, synthesizing the information and then presenting it through writing. Instead of the single, extended prose piece of the traditional research paper, however, the multi-genre paper consists of a number of creative pieces—poetry, journal entries, news articles, lists, artwork, graphics, one-act plays, comic books, etc. It is imaginative writing based on fact.

Unlike the research conducted for a traditional paper, research for a multi-genre paper often does not begin with a working thesis. Rather, the multi-genre researcher begins with an interest and discovers a unifying element along the way. This emergent theme often suggests a thread with which the writer may create cohesion among the separate pieces of writing.

Project Specifics

You will complete a multi-genre project with information regarding one of the journalists in the “Murrow’s Boys” group or a journalist who covered the events of the Normandy Invasion. This project will contain the following:

- a title page with the war correspondent’s name, date of birth/death, dates of his/her life, and photograph of the correspondent.
- a table of contents
- a map delineating war zone and general location where the correspondent was assigned
- a collage page of five headlines (with dates and sources identified) from this specific time period

- a two-page factual summary of war correspondent's contributions to the field of journalism, describing the particular risks undertaken in this specific assignment, the dedication and accuracy the correspondent showed, and the outcome of his/her efforts (if the information was accurately relayed; where or in what publication the dispatches were published, edited, withheld or censored).
- three examples of multi-genre writing of the student's choice. This could include creative journaling, poetry, reports from the field, interviews with soldiers, editorial cartoons, etc.
- a brief one-page biography or timeline indicating major events in the war correspondent's journalistic career.
- a one-page self-assessment that addresses the following:
 - What surprised you during the process of writing your Multi-Genre paper?
 - What aspect of this paper would you like advice on?
 - What did you learn about writing in different genres as a way of inquiring into your topic and communicating what you know?
 - Describe the strongest and weakest parts of your paper and explain why you categorize those parts as strongest/weakest.
 - What grade do you feel you deserve on this paper and why?

Wrap-Up

Following completion of the multi-genre project, you will each write an editorial piece, for publication in the school newspaper. This written piece will encourage you to take a stand on a current or historical conflict, commenting on a correspondent's responsibility to report from the field, actions of valor and risks undertaken.

Multi-Genre Research Paper Rubric

Holistic impact of the paper

Advanced	Knocks me off my feet, bowls me over, so informative and emotionally moving is the paper. There is evidence of original thinking, depth, specificity of detail, delights of language or insight. This multi-genre paper has excellent writing that includes attention to a pleasing visage of the page, action verbs, varied sentence length, effective word choice, skilled placement of information, strong leads and endings, visual and other sensory imagery. Research is interesting, surprising, and cleverly and creatively incorporated into the paper with properly formatted in-text citations (multiple sources are used for the informational pieces). Paper is at least 2000 words.
Highly proficient	A good paper. I am upbeat because of some of the solid moves the writer pays attention to that are mentioned above. I learn things about the topic. While the paper didn't blow me away, I am happy with its competent execution. Research is good; there may be some problems with in-text citations.
Proficient	This paper is complete but the writing did not make use of those qualities that make writing sing. There is a feeling of middle of the road about it. There are likely problems with in-text citations.
Basic	This is a below average paper. The writing shows almost few of the skills mentioned above. Some pieces seem careless, as if written hastily and never revised. Content shows little depth or insight. More telling than showing. In-text citations are incorrect or not present
Emerging	Project seems careless. Some or all pieces contain plagiarized information. No resources are cited in the paper. An insult to turn in, an insult to the teacher, to the disciplined, creative act of writing, and to your own mind.

*Rubric adapted from Tom Romano's work

Required Elements

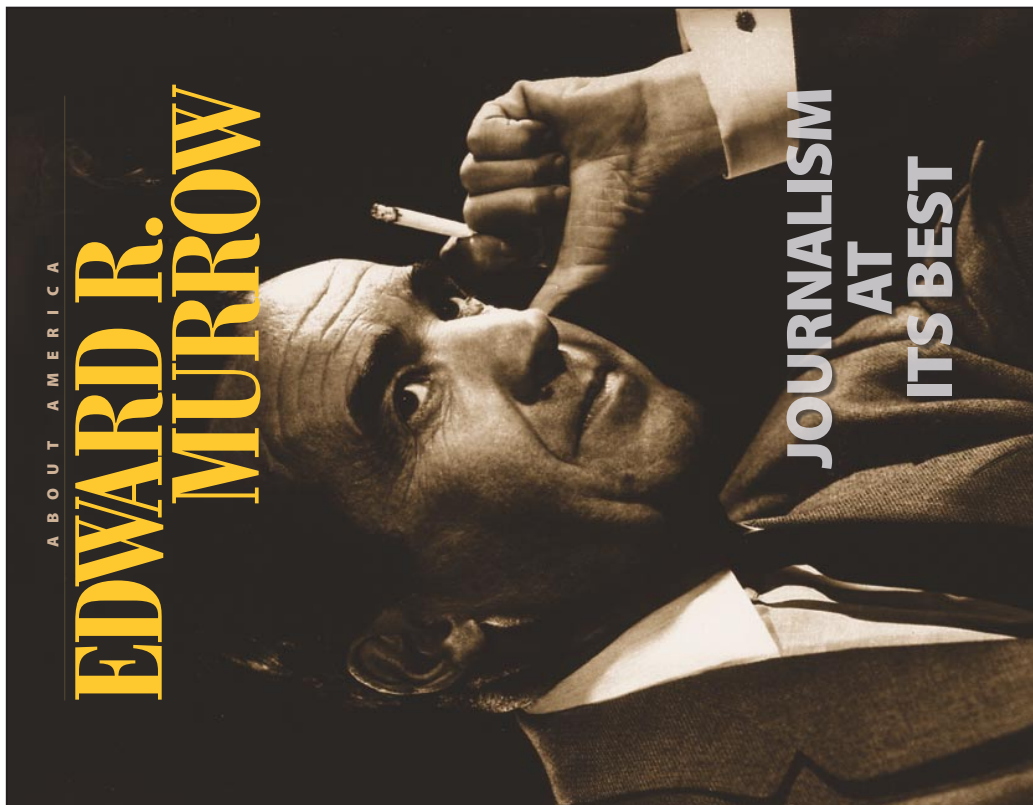
	Advanced	Proficient	Basic	Emerging	Not present
<i>The paper contains an original, illustrative title and Table of Contents</i>	Original, surprising, piques a reader's interest, imaginative, maybe a subtitle	Functional, some imagination	Title simply names the subject	Title dull, something like "WWII Multi-Genre Paper"	Title missing
<i>Paper contains map delineating war zone and general location correspondent was assigned</i>	Map is clear and definitive, outlines areas well	Functional map	Map simply shows general area	Map unclear	Map missing
<i>Collage of headlines from time period</i>	Headlines are thoughtful and thought-provoking, clear research invested in finding them	Functional, some imagination	Headlines are unrelated to time period, seem cobbled together	Headlines dull or completely unrelated to project	Headlines missing
<i>Two-page factual summary of war correspondent's contributions to the field of journalism</i>	Reader wants to read on, so compelling and interesting is the relevant information and voice. Sets the reader up well for what is ahead.	Discusses the importance of your topic, how it was chosen, and includes a thesis statement that gives the paper direction	Provides useful information, not too brief or too long. May be missing some of the elements	Provides little useful information, is too long or too brief	Absent or so brief that it may as well be absent
<i>Copy Editing</i>	Contains few errors in grammar, punctuation, spelling	Contains more than a few errors but meaning is not seriously affected	Contains enough errors to make reader wonder if the writer proofread carefully.	Contains errors to the point of confusion	Contains many errors to the point of distraction
<i>Fact-based genre #1 (at least 400 words)</i>	Vivid, interesting information. Adds insight and depth to the overall paper, is well written with active verbs, specificity, and few wasted words. Several resources are cited throughout the text so the information flows naturally	Interesting, though not particularly vivid writing. More research needed	Little interesting information. Writing could be tightened and sharpened	Rambling, unfocused, fuzzy focus, ho-hum writing No in-text citations present.	Absent or plagiarized (some or all of the piece obviously plagiarized from one or more sources)

	Advanced	Proficient	Basic	Emerging	Not present
Fact-based genre #2 (at least 400 words)	Vivid, interesting information. Adds insight and depth to the overall paper, is well written with active verbs, specificity, and few wasted words. Several resources are cited throughout the text so the information flows naturally	Interesting, though not particularly vivid writing. More research needed	Little interesting information. Writing could be tightened and sharpened	Rambling, unfocused, fuzzy focus, ho-hum writing No in-text citations present.	Absent or plagiarized (some or all of the piece obviously plagiarized from one or more sources)
Fact-based genre #3 (at least 400 words)	Vivid, interesting information. Adds insight and depth to the overall paper, is well written with active verbs, specificity, and few wasted words. Several resources are cited throughout the text so the information flows naturally	Interesting, though not particularly vivid writing. More research needed	Little interesting information. Writing could be tightened and sharpened	Rambling, unfocused, fuzzy focus, ho-hum writing No in-text citations present.	Absent or plagiarized (some or all of the piece obviously plagiarized from one or more sources)
Works Cited	Complete with at least eight properly formatted sources, listed in alphabetical order	May contain seven sources. Possibly one or two minor errors with formatting	May contain five or six sources. Brief, incomplete, bibliographic style inconsistent	May contain three or four sources. Brief, incomplete, bibliographic style inconsistent	not submitted
Self-assessment	Thorough, detailed answers to all of the questions	Thorough, detailed answers to all of the questions	Self-assessment needs to be more detailed	Self-assessment rambles or is off-task	not submitted

About America: Edward R. Murrow

TABLE OF CONTENTS	
Edward R. Murrow: A Life.....	1
Freedom's Watchdog: The Press in the U.S.....	4
Murrow: Founder of American Broadcast Journalism.....	7
Harnessing "New" Media for Quality Reporting.....	10
"See It Now": Murrow vs. McCarthy.....	13
Murrow's Legacy.....	16
Bibliography.....	17

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About America: Edward R. Murrow

EDWARD R. MURROW: A LIFE

By MARK BETKA

On a cool September evening somewhere in America in 1940, a family gathers around a vacuum-tube radio. As someone adjusts the tuning knob, a distinct and serious voice cuts through the airwaves: "This... is London." And so begins a riveting firsthand account of the infamous "London Blitz," the wholesale bombing of that city by the German air force in World War II. Behind the microphone, sitting atop a London rooftop thousands of miles from the United States, sits a young journalist, Edward R. Murrow. With this and other wartime broadcasts, Murrow would spearhead the use of radio-based reporting and almost single-handedly create the concept of "broadcast journalism."

Edward R. Murrow's reputation as one of America's most celebrated journalists endures long after his life was ended by lung cancer at the age of 57. Murrow would bring to American radio listeners — and later television viewers — compelling stories that would come alive through words and pictures; he would describe the horrors of war both on and off the battlefield; he would challenge a powerful member of the U.S. Congress in the midst of the "Red Scare" of the 1950s; and, near the end of his life, he would be called on by the president of the United States to lead the nation's effort to "tell America's story to the world."



Edward R. Murrow broadcasts election results for CBS-TV on election night, November 7, 1956. Murrow, born in a family of poor farmers, rose to become one of the United States' most famous journalists.

From Polecat Creek to London

Born in 1908 in Polecat Creek, North Carolina, Murrow was raised in a family of farmers who were Quakers — a Christian religious denomination formally known as the Religious Society

of Friends. When he was a boy, the family moved to Washington State, where he grew up and eventually attended Washington State College, where he majored in speech. He moved after graduation in 1930 to New York City to run the national office of the National

"It has always seemed to me the real art in this business is not so much moving information or guidance or policy five or 10,000 miles. That is an electronic problem. The real art is to move it the last three feet in face to face conversation."

— Edward R. Murrow, ABC TV's "Issues and Answers," August 4, 1963

This was Murrow's portrait as a member of the 1930 graduating class of Washington State College.



President John F. Kennedy (center) welcomes Murrow, Murrow's son Charles Casey, and his wife Janet, on the day the CBS broadcaster was sworn in as head of the U.S. Information Agency.



Murrow, left, won the 1956 Emmy for Best News Commentary. With him are fellow winners Nanette Fabray, Sid Caesar, and Phil Silvers. In addition to nine Emmys for his broadcasting achievements, Murrow received the Presidential Medal of Freedom in 1964.

About America: Edward R. Murrow

FREEDOM'S WATCHDOG: THE PRESS IN THE U.S.

By Vince Crawley



Original radio scripts written by Murrow and newspaper clippings about him form part of the Edward R. Murrow Center collection at Tufts University.

When Edward R. Murrow, in his landmark broadcast, highlighted Senator Joseph McCarthy, the veteran CBS newsmen was adding his own voice to two centuries of American tradition upholding freedom of the press. McCarthy's inquiries against people suspected of being Communists or supporting Communism — called “witch hunts” by opponents — were contributing to an atmosphere of fear and to what Murrow and others felt was a serious threat to cherished civil liberties. (See article on page 13).

The Precedent and the Law Protecting a Free Press

The John Peter Zenger case of 1735 set the precedent for American press freedom as a watchdog against oppressive government. In the case, a Colonial jury broke with the English legal tradition, which outlawed as “seditious” all published criticism of the government — including true and accurate criticism — that might cause public unrest. The jury decided that Zenger, a printer, could not be guilty of seditious libel because his newspaper’s criticism of the British government was, in fact, true. This finding established truth as a legal defense for charges

of libel, and would eventually become part of the foundation of U.S. libel law. The American Revolutionary War was triggered in no small part by the Stamp Act of 1765, intended to tax independent newspapers out of existence. In an era when news traveled no faster than horses could run or ships could sail, when opinions could be broadcast only as loud as a man could shout, for revolutionaries and royalists to get their messages to a wider audience. “Congress shall make no law ... abridging the freedom of speech, or of the press.” The

of migrant workers in the United States. These and other programs earned him several Emmys, the U.S. awards for outstanding TV achievements.

Call to Duty: Public Diplomacy and the “Last Three Feet”

After CBS, weary of controversy, cancelled “See It Now,” Murrow grew increasingly disillusioned with the medium. He continued at CBS until 1961, when President John F. Kennedy appointed him head of the U.S. Information Agency (USIA). Since 1953, USIA, the U.S. government agency waging the “war of ideas” against the Soviet Union, had been charged with “telling America’s story to the world” through educational exchanges, books and publications, radio broadcasts through the Voice of America, and libraries and information centers run by U.S. Embassies around the world. Murrow’s goal was to make the agency more results-oriented, and he worked hard trying to reinvestigate USIA, secure adequate funding from Congress, and transform its officers into “persuaders” as well as disseminators of information. USIA coincided with important events of the early 1960s: Soviet resumption of nuclear testing, the Cuban missile crisis, and the Kennedy assassination. Not long after Kennedy’s death, Murrow, ill following cancer surgery, left USIA. He died in New York, on April 27, 1965.

Mark Betha is a staff writer in the Bureau of International Information Programs of the U.S. Department of State.

to count them as best as I could and arrived at the conclusion that all that was mortal of more than 500 men and boys lay there in two neat piles.

Years later, in a talk published by *Nieman Reports*, Murrow’s friend and producer at CBS Fred W. Friendly, recalled the 24-minute account from the liberated Nazi camp: “Murrow ... follows the Third Army into Buchenwald, sees what you know was seen there, was profoundly moved, depressed, angered. His anger was his greatest weapon, but he knew how to control it. ... No adjectives. I don’t think I ever heard him use an adjective. People piled up like cords of wood, 10 deep, and the smell. Without saying that he vomited, you knew that he had. ... There was a quality in Murrow and intensity of purpose, a consciousness he was an American conscience.”

War: A First-Hand Account

The broadcasts Murrow made from those rooftops in London during the raging air battles would make his name and his voice well known back in America. Murrow brought journalism to new heights when he rode along with U.S. flyers on several bombing missions over Europe, risking his life to give American listeners a better sense of what the war was really like and how U.S. soldiers were fighting it. But it was from the Buchenwald concentration camp in Germany where he painted his darkest picture, of the unspeakable horror of murder on an industrial scale: *There were two rows of bodies stacked up like cordwood. They were thin and very white. ... Some of the bodies were terribly bruised, though there seemed to be little flesh to bruise. Some had been shot through the head, but they bled but little. All except two were naked. I tried*

Student Federation of America. In 1932, he became assistant director of the Institute for International Education, a nonprofit group that organized student conferences around the world. He married Janet Huntington Brewster in 1934 and they had one son. In 1935, the Columbia Broadcasting Company (CBS) hired him as director of “talks and education.” In 1937, CBS decided to send Murrow to Europe to monitor the increasing tension on the European continent. As war loomed, Murrow saw the need to assemble a cadre of qualified reporters to cover the stories as they unfolded — a group forever known as “Murrow’s Boys.” When World War II broke out in 1939, Murrow and his “boys” were ready to report on the biggest story the world had known.

Murrow and the Great TV Broadcasts

After the war, Murrow came back to the United States, working with Friendly in his radio program, “Hear It Now.” In 1954, this program became the TV news and public affairs program “See It Now.” In one case Murrow used his program to highlight and dispute the U.S. Air Force’s 1953 decision to dismiss from service an officer whose relatives were suspected of sympathies to Communist ideology or organizations. The Air Force would eventually reverse its decision. “See It Now,” of course, also was the vehicle for Murrow’s greatest confrontation, where he challenged Wisconsin Senator Joseph McCarthy. (See article on page 13.) Another Murrow program, “CBS Reports,” aired “Harvest of Shame,” a report critical of the treatment

About America: Edward R. Murrow

according to University of Chicago First Amendment law professor Geoffrey R. Stone, whose 2004 book *Perilous Times* details the history of American free speech in time of war.

Thomas Jefferson strongly supported press freedom, but he also had few kind words for the newspapers themselves and repeatedly called for press reforms and balanced reporting. "Were it left to me to decide whether we should have a government without newspapers or newspapers without a government," Jefferson once wrote, "I should not hesitate a moment to prefer the latter." Yet, he also said, "I deplore ... the paired state into which our newspapers have passed and the malignity, the vulgarity, and the mendacious spirit of those who write for them."

Decades later, political polarization during the Civil War resulted in a barrage of press criticism against President Abraham Lincoln. In 1863, *Times* said Union soldiers were "indignant at the imbecility that has devoted them to slaughter for purposes with which they have no sympathy." When an angry Union general closed down the newspaper, Lincoln ordered it reopened.

The Government and the Press

U.S. law twice has sought formally to limit freedom of the press. The Sedition Act of 1798 was passed during the presidency of John Adams, when the nation was on the brink of war with France. It was aimed at opposition newspapers but had a built-in expiration date that elapsed when Jefferson was elected in 1800. Passed during World War I, the Sedition Act of 1918 prohibited "false, scandalous and malicious writing" against the U.S. government or Congress. The act was repeated in 1921. An accompanying law, the Espionage Act of 1917, remains in force and makes it illegal to interfere with the armed forces or to aid an enemy of the United States. During World War I, the U.S. postmaster general interpreted the provision broadly to prohibit anti-war newspapers from being delivered through the mail.

In 1971, during the Vietnam War, the U.S. government obtained on national security grounds a federal court order to halt the publication of the *Pentagon Papers*. These documents, prepared by the Department of Defense, analyzed the history of U.S. involvement in Vietnam and had been classified as top secret. When the *Washington Post* then began publishing the same material, a judge in a different federal district refused to halt their publication. Within days the case reached the Supreme Court, which ruled in favor of the newspapers. The Court found that the First Amendment's guarantee of free speech meant that the government could not exercise "prior restraint" on the content newspapers chose to publish.

Today, while government officials sometimes seek to prevent sensitive information from being discovered by the press, there are no legal restraints on newspapers or broadcasters on national security grounds. Foreign visitors that more than 100 accredited journalists freely roam the corridors of the Pentagon in search of news, unescorted even in time of war.

Modern broadcast journalism began in the 1920s and 1930s and came of age in the 1950s, when television began to take over from printed papers as the primary source of news for most Americans. Government broadcast licenses at that time required fair and balanced reporting through the so-called Fairness Doctrine. Murrow's March 9, 1954, report on McCarthy carried such impact because it broke the standard format of telling both sides of a story in the same broadcast and instead highlighted McCarthy's tactics. McCarthy responded at a later date on the Murrow program. Those who saw it thought he looked ill at ease and did not help his cause. The broadcast also displayed the new power of television. Many newspapers had been reporting and questioning McCarthy's tactics, but it was Murrow's "See It Now" March 9 broadcast that brought McCarthy's actions into America's living rooms.

"It is well to remember that freedom through the press is the thing that comes first," Murrow told the *New York Herald Tribune* in 1958, stressing his own belief in a great democratic institution. "Most of us probably feel we couldn't be free without newspapers, and that is the real reason we want the newspapers to be free."

Vince Crowley is a staff writer in the Bureau of International Information Programs of the U.S. Department of State.

"We proclaim ourselves — as indeed we are — the defenders of freedom abroad. ... But we cannot defend freedom abroad by deserting it at home."

— Edward R. Murrow, CBS TV's "See It Now," March 9, 1954

This hand-colored half-tone depicts prominent Colonial lawyer Andrew Hamilton's defense of printer John Peter Zenger in 1735.



In the United States, television networks owned by ABC, CBS, and NBC began regular operation in 1948. The networks controlled about 90 percent of those watching television for several decades after that, but have lost audience share to newer technologies — including the Internet — in the past 20 years.

madness" of those who criticized administration policies, including "politicians" such as Thomas Jefferson.

The opposition printed lively newspapers of its own, writing that President Washington was "revealing in neo-monarchical ceremony" and accusing him of "incompetent soldiering."

Political Polarization, From Washington to Lincoln

"He that is not for us is against us," bannered the *Gazette of the United States*, backing the government of the first president, George Washington (1789-97). The *Gazette* proclaimed that its mission was to oppose the "raging

The First Amendment itself was the result of a lengthy political debate conducted through newspapers, and its authors knew exactly what kind of freedom they were letting loose. The press of their day was highly opinionated, partisan, and filled with vicious personal attacks.

About America: Edward R. Murrow

MURROW: FOUNDER OF AMERICAN BROADCAST JOURNALISM

By Bob Edwards

On the day Ed Murrow died, Eric Sevareid (CBS correspondent and one of "Murrow's Boys") eulogized his old friend and colleague on "The CBS Evening News." Sevareid said of Murrow, "He was a shooting star and we shall not see his like again." It was both a tribute and a site prediction.

The founder only passes by once. Murrow's accomplishments can't be duplicated because he was writing on a blank page. On a single day in 1938 he pioneered the overseas network reporting staff and the roundup news format while reinventing himself, transforming a junior executive into a foreign correspondent. Then in 1951, he moved television beyond its function as a headline service and established it as an original news source, not a medium that merely duplicated stories culled from newspapers. He also gave broadcast journalism a set of standards that matched those of the best newspapers in terms of what stories to cover and how to cover them. From two platforms of show business he carved out space for serious investigation and discussion of public affairs. Although he knew how to entertain, as shown by the success of "Person to Person" (his television show featuring celebrity interviews), he was adamant about keeping entertainment out of broadcast journalism.



"See It Now" in the person of Murrow, took to the trenches in 1953 to interview U.S. Marines fighting the Korean War.

If Sevareid meant we would not see the like of Murrow the individual, his prediction still holds. We all know people who possess one or more of Murrow's qualities, but no one has them all to the degree he did. He was

the embodiment of the American Dream. Born among the hard-scrabble dirt farmers of Polkate Creek, North Carolina, and raised among the migrant laborers and lumberjacks of rural Washington, he never lost his working-class

"This is London."

— Edward R. Murrow, beginning in 1940, the opening of CBS radio broadcasts from London

"Good night, and good luck."

— Edward R. Murrow, beginning in 1940, the closing of CBS radio broadcasts from London

Murrow's voice brought the havoc created by the German Blitz in London to American living rooms during the first stages of World War II. Here, children sit next to the remains of their home.



"This is London" circa 1940, a city under siege, and Murrow was there to chronicle its struggle against the Nazis.

Murrow reads a script during the era of the great documentaries on "See It Now" and "CBS Reports."



About America: Edward R. Murrow

HARNESSING “NEW” MEDIA FOR QUALITY REPORTING

By David Pitts



Former President Harry S. Truman (left) talked to Murrow in 1957 on the popular TV program, "Person to Person."

If Edward Murrow were alive today, how would he harness the Internet to produce groundbreaking quality journalism? We cannot answer that question, but we can look to how Murrow revolutionized the new media of his time: first radio, and then television.

When Murrow joined CBS in 1935, network radio news did not exist aside from wire reports read by a studio announcer and occasional event coverage.

But by the end of the decade, Murrow had assembled a team of correspondents who used radio as it had never been used before to bring the dramatic events leading to war in Europe into American homes. In the words of former CBS anchor Dan Rather, Murrow and the top-notch talent he hired — known as “Murrow’s Boys” —

“invented broadcast journalism.”

The catalyst that created CBS Radio News was the Anschluss, Hitler’s annexation of Austria in 1938, according to the Museum of Broadcast Communications. Murrow — along with William Shuster — spearheaded the “European News Roundup”

(later “World News Roundup”), a broadcast featuring CBS correspondents from all over the continent. Their reports were delivered live to the audience back home via short wave.

corrupting requirement that news make money. The profession looks so bad today, in part, because Murrow set the standard so high at its birth. We see a bit of his legacy every time there is an important story and broadcast journalism functions as it’s supposed to. It’s important to remember that once upon a time we turned to radio and television to entertain us and nothing more. If we expect the broadcast media to inform us, educate us, and enlighten us, it’s because Edward R. Murrow led us to believe that they would.

documentary called “The Selling of the Pentagon.” Even Murrow would have had to concede that Stanton was a champion of journalism that day.

The real reason we’ll not see Murrow’s like again is that everything that allowed Murrow to be Murrow has changed dramatically. Murrow benefited from being the standard to whom all who follow should be compared. When you’re the “first” at something you get to write a lot of your own rules.

It’s difficult to imagine Murrow lasting very long in broadcast journalism today because his programs would be required to make money. Nonbroadcasters acquired the networks in the 1980s when the FCC (Federal Communications Commission) no longer mandated public service programming. The new owners, principally concerned with profits and share prices, ordered the network news divisions to be profitable. They saw no reason why the news division should not be a profit center, just like the movie studio, publishing house, or other properties they owned. When news has to make money, the substance, character, and look of the news changes. In the public service era, the networks produced documentaries. In the profit era, documentaries have been replaced by magazine programs heavy on crime, items about celebrities, feed-good features, and the latest trendy disease. These programs have to compete with entertainment programs in prime time. The only way a news program can compete in prime time is to become an entertainment program. . . .

The fact is that we had Murrow when we needed him most — at the beginning of broadcast journalism, before there was a

values. Although comfortable in the company of janitors and diplomats, he could also be shy and awkward, sometimes even with close associates. Unable to make small talk and unwilling to subject people to long silences. He knew a wide range of remarkable people, gave away a great deal of money, and found jobs for dozens of acquaintances, yet believed he had no real friends. Murrow was a good manager, leading by example rather than by meetings and memos, and he was a near-flawless judge of talent. He was smart but not brilliant, his mind working skillfully like the debater he was in college. His scripts presented his case in an orderly, lawyerlike manner. Education was his first profession and he truly was a teacher, ever anxious to learn something new and to pass it on in what he called the biggest classroom in the world. He had a moral code rooted in populism and justice, taking the side of the underdog and taking the scratch out of the stuffed shirts.

Most of all, Murrow was absolutely fearless. His favorite commentator, Elmer Davis, used to say, “Don’t let the b — scare you.” Nothing scared Murrow — not bombs, dictators, generals, members of Congress, sponsors, corporate executives, or Joseph McCarthy. Murrow could not be misled, bullied, bought, corrupted, or intimidated. He could, however, be flawed in judgment, as he was with Frank Stanton (CBS, Inc. president). It was convenient for Murrow to see Stanton as the enemy of the news. Six years after Murrow’s death Stanton risked a prison sentence for contempt by refusing to give a congressional committee outtakes from a “CBS Reports”

host of *The Bob Edwards Show* on AM Satellite Radio. He was the popular program, *Morning Edition*, for 25 years. The segment above excerpted with permission of the publisher, Wiley & Sons. © Edward R. Murrow and the Birth of Broadcast Journalism. Copyright © 2004 by Bob Edwards. This book is available at all bookstores, online booksellers and from the Wiley web site at www.wiley.com, or call 1-800-CALL-WILEY.

“It not only had multiple points of origin, it also had included both reporting and analysis of breaking news, and was both a journalistic and a technological breakthrough for broadcasting,” according to Bob Edwards, author of a book on Murrow. When World War II erupted in Europe in 1939, Murrow provided live radio coverage from England of the London Blitz. His sign-on, “This is London,” became legendary.

In the early 1950s, Murrow moved to television, then emerging

About America: Edward R. Murrow

"Just once in a while let us exalt the importance of ideas and information."

— Edward R. Murrow, speech to the Radio and Television News Directors Association, October 15, 1958

A scene from "Harvest of Shame," the controversial documentary about migrant agricultural workers that the *New York Times* called a "muckraking masterpiece."



A "See It Now" broadcast team followed opera singer Marian Anderson in 1957 on a three-month goodwill tour of Southeast Asia for a program narrated by Murrow.

program (see page 13), the series also dealt with other tough issues of the time, such as racial segregation and the link between lung cancer and cigarettes. The premier broadcast featured the first, live simultaneous transmission from the East and West coasts of the United States.

"Person To Person" (1953-61)
In this series, Murrow — in the studio visited celebrities and newsmakers in their own homes through a remote hookup. The program featured guests as varied as movie star Marilyn Monroe, former President Harry Truman, and author John Steinbeck. This

was the first time that technology was regularly used in this way and it captivated viewers.

"Small World" (1958-59)
This program was truly ahead of its time: a global hookup bringing together thinkers and newsmakers from around the world in an unrehearsed discussion

moderated by Murrow. It was produced through transoceanic phone conversations matched to simultaneous filming.

"CBS Reports" (1960-1971, and irregularly). Murrow pioneered the hard-hitting, single-subject, one-hour documentary that became a staple of early network television.

One of his broadcasts about the plight of migrant farm workers — "Harvest of Shame" — still is shown today in journalism schools as a brilliant example of investigative work on TV.

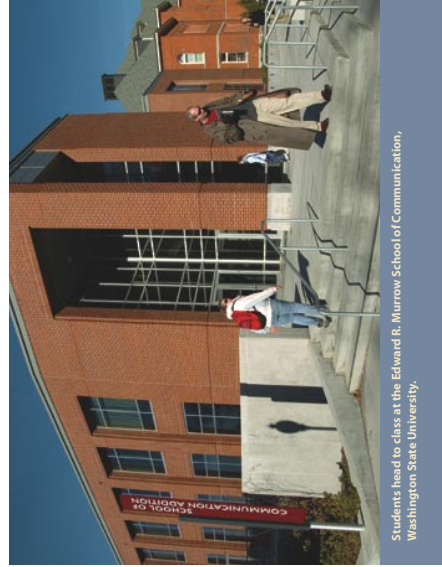
As these examples indicate, Murrow was an innovator, but he also knew he was working in a commercial medium that

required a large audience. He was always searching for new techniques to grab and hold the public's attention. Murrow would have regarded the narrowcasting of today made possible by cable, satellite, the Internet, and portable devices as an immense opportunity.

Murrow's legacy as a media innovator does not fully explain his unique status in American broadcast journalism. Most experts stress three other qualities that still matter in media, whether old or new: print, broadcast, or narrowcast — or even a blog: his willingness to take a stand so long as it was grounded in solid

reporting; his unwavering belief in a free press dedicated to serious journalism; and his belief that words matter whether or not they are accompanied by pictures.

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About America: Edward R. Murrow

“SEE IT NOW”: MURROW VS. MCCARTHY

By Michael Jay Friedman

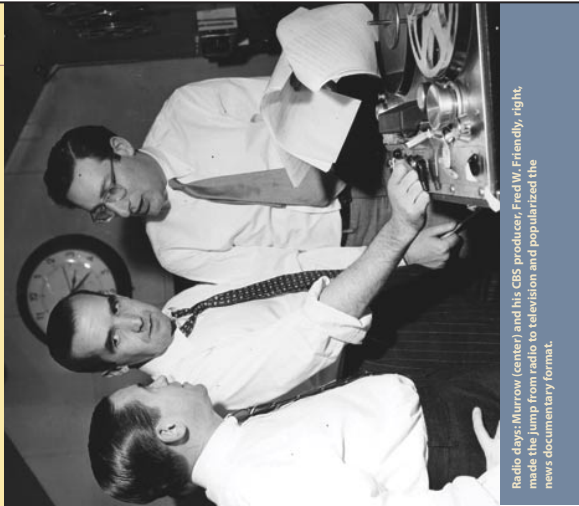
Edward R. Murrow may not have scored the first blow against Joseph McCarthy, but he landed a decisive one. For that, he always will be linked inextricably with the Wisconsin senator, and remembered by Americans as a champion of liberty.

Opposing Communism while maintaining fundamental political liberties posed serious challenges in Cold War America. There were Americans who were members or supporters of the Communist Party of the United States, which owed its political allegiance to the Soviet Union and not to the United States. But there were other Americans falsely charged with being Communist supporters or sympathizers, and wrongly accused of treason against the United States. The U.S. government and other institutions — from employers to universities — found it difficult at times to distinguish between those who were real threats to the nation and those who were innocent.

Joseph McCarthy, the junior U.S. senator from Wisconsin, seized upon the public mood to launch a series of inquiries through public Senate committee hearings about possible Communist infiltration of prominent American institutions, particularly the government, the military, and the media. Individuals suspected of

Communist ties were called before his subcommittees, aggressively questioned about their involvement in the Communist Party, and pressured to name Communists. While the archives of the former Soviet Union and U.S. intercepts of Soviet spy communications later proved some measure of

infiltration, McCarthy's often savage efforts ruined careers and damaged lives. Always a controversial figure, McCarthy enjoyed considerable popularity for a time. Eventually, though, his campaign effectively discredited the anti-Communist investigations among many Americans.



Radio days: Murrow (center) and his CBS producer, Fred W. Friendly, right, made the jump from radio to television and popularized the news documentary format.

13

“We must not confuse dissent with disloyalty. We must remember always that accusation is not proof and that conviction depends upon evidence and due process of law.

— Edward R. Murrow, CBS TV’s “See It Now” program on Senator Joe McCarthy, March 9, 1954

Left to right: Investigator Francis Carr, Senator Joseph McCarthy, and Lawyer Roy Cohn during the May 1, 1954, Army-McCarthy hearings, sparked by convoluted charges brought by the senator against the U.S. Army. Television coverage of the event helped speed McCarthy’s downfall.



Senator McCarthy points to a map headed “Communist Party organization in the USA, Feb. 9, 1950,” during testimony June 9, 1954.

14

About America: Edward R. Murrow

MURROW'S LEGACY

Edward R. Murrow's ardent belief in American democracy, his courage and perseverance in searching for and reporting the truth, and his dedication to journalism as an essential tool in the democratic political process still are cherished and nurtured by many throughout the United States and overseas. The following list is just a sample of Murrow's legacy, and of the esteem that his name still has today among many.

- Committee of Concerned Journalists
<http://www.journalism.org/who/ccj/default.asp>
- Edward R. Murrow Award for Best TV Interpretation of Documentary on Foreign Affairs, CBS;
http://www.opcofamerica.org/opc_awards/archive/byaward/award_murrow.php
- Edward R. Murrow Award for Excellence in Public Diplomacy, U.S. Department of State/The Fletcher School
<http://fletcher.tufts.edu/murrow/index.html>
- Edward R. Murrow Program for Journalists, U.S. Department of State
<http://www.state.gov/ipa/ps/ps/2006/63799.htm>
- The Edward R. Murrow Center of Public Diplomacy, The Fletcher School, Tufts University
<http://fletcher.tufts.edu/murrow/index.html>
- Murrow School of Communication, Washington State University
<http://murrowwsu.edu/influence.html>
- Reporter's Committee for Freedom of the Press
<http://www.rcfp.org/>
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favor. By contrast, McCarthy's equal-time broadcast proved disastrous. He was obviously uncomfortable in the television studio, and, as Murrow suggested, he believed that McCarthy posed an immediate threat and that the American people, when confronted with the truth, would repudiate McCarthy. Millions of Americans watching at home had seen enough. McCarthy's political influence rapidly ebbed. On December 2, 1954, the U.S. Senate formally adopted a resolution censuring — formally reprimanding — McCarthy for conduct unbecoming to a senator.

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to portray the senator in an unflattering light. Murrow feared that less scrupulous journalists might abuse these techniques, but he believed that McCarthy posed an immediate threat and that the American people, when confronted with the truth, would repudiate McCarthy.

Murrow's own broadcast featured excerpts from the senator's own speeches interspersed with Murrow's comments, which pointed out contradictions and deftly turned McCarthy's words against him. Nicholas Lemann, dean of the Columbia University Graduate School of Journalism, described Murrow's demeanor as "a magnificent controlled fury, attitude all the more effective because the public knew that he could be genial and engaging on camera." Murrow's words reflected that controlled fury:

[T]he line between investigating and persecuting is a very fine one and the junior senator from Wisconsin has stepped over it repeatedly. . . . We must remember always that accusation is not proof and that conviction depends upon evidence and due process of law. We will not walk in fear, one of another. We will not be driven by fear into an age of unreason. . . . [W]e are not descended from fearful men — not from men who feared to write, to speak, to associate, and to defend causes that were, for the moment, unpopular. This is no time for men who oppose Senator McCarthy's methods to keep silent. . . .

When the broadcast ended, CBS was flooded with telegrams, telephone calls, and letters. They ran 15 to 1 in Murrow's

Murrow was himself an anti-Communist but a McCarthy skeptic. As early as 1950, Murrow observed on the air that "the weight of the public testimony has tended to show that so far, Senator McCarthy's charges are unproven." Unproven or not, those charges continued, and they contributed to an atmosphere in which many feared McCarthy and his Senate investigations subcommittee.

On March 9, 1954, Murrow, then the most respected journalist in America, engaged in a tough expose of the senator and his tactics.

Gradually, Murrow's fear that McCarthy posed a real threat to civil liberties developed into a determination to use his TV documentary series "See It Now" against the senator. At that time, U.S. broadcasters were covered by the "Fairness Doctrine," which required broadcast licensees to present contentious issues in an honest, equal, and balanced manner and to afford persons or groups criticized during such a broadcast the opportunity to respond on the air. Murrow and his producer, Fred Friendly, prepared a half-hour program focused only on McCarthy and his tactics. They understood that the CBS network would afford the senator a half-hour of prime time — in a separate broadcast — to rebut Murrow. They also realized that McCarthy likely would launch a personal attack on Murrow himself.

Even so, Murrow understood that on television a skilled journalist and his technology-savvy team of editors, writers, and producers enjoyed real advantages. They could select the least flattering video clips, juxtapose McCarthy's many contradictory statements and charges, and generally employ their skills

About America: Edward R. Murrow

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- Edward R. Murrow on American Masters, PBS
http://www.pbs.org/wnet/americannmasters/database/murrow_e.html
- Murrow on Press and the People
http://www.wgbh.org/article/item_id=2706452
- Museum of Broadcast Communications, Edward R. Murrow
<http://www.museum.tv/archives/etv/M/html/M/murrowedwar/murrowedwar.htm>
- Radio News: Murrow audio clips
<http://www.ctr.com/murrow.html>

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