The telephone would not leave him alone. He had just hung up and taken a few steps away from his desk to shake hands with his visitor. Behind him the telephone was ringing already. He answered, spoke, and hung up. Two sentences later the phone announced another intruder.

It was a Tuesday, Daniel Schorr's last day as a working television reporter before his suspension and he was at the center of a dark, spreading whirlwind of terror and contention. When the first gusts of the trouble blew up and rattled CBS's tree, Schorr continued working. In fact, he was called in to do some extra weekend work especially to make the point that he was on the job as always.

But reports said that Schorr was the man who leaked a sort-of-secret document on the misdeeds of the CIA and the FBI. The document was the report of the House Intelligence Committee and most of its contents was already made public by stories in the New York Times and by Schorr on CBS.

The document itself was almost published by the committee, as is the usual practice. But the House of Representatives got tangled in an unusual knot of politics and protocol with the White House, and no one seemed able to untie it. The House voted on January 29 to keep the report from the public, until and unless the messy knot could be unwound by getting White House approval for publication. To this knot of Gordian's, Daniel Schorr took his sword. The Village Voice printed a copy of the sort-of-secret report, and Schorr was named as the man who gave it to them, Schorr denied it, and then, amid the growing ire of congressmen, Kissinger, and others, Schorr admitted it.

Schorr and CBS thought that Schorr might be able to go on with his work—covering the committee, and the report. But he could not, obviously, report on his own part in the story, the leak of the report. But he could continue to cover the misdeeds of the CIA and FBI. He had, after all, contributed several important scoops in the unraveling of the story.

But the pitch and volume of the noise around Schorr kept growing. In this one, Schorr had caused great displeasure among CBS executives in New York. One congressman was leading an attempt to have Schorr cited for contempt of Congress, and there were sympathetic murmurings from others. President Ford was so riled he offered the House some FBI agents to begin their assault. Henry Kissinger held a bitter, emotional news conference: He condemned leaks and a new version of McCarthyism.

Even the New York Times had run an editorial condemning Schorr. (Later, Times managing editor A. M. Rosenthal called Schorr and let him know the sentiments of the piece flabbergasted him and were not widely believed at the Times.) But the Times editorial was ammunition that could be used against Schorr, and other editorials condemning Schorr began to appear.

The telephone, which Schorr like most journalists used as an instrument of his will, was now turned against him—the hunter was the hunted.

But for Daniel Schorr, it is not the first time, or the second, or the third, or the fourth . . . Schorr calls them flaps, and he has been at the center of many. Schorr works hard at becoming the center of attention, and he has a knack for setting off alarms everywhere he goes. In many senses
Daniel Schoen: "A real criminal face if I ever saw one," said Nicolai Bulganin.
his career illustrates both the highest achievements and the gravest failures of journalism on national television.

Schorr says he sometimes feels like Joe BefWITHOUTACK, the LIT character who spoke catastrophically: "I'm just going my way, getting a story, but I keep looking behind me and the buildings are falling down."

* In 1959 there was a special press conference called by President Eisenhower's press secretary to personally denounce Dan Schorr and his reporting. "It's a low form of reporting as I know from utterly irresponsible." Schorr had reported that Secretary of State John Foster Dulles would soon resign. The President's press secretary not only denied the story and denounced Schorr publicly, he angrily called Schorr's boss to try to bring more pressure. Seven days after the denial, Dulles resigned.

* In 1957 while CBS Moscow correspondent, Schorr ignored censors' red pencil marks forbidden passages on the air anyway, and had his plug pulled again and again. He was arrested once, had his film confiscated, and was expelled in the Soviet newspapers. Finally, he was expelled from the Moscow press corps and not allowed to cover the Soviet Union. When back in the United States, he found he was a hero to the right wing for his defiance.

* There were many run-ins with the Richard Nixon White House, including the moment in a press conference when Nixon called Schorr a liar. And Nixon ordered an FBI investigation of Schorr after a story detailing the falsity of a Nixon claim to support parochial schools. Schorr also made the top twenty on Nixon's enemies list, and beside his name was the notation, "A real media enemy."

* Schorr agitated former CIA director Richard Helms into calling him "killer" several times, "son of a bitch" twice, and "c-- once, in a stream of epithets shouted at him. Half a block away from the CBS building, he climbed onto the cracked red leather seat of his old Mercedes; the car's gray paint long ago oxidized to a whitish color. The drive to the CIA in Langley took twenty minutes. For Schorr it was a familiar assignment. When he arrived at the CIA, gate the guarded wedge hole. Though Schorr did not know it, it would be the last CIA assignment of this phase of his CBS career—and perhaps his last ever.

* * *

"Why do you keep getting into these things?" Schorr was asked, "There are a lot of good reporters at CBS, like Bruce Morton. Morton is a good reporter, but he never runs into these things..."

"True," said Schorr.

"Well, why you?"

A pause. "I guess the reason is," said Schorr with a straight, serious face that playwright Arthur Miller called exquisitely suitable to news drama, "that if you had been a poor kid in the Bronx and no one ever had made you do your way for you to get anywhere, and then the only way you have ever gotten anywhere is by catching people's attentions with something more dramatic, or more exclusive, or in some way more interesting... then you know you're not going to just sit there having other people read your scripts, and be a star. You're not pretty. Your voice isn't especially good. Then your entire career is forced into attention-getting..."

It sounds like a confession, but not an apology. His attention-seeking and scooping rogue activities are ancient habits, after thirty-five years of work. He is an old-fashioned newsman who plays the part, and liver doesn't go down so easily. His present difficulties with his colleagues in the press community are summed up by one wag who says, "You're not a star. You're not a headline. You're not a writer. You're not a producer. You are a lousy reporter, and live you're not gonna get away with it."

"The system has to work for you, Sammy. You can't work for the system. Sammy was asked, "There are a lot of other people. Somebody's up there saying, 'He's a son of a bitch but we've got to protect him. If we could figure out a way of defending the cause without defending him, then it would be lovely."

As the winter day grayed into afternoon Schorr left his tiny CBS office, and its jangling telephones, to go on assignment. Half a block away from the CBS building, he climbed onto the cracked red leather seat of his old Mercedes; the car's gray paint long ago oxidized to a whitish color. The drive to the CIA in Langley took twenty minutes. For Schorr it was a familiar assignment. When he arrived at the CIA, gate the guarded wedge hole. Though Schorr did not know it, it would be the last CIA assignment of this phase of his CBS career—and perhaps his last ever.

* * *

"I am a second-generation Russian Jewish immigrant. My mother was scraping for the survival of her family. There was ethnic tension already there in the Bronx, with the Italians and the Irish. I grew up with a sense that you had to make your own way without help. Nothing's given. You've got no money and live on a narrow margin of survival. And you gotta go out and do it."

"Unfortunately for me, and I can't help it, it sounds a little like What Makes Sammy Run? I guess the only difference is you have to do it without totally losing your dignity, as Sammy did. Can you maintain some sense of standards? But I will not deny what I came from and how it shaped me..."

He did odd jobs, he sold the Saturday Evening Post and delivered the Bronx Home News, he was a salesman for a printing company at twelve years old. Before high school was over there was already doubt that he wanted to be a journalist. He became the editor of his Hebrew School newspaper, and later editor of his high school paper, and his college paper. Before he was out of school he had jobs as a stringer for the Bronx Home News and the short-lived Jewish Daily Bulletin.

"My first scoop came one day when I was on the ground floor of an apartment building, and I heard a big plink of a window. I looked outside and there was a body lying there. Someone had jumped off the roof. His name was for the story..."

He went to college at the City College of New York between 1935 and 1939, and worked for the Jewish Daily Bulletin and the Jewish Telegraphic Agency. "Among other things I was covering the growing Nazi Party in New York, and had very early the thrill of investigative reporting."

Continued on next page...
When you've got nothing else to do, you file requests. You renew them every six months." One day Schorr was startled to get a call saying that one of his requests was being granted. "It was a big shot. I got Nina Krabbe-
cher on "Face The Nation." In the Kremlin. For an hour!
It was his first time on television anywhere, including the
Soviet Union."

But with his continuing viola-
tions of censorship, the So-
viet eventually threw him out.
Schorr's next beat was in Eu-
rope. It was there, in Ger-
many, in 1964 that the Gold-
water flap occurred.

T

o day Daniel Schorr's reputa-
tion among his colleagues in Wash-
ington, to which he returned full-time in 1966, remains controver-
sial. Many of the ad-
jectives used to describe him are at best pejorative: arrog-
ante, abrasive, aggressive, egocentric, callous. They are
the reactions to a cluster of Schorr characteris-
tics that make an unusual combina-
tion. His natural chutzpah, his
deadly earnestness, and his bit-
TERN.

That bluntness is one of the
many tricks he uses to give
his stories added spin and per-
rsonalizing it into the
snappy closing line. Schorr
writes bold ones whenever he
has the chance, and it is one
of the reasons that he makes
people so mad. His example in
the famous moment when for-
ter CIA director Richard H.
Helms shouted obscenities at
him.

"Helms told me that what
made him angry and what
made him snap at me was
that way he was the way I was:
swearing the story. He said he
could understand this. "But
there was one line in one of your
broadcasts," he said, "that
made me so furious!"

"What was the line?"
Schorr asked.

"I can't remember," Helms
said, "but it was so awful!"

"Can you remember when
it was?"

"Well, it was one of those
first assassination stories," Helms
said.

Schorr was curious about
what it was that could set off
the CIA director so severely in
a public place. He searched
the early scripts, and soon
found the troublesome line. It
was in the story that broke the
news for the first time that the
predecessor of the CIA may
have included political mur-
der. Schorr finished his story
with the appropriate macabre
touch:

"A CIA director is on the
phone saying, 'I think that
ready to be eaten very
overseas.'
..."

"Well," Schorr said, "that
was useless. After he said it to
me, I had to work it out in my
own mind. What was useful
was that there were no dead
bodies in the CIA's closet—all
the people they had tried di-
directly to kill, they had failed,
and the people who had been
killed were not directly by in-
tention, but indirectly. So it
was not literally true that they
had a dead body on their
heads. Now, to the outside
person, that's drawing a
rather fine point in view of
what's come out." Schorr
shifts back to his point about TV
tricks.

"But anyway, once I've got
the goods on them, I will do
what television seems to re-
quire. That is, utter some line
at the end that will help
to make the story mem-
orable..."

Sam Donaldson of ABC,
generally rated the second
closest aggressive television
reporter in Washington, says
that Schorr's brain is as nor-
mal as that he automatically cal-
culates it into his own work.
He recalls a time during Nix-
on's wars and price controls
that three TV reporters, in-
cluding himself and Schorr,
were trying to get George
Mensy in front of their cam-
eras after some important ne-
totizations. The correspond-
ents got a flat one. Mensy
wouldn't answer questions.
But, asked another, what if
he read a statement? We want
an interview, the reporters
the tug and pull continued
until, finally, the correspond-
ents agreed to film a Mensy
statement and not to ask
questions.

"The instant we agreed,"
says Donaldson, "I knew
Schorr was going to break
that agreement. I could just
hear my executive producer
when he saw Dan Schorr and
George Mensy on the film,
and wonder where I am..."

Mensy came down the
stairs, and read his statement.
Within the same second that
Mensy finished, Schorr was
on him. Mensy answered the
question without hesitation.

"When he finished," says
Donaldson, "I knew Dan was going to say "Thank you very much," and cut it off. I broke in hastily, just as Schorr ended, and got my question in. Then there was (Living R.) Levine. Poor Levine. By the time Levine opened his mouth to ask his question, Money was read. When Levine tried to ask his question, Money jumped on him. "What's the matter with you? I made an agreement that there would be no questions! I don't like people who make agreements and then break them... Money stormed back upstairs."

Even a dozen years ago, Schorr's reputation for haste was enough to give a competitor bad dreams.

Roger Mudd recalled his... "It was in 1964, and I was covering the Goldwater campaign. One of the events was a dinner in Louisville, Kentucky, and beside everybody's plate in the hall was a Goldwater mask. When Goldwater arrived and walked into the hall, everybody put on the masks... It was really spooky to see the hall filled with a crowd of identical faces.

"I went back to Washington and there was one week of feverish activity on the Hill. Throughout the week, everywhere I went, there was Dan. I kept bumping into him on every story I did." Schorr's best at the time was an amorphous one that allowed him to slip around and look at many stories and invade other people's turf.

"I was doing the Saturday news at the time, and I went up to New York on the weekend to do it. Well, after this one week on the Hill, I had a dream that I left the Hill, and I was so glad to get away from Dan, I ran to Washington National Airport, I ran up the steps of the plane, and started looking for a seat. "All the seats were filled..."

Donaldson, "Don't blame your hair for what your scalp is doing to it! The finest hair care in the world will not affect a dandruff cure. The dandruff problem goes deeper than that. The trouble begins at the scalp—second skin—and that's where dandruff has to be checked. Glover's Medicated Ointment, scientifically formulated, is the proved, scientific way to control dandruff second skin deep. At first application, Glover's Medicated Ointment goes to work—penetrating its healing benefits under the scalp—cleansing, conditioning and fortifying the scalp back to vigorous, dandruff-free health. In this conditioning process your hair is revitalized at the same time. Countless thousands of people use Glover's Medicated Ointment for the temporary relief of dandruff itch, dry scalp and loose hair. It is pleasantly scented and easy to use. Just massage into your hair and scalp, then go on about your business—work and feeling well groomed. Get Glover's Medicated Ointment from your druggist or write for a generous trial size jar. Mail your order with 25c in cost to Glover, Dept. 19, 19 Robbins Street, Box 432, Torus River, N.J. 08755."
House. Schorr was unable to put him on the air, and he put Inman with the story. Aft-Butterfield secretly served as verify Prouty's story before the CIA's mind in the White

CBS Morning News and made be indicted later, and some he too thought the story was ridiclously high figure of thirty-one would be indicted, but that

Schorr co-conspirators. "The source

me go on the air with such a indictment The next day, Jaworski held

in the nom few days, the

story Schorr did in the early

Schorr reported the
time he seemed to be on the

Schorr also reported the

The actuation. that Schorr

The list of elusive

Schorr's work habits are like those of a bachelor in every way, because he is unmarried until he was fifty years old. Ten years ago, he was married a 35-year-old woman who worked at the Office of Economic Opportunity, Le-ebeth Bambrager. Mrs. Schorr, known as "Lea," now works separately with the Children's Defense Fund, and full time mixing the Schorrs' two chil-
des, eight-year-old Jonathan and five-year-old Lisa. Whanever дом misses, Schorrs el-

it melts quietly away when he is around his chil-

Before arriving at work, Schorr reads the morning papers, and listen to radio-

in his car. While he is at work, his habits generally don't allow much time for a favorite pastime of journalists—newscast reading. He says he works at work after seven o'clock on many nights, and even after he arrives at home, he fre-

quently starts in reading that is directly related to his job. And then there are the dinners and parties which oft-

ten turn into useful working company.

One of the things he does in those long hours is to read vor-

hominously in newspapers, magazines, and government reports. And out of that work-

ing comes a habit that most television reporters rarely use. From scours of information he has heard or read, he forms a hypothesis—the basic ele-

ment in his success. Working from that, he then makes a barrage of calls to try to cement or demolish it.

in the story which launched the famous FBI in-

vestigation of him, he worked in that manner. After hearing Nixon speak before the Knights of Columbus and promise that his administra-

tion would help rescue the pri-

nals schools from their fi-

nancial troubles, Schorr re-

one story as another ahead

an hour or so, he rises and
goes in to take his shower and shaves.

gets in to take his shower and shaves.

Schorr, from page 17

were Butterfield valiantly de-

laid the story, Pressy backed off his claim.

An error which was not made on the air, but which cost him more dearly among his CBS colleagues was an event which has come to be called "the Duke University dying." At a Duke media con-

ference in January of 1971, Schorr was answering stu-

ents' questions, when one asked about why CBS news-

men "went soft on Nixon" in their communities immedi-

ately after the Nixon resignation

speech. Schorr told the

students that CBS executives told the commentators in "go easy" on Nixon, and that the commentators did it, it easy, except for Roger Mudd, who "didn't get the message" because he got to the studio late from the Hill. The episo-

des apparently had its begin-

ning in the fact that Schorr

was excluded from the post-

speech analysis and the feature

story Schorr prepared on

Nixon's career was not used on the air that night. (None of the rest of the more than two

hours of feature material pre-

pared for the night was used either.)

The accusation that Schorr

apparently made at Duke

sparked the rage of those sup-

posed to have inform the fall-

Eric Severeid, Dan Rather, and

Walter Cronkite. After some-

time of public charges being traded and checked, Schorr

sent a private note to the com-

mentators so to assure them that he did not have a personal grudge.

Schorr was upset, because he too thought the story was wrong. Now he says that technically, it may not have been wrong. Schorr called his source after the
discoveries came out, and he demanded to know, "How could you let me go on the air with such a ridiculously high figure of indictments?" The source

pointed out to him that he did not say thirty-one people would be indicted, but that thirty-one would be named in the indictment. Some would be indicted later, and some fell into the category of unindicted co-conspirators.

More recently, Schorr inter-

viewed Fletcher Pressy on the

CBS Morning News and made headlines with Pressy's claim that Nixon aide Alexander Butterfield secretly served as the CIA's man in the White

House. Schorr was unable to verify Pressy's story before putting him on the air, and he now regrets the decision to put him on with the story. After half

Continued on page 22

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Thought, says Schorr, "that if I confirmed officially that it was I who gave it, then the only next step would be challenging them to subpoena me and ask any source. The only way of maintaining the additional layer between my original source and disclosure of my source, I thought, was to fuzz even the fact that I had given it to the Voice... That was an inconceivable tactical action. I made it look as though I was being evasive and uncooperative, which at that point I was being... I thought there was reason to be.

There was also the fact that the report was linked to the Village Voice, a biased publication and, in fact, a strong political publication. As one CBS executive was quoted as saying, "publication of the report showed Dan's actions very political. It could reinforce the conviction some of our conservative affiliates have that while CBS news management is not politically oriented, underneath them are some reporters who wear their hearts on their left sleeve..."

Schorr had asked the complaints to have some one find an expert. He hired the idea of giving the material to the Village Voice. "Oh Chris," he protested. "The Village Voice can't get anything, anything, other than that?" But the attorney, Peter Toobin, searching for a paper, told him so.

Still further complicating the public image of the matter was the money. It was a simple enough idea. Schorr had no intention of making money. He saw no reason why
the Village Voice or any other commercial outlet should profit from the publication. It was a matter of principle. So he tried to make an arrangement that would send proceeds of publication to a suitable place—the Reporter's Committee for Freedom of the Press.

But even reporters who understood Schorr's intentions had some bad feelings about it. Peter Ling of the Chicago Daily News Washington Bureau said, "Selling any document that's been leaked is intolerable for a newsman, whether it's for personal profit or for charity. Dan's conduct only helps those out to discredit the press."

Schorr was soon finding it a little hard to do his job. "There was a story I had to do about which way the White House was going on the intelligence plane...I had to say on the air that it appears they are going to be tightening up on people in the executive branch, establishing criminal penalties for leaking." Then I had to say, "However, there seems to be no indication that they will try to exceed beyond that and establish penalties for reporter)...It takes me a lot of very straight face to deliver that line no the air um--I had to say, "You stenographers took a picture of me with the caption over it."

That meeting with Bush was Wednesday morning, and Wednesday afternoon there was a White House briefing with the Attorney General, again dealing with leaks. "At the White House briefing it took a lot of getting my spunk up just to ask a question that I wanted to ask. You could feel the electricity in the air. I was wondering if people were going to write stories saying things like Schorr got up to ask a question about leaks of the Attorney General, who at that moment was considering whether to prosecute Schorr on leaks."

That Wednesday afternoon, as Schorr was putting together his part of the story on the President's new approach to secrecy, Washington Bureau Chief Sandy Schorr called Schorr into his office.

The word had come from New York: "They really think that it has gotten too tough for you to continue covering the CIA the way I did, at least right now. Wouldn't you agree?"

Yes, said Schorr. So at four o'clock, Wednesday,
February 18, Schorr was relieved of his boss. It was agreed that he should go home and take a long weekend off.

When Schorr reflects on it, he is a little awed by the fact that CBS has kept him for twenty-three years, through all the turbulence and flaps. Edward R. Murrow was forced to leave, Howard K. Smith was fired, and there have been others. But still CBS has managed to tolerate Schorr.

As a matter of politics, Schorr points out that the Murrow and Smith troubles ended up in the office of CBS Chairman William Paley. His own flaps, on the other hand, bubbled up only to the president of the news division, and at that level, compromises can be reached, executives can back down. But when William Paley is aroused, there is no compromise, no backing down.

But now, after twenty-three years, Schorr may have aroused Paley and drawn him into the flap. Less than twenty-four hours before the Village Voice with its secrets was published, Daniel Schorr was on the CBS Evening News telling a part of the story of William Paley and the CIA. Paley, according to Schorr's source, once called a subordinate into his office, introduced two CIA agents to him, and said they would be working for CBS. Schorr had some second thoughts before putting the story on the air, but he went ahead. The next day, the furor over the Village Voice broke.

It now appears that the ominous rumbling from corporate CBS may have come from William Paley. At the end of the corporation's press release which said Schorr was being relieved of his reporting duties indefinitely, there was one further line. It noted that CBS would wait until after the trouble blew over before delivering its own decision and consequences on the head of Schorr.

It may be that Daniel Schorr has finally raised himself up to the level of media consciousness, and will become, along with Murrow and Smith, one of William Paley's martyrs of Black Rock.