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In the early years of television news, women found few reporting opportunities. Whether it was criticism of the female voice or the belief that women should cover "women's news," jobs were scarce. One woman discovered another way and found herself working for NBC. Accompanying her husband and his brother, Natalie Jones interviewed newsmakers, shot film, and recorded sound for stories that aired on *Camel News Caravan, Battle Report—Europe* and other programs. Because of a policy prohibiting nepotism, there is no official employment record for her. This article chronicles the short career of a female journalist on network television.

By 1952, the American television networks had established themselves as the major source of news in television homes (Advertest, 1952). NBC's *Camel News Caravan* was the highest-rated news program (cited by McAndrew, 1952). In New York City, more than 40% of survey respondents said they viewed the program regularly (Advertest, 1952). One primary reason for the popularity of the program and other NBC news services was the network's commitment to filmed coverage of news events (Karnick, 1988). NBC was the first network to provide battle front film of the Korean War, almost from the very beginning of America's involvement in 1950 (Frank, 1991). The network and its New York flagship station committed significant resources to their news-oriented programs, several of which ranked fairly high among survey respondents. Their primary competition, CBS, did not begin hiring news photographers until 1953 (Matusow, 1983, p. 64).

In addition, the Truman administration combined forces with NBC in a 1951 television series exploring post-war Europe's relations with Washington. The program, *Battle Report—Washington*, was popular and newsworthy enough to warrant a second season (Bernhard, 1999). In August 1951 Gallup found 64% of survey respondents thought the United States should continue to send military and economic aid to Europe (Gallup 1972, p. 1004). A month later 56% indicated that war and foreign policy, Russia, threats to peace and the Cold War were more important than the domestic problems facing the United States (p. 1018). NBC (1951) used much of the material from the series for *Camel News Caravan* (NBC, 1951).

The team responsible for filming and interviewing foreign leaders consisted of twin brothers Charles and Eugene Jones. They had also provided NBC with reports from Korea.[1] *Newsweek* (The Jones Boys, 1950; Double Trouble, 1952) celebrated their work, and NBC

(Thoman, 1952a) prepared to send the twins back to Europe. Little known outside the relatively small news division was the addition of Natalie Jones, wife of Eugene, to the team. Mrs. Jones subsequently served as interviewer, photographer, and sound operator during early 1952.

Although women had served as radio war correspondents, and Pauline Frederick had been covering the United Nations for ABC radio and television since the 1948 political conventions, by 1960 was it "occasionally possible to see Aline Mosby reporting from Moscow, Phillis Hepp from Turkey and Athens and Lee Hall from Cairo and Havana" (Marzolf, 1977, p. 165). When NBC asked Far Eastern Bureau Chief George Folster (1952) to report on potential independent news reporters (stringers) in the Middle East, Southeast and Far East Asia, his account noted that though there was a lack of American voices available (along with a scarcity of photographers) he was hesitant to recommend any females unless the network would accept a woman's voice (Folster, 1952). This opinion prevailed despite inroads made by female reporters during World War II, and women, "with few exceptions, were expected to cover women's news" (Hosley and Yamada, 1987, p. 81). But was announcing and reporting the extent of a woman's career possibilities?

Using taped and telephone interviews, photographs, network correspondence, and personal letters as evidence, this case study examines Natalie Jones' interviewing, filming, and recording duties; her contribution to the production of news material provided NBC; and her acceptance by newsmakers in the gathering of news. The assignment handed the Jones reporters in 1952 was compared with the previous venture, when only the brothers produced the content. If, as this essay suggests, Mrs. Jones' participation was substantial and substantive, it adds to the

testimony of other broadcast pioneers who disproved the early belief that news—gathering could only be undertaken by men.

Meeting the Jones brothers

When the United States committed troops to South Korea in mid—1950, the Jones brothers, award-winning newspaper photographers in Washington, DC, convinced NBC news director Frank McCall to hire them to cover the war. The twins, who had served in the Marine Corps during World War II as combat still photographers, were enthusiastic about filming the action for television. They did not consider themselves merely cameramen; their intent was to write and report for the network as well as shoot film. In fact, they earned some additional income recording interviews for NBC's radio network. Much of their war footage found its way to the *Camel News Caravan* broadcasts (E. Jones, E. OHI, n.d.).

Upon their return from Korea, NBC sent the Jones team to Europe in January 1951 Ato be the first real political and feature television reporters with sound cameras developed by NBC for foreign coverage@ (Taylor, 1951a). The brothers filmed interviews with many of Europe=s leaders along with footage about their countries. Although NBC utilized the material on *Camel News Caravan* and other news programming, the network=s primary beneficiary of the Jones= film was *Battle Report—Washington* ("Jones Twins Return Home," 1951) As noted, NBC produced the program with the support and assistance of the White House, whose objectives included shedding light on how the Truman administration was fighting communism. It often starred one of the President=s special assistants, John R. Steelman, who interviewed federal and military officers (Bernhard, 1999, pp. 117—118).

The Jones brothers= work earned them both praise and awards, but it was not without controversy. They had argued and “wrangled” with both communist and American embassy officials in Yugoslavia, where they attempted to secure an interview with Marshal Josef Tito (C. Jones & E. Jones, 1951). American Ambassador George Allen (1951) predicted the two would create difficulties for other American journalists. While the brothers did capture on film the opening session of the Yugoslavian Congress, they missed an interview with Tito as he slipped out through a rear door.

Another major problem arose with their equipment. In order to record the interviews, one of the brothers operated the camera, changing film after 3 minutes of recording. The other managed the microphone, lighting, and the automobile batteries they were forced to utilize when NBC batteries failed. One result of such burden was the creation of an unprecedented—but unusable—feature on Pope Pius= Easter blessing from St. Peter=s; the audio had been recorded at slow speed (Kisseloff, 1995, p. 373). A third person would have eased the equipment burden on the twins.

The Truman administration was pleased with *Battle Report* but NBC’s news director decided, for economic reasons, to bring the brothers back to the United States a few weeks early (McCall, 1951). A considerable amount of film was shot, and the network did not think it had reaped much Asubsidiary value out of the material@ (p. 1). Consequently, talk of extending the Jones’ assignment to the Middle East was dropped.

Upon their return to the U.S., the Jones brothers found they could do little work until they resolved problems with the Union of International Photographers of the Motion Picture Industries over their application for union membership (Taylor, 1951b). There were, however,

others who sought to employ them. According to Eugene, producer Fred Friendly at CBS offered them a chance to work with him and Edward R. Murrow on *See It Now* (E. Jones, OHI, n.d.). But the brothers decided to stay at NBC. For one thing, Eugene had married Natalie Reiff, a publicist for the Earl Ferris Agency, whose clients included *Camel News Caravan*. They had met in 1950 when the brothers were guests on *The Kate Smith Show*. During the program, Eugene was presented with the first Purple Heart medal given to a correspondent working in Korea.[2] Two weeks after the wedding he and Charles departed for the territory of Alaska, on assignment for NBC.

Battle report—Europe

When the network (Thoman, 1952a) assigned the brothers a return trip to Europe in 1952 for 6 months instead of 3, Eugene said he would not go without his wife (C. Jones and E. Jones, 1952a). Although NBC was open to the idea (Natalie had actually handled the brothers= business affairs during their first European assignment, and dealt with McCall, who looked to her to "keep them in line"), there was the problem of nepotism (N. Jones, OHI, 2005). NBC's parent corporation, RCA, would not allow husbands and wives to work together. CBS had a similar policy. Reporter Joe Wershba and his wife, Shirley, a producer, kept their marriage secret from management. In fact, the policy at CBS forbade any relative from working within the company (Gladstone, 2005).

The final arrangement served to keep Natalie=s name off the NBC books and thus at least superficially to meet network policy. NBC's Vice President in charge of television Sylvester APat@ Weaver arranged for Natalie to be paid through the Paris bureau. She was accredited by NBC (Thoman, 1952b) and by the U.S. Department of Defense, and her passport identified her as

a journalist. It was not as if NBC was simply doing the Joneses a favor. Natalie had worked as a reporter for the *Poughkeepsie New Yorker* and as an associate editor for Dell Publishing Company.[3] But for the American press, NBC promoted her as a "contact, or liaison, handling their tape recordings, shipments, etc." (Harrison, 1952, p. 15).

Although the three—person team=s objective was to cover Europe, the planned 26-week trip itinerary was not fixed. They would make some of their own assignments, with the knowledge and cooperation of American embassy personnel throughout Europe (N. Jones, OHI 2005; E. Jones, OHI, n.d.). NBC planned to use the material shipped back to New York for *Battle Report*, *Camel News Caravan*, NBC=s daily news service, stories for one of Weaver=s educational and cultural projects, *Frontal Lobes*,[4] and for *Today*, a new morning program instituted by Weaver. By sending the Jones family across the Atlantic, NBC responded to a negative view of television voiced by radio and TV critic John Crosby of *The New York Herald Tribune*. In a critique of *Today=s* premiere, Crosby wrote

> The same news story—let=s say the explosive situation in the Near East—should not be handled entirely on a spot news basis as it is in the press—waiting, that is, for the riots, the assassination, or whatever comes—because when the spot news breaks, television will be in no position to cover it. The cameras should be out there now—probing, sifting, analyzing and explaining what might come and, above all, why (The trouble with news, 1952, p. 70).

And that was one of the objectives of the 6—month assignment that began in January. Pat Weaver, public affairs director Davidson Taylor (1952a) and others at NBC agreed that news coverage was becoming increasingly important (Thoman, 1952a). Concurrently news could

become profitable as more stations aligned themselves with the network. (Within 2 months the Federal Communications Commission issued its *Sixth Report and Order*, which lifted a four—year freeze on applications for new television stations.) At one news meeting that winter, the number of station affiliates airing of NBC news programs was noted as growing (Taylor, 1952b).

The network invested more than $3,000 on equipment alone for the trip (Thoman, 1952a). Although NBC already stationed cameramen in England and Germany, there was concern within news management about "the completeness and fitness of our film coverage abroad" (Taylor, 1952b, p. 1). The Jones team would be the only foreign television journalists equipped with Auricon sound cameras, and Davidson Taylor expected the reports to include adequate audio (Taylor, 1952c). They also took along a refurbished mini-tape recorder for radio news (Meyers, 1952). The three Jones carried 3,000 pounds of equipment, which forced them to travel by ship.

Battle Report—NATO

Lisbon, Portugal, was the first port of call. The council of the North Atlantic Treaty Organization (NATO) was meeting for only the ninth time since its inception in 1949. The meeting was to discuss admission of Turkey, development of a European army (patterned after General Dwight Eisenhower's Allied Command Europe), and concerns about German's place in and allegiance to NATO. These and other issues had threatened the alliance's viability.

NATO leaders began arriving in Lisbon almost 3 weeks early. The only access reporters had to the approximately 30 ministers was as they came in and out of meetings. The Jones team decided that a representative would be more likely to stop and talk if Natalie asked the questions (N. Jones, 1952; OHI, 2005). She had not yet learned how to operate either the camera or the audio equipment. Perhaps, they surmised, it helped that the camera was 150 feet away, and only a

woman holding a microphone confronted the dignitaries. Natalie recorded interviews with British Foreign Secretary Anthony Eden, French Foreign Minister Robert Schuman, Generals Omar Bradley, and Alfred Gruenther (chief of staff to Dwight Eisenhower at NATO headquarters), and Portugal=s president, Antonio Salazar, the latter set in the more comfortable environs of the Palace gardens (N. Jones, OHI, 2005).

Because both Eugene and Charles needed to operate the sound camera to record U.S. Secretary of State Dean Acheson=s remarks during the conference, Natalie became the newsreel photographer. They taught her how to use the Bell and Howell 16mm—silent camera to get additional footage. There were three fixed lenses on its turret and a 50—foot magazine of film, which allowed for three minutes. The men instructed her to move around, to get wide, medium, and close-up shots of the secretary and save some film for shots of other dignitaries. They also warned her not let anyone Ashove her around. They had come from [the working environment of] Washington and the White House, where everybody elbows everybody@ (N. Jones, OHI, 2005). Regulations kept her confined within the area set aside for the press, but being female proved invaluable.

> Most of the correspondents were men. Secondly, most of them were European, and they were print media or still photographers. We were the only camera crew there. And they had never seen a woman [in such a role] so everybody kept saying "Are we in your way? Can we help you?" It was wonderful. I got my medium, my close-ups and we shipped the film back to the states. But something had been wrong with the sound camera and the only film that came out of there was what I took (Jones, OHI, 2005).

The brothers soon trained her to handle audio responsibilities, so that any of the three could conduct an interview, film it, or manage the sound duties.

After producing several reports, the reporters sought an interview with Spanish dictator Francisco Franco. While waiting for a response, the trio traveled to Paris, their base for the winter. There they had dinner with Ben Bradlee, then press attaché with the U.S. embassy and a friend from Eugene's days at *The Washington Post* in the 1940s. Bradlee wrote to the Spanish government on the Joneses' behalf, but when they arrived back in the Spanish capitol, they had not received a response. Sensing that Franco's representatives were stalling, when news reached them of an uprising in Egypt, they headed for Cairo (Wheeler, 1952).

Reporting from Egypt

For several months, Egyptians had been protesting their country=s treaty with England and threatening violence in the Suez Canal Zone. When an unknown assailant killed a Catholic nun during an assault on a convent in Ismailia, British troops sought to disarm the city=s auxiliary police in their two buildings. Tensions escalated when British authorities announced that more than 40 members of the Egyptian force had been killed and 800 captured. The next day, angry mobs set fire to western establishments throughout downtown Cairo.

The Joneses flew first to London, assuming the quickest way to safely enter Egypt was through the British War Office. As they waited in London for their credentials (at the time the British did not accredit women), NBC acquainted them with the facts, the danger, and the politics of the Suez Canal Zone. With the help of NBC British Bureau Chief Romney Wheeler (1952), the British War Office secretly granted all three accreditation, and authorized their air travel.[5] Charles, Eugene, and Natalie then flew on a commercial airliner to Cyprus, where British

refugees were waiting for hostilities to end. Most were military dependents stationed in Fayid, a large Royal Air Force (RAF) base south of Ismailia. From there the British airlifted the Joneses to Fayid, where they joined up with a British Parachute regiment. There were very few correspondents there, though the British had established a press camp and reporters were separated among the various regiments. None of the other journalists were female. Without official permission and without visas, the Joneses spent the next week filming military activity in Ismailia, an area on the edge of the ongoing chaos and seemingly close to war. For Natalie Jones's (1952) interviews the reporters sought out both angry Egyptians (though only those who spoke English) and frustrated British military personnel.

The Joneses alternated their coverage between the garrison housing the British troops and the small Egyptian town, filming some of the street fighting. But when the reporters heard from British headquarters about the fiery riots in Cairo, they decided to drive across the desert to cover it. Warned by the British that their plan was Autter madness,@ they found a ramshackle taxi whose driver agreed to make the 75—mile trip on a dirt road. The car was stopped seven times by young men who blocked the road with gasoline drums. The taxi driver had been instructed to tell the men he had American journalists in the car and they had permission to go to Cairo. In retrospect, Eugene was amazed the driver did not give them up (E. Jones, OHI, n.d.).

The taxi made it into Cairo and after filming interviews with the British and American ambassadors there to negotiate peace, the Joneses proceeded to the Turf Club, a popular nightspot of westerners. It was in ruins. Some local leaders provided the reporters some young men brandishing rifles for interviews. Eugene and Charles also managed to get some film of the smoldering buildings before police stopped them and demanded to see their visas. After telling

them the truth (that they lacked visas), the three correspondents were placed under arrest and kept together in a hotel that had been turned into a detention center. Natalie hid three rolls of film in a package of feminine pads, but she was just as worried about the fact that she was Jewish (Kisseloff, 1995). After a few days, however, British ambassador Sir Ralph Stevenson arranged for their release—and their expulsion from the country. Once In Paris, they were able to get the film onto a plane bound for New York (p. 379). Before heading back to France, however, they learned of another developing story in the Middle East.

From Egypt to Turkey

It was probably John Steelman=s idea for the Joneses to spend some time with the army in Turkey (E. Jones, OHI, n.d.). President Truman=s advisor was interested in producing an installment of *Battle Report* with one of NATO=s newest members and one of America=s allies in the Near East. Since 1947, Turkey had felt threatened by the Soviet Union. The Truman Doctrine, which had called for a foreign policy of "containing" communist expansion, led to increased economic aid to the young democracy. In surveys Gallup (1972, p. 1015) found that there was substantial knowledge and interest among Americans toward Turkey's admission to NATO. Steelman and NBC suggested it would make a good mini-documentary subject. There was no direction beyond that, which seemed to be the usual way of operating for the Joneses. And the manner in which the correspondents produced their work prevented the network from changing very much back in New York:

> We shaped it and shot, and no doubt they re-edited, and re-wrote some of our script. But they couldn't change it very much...Charlie and I would shoot things in a certain way, like a *Life* photographer would, where they were locked

> into it; they had to use it, because a film sequence is just that, a sequence. If you shoot the film a certain way, it can be changed, but it usually doesn't work (E. Jones, OHI, n.d.).

There were also American advisors in Turkey near the frontier border with the Soviet Union, but this was a security area closed to reporters. Despite that, the Jones decided they should go there first. The airplane pilot briefly flew into Soviet airspace before safely landing on the Turkish side of the border.

The Joneses spent several days on the border, interviewing the American advisors as well as Turkish officials, about the relations between the two nations. Neither group was happy to respond to questions from a woman, but the two cameramen gave their own directive that this was the procedure for producing the film (E. Jones, OHI, n.d.). Natalie (OHI, 2005) however felt she was treated warmly, especially by the Turkish soldiers, many of whom she surmised had never seen an American woman before.[6]

After several days of filming on the border, the Joneses flew to Ankara before returning to Paris. Turkey's president (and former prime minister) Celal Bayar, heard about the Joneses' incursion into Soviet airspace, and wanted to meet them. As the correspondents prepared to leave, the president's limousine arrived at the airport and pulled up to their plane. After agreeing to a short interview with her, he presented Natalie with an engraved cigarette box, complete with the president's own brand of cigarettes (N. Jones, 2005).

The team received a letter from Taylor (1952d) by way of McCormick that their 20-minute account from Turkey (the final installment of the year for *Battle Report*) was a great success. After the broadcast the State Department=s Information and Public Education Service

asked to use the film for showing mobile units throughout Turkey (Taylor, 1952e). American Ambassador George McGhee also wanted a copy on behalf of the Turkish government to show America=s good feeling for Turkey. The subsequent screening before Turkish officials was enthusiastically received (McGhee, 1952a). Such was the understanding between NBC News and the government that propaganda could be mixed with news.

Europe revisited

After returning to their base of operations in Paris, the trio chose to revisit many of the same locations from the previous tour in 1951 (E. Jones, OHI, n.d.). Their first stop was Berlin, where they found that Natalie again worked well as an interviewer. They decided that wherever they went they would talk to a variety of people and not just the leaders. When they asked, Awhat are the biggest problems you have with whomever?@ the reporters discovered that the lower-level employees at embassies provided the best answers, since they were open about their thoughts and complaints. In West Berlin, foreign correspondents were required to spend the nights in private homes, and the Joneses were keenly aware of the stern faces that greeted them. It was a tense time in Europe and according to Eugene, often depressing:

> When we sneaked our cameras into East Berlin, we felt we were showing Americans something that was so alien to them, the way the *Vopos* [secret police] were, and the terror on the faces of the people... Many times it was extremely melancholy, especially in the former ghettos of Warsaw or Berlin. I was very conscious that we were often working with local cameramen who a few years before would have burned my wife alive because she was Jewish (Kisseloff, p. 378).

However, the reporters were welcome at NBC=s foreign bureaus. It was not just because they were among comrades; the Jones cameras were the only ones that could record sound.

Not all the stories concerned politics and governments. Once, when they were in Italy, the Joneses heard that Salvatore Luciana, better known in America as Lucky Luciano, was living in Naples after his deportation from the United States in 1946. After finding out where he was living, they moved into the same hotel. He would not agree to an interview with them (nor with anyone else), but he invited them to lunch and the race track for an afternoon. They accepted.

> We said, ">what have we got to lose?" And we were driving back from the race track And he said, "If I gave you permission, what would you do? You=re just in the car with me." Well, we had a taxi following us with all the equipment. So we stopped the car and on the side of the road we set up the camera and we got the world exclusive on Lucky Luciano (N. Jones, OHI, 2005).

As far as the Joneses could ascertain, it was the only interview (which was conducted by Natalie) Luciano (1953) ever given to an American television broadcaster.

Although the correspondents sought to travel on to the Soviet Union and maybe China, they first needed to rectify a miscue from the previous year=s assignment. In 1951 the twin brothers had been looking to get back into the good graces of NBC news management after what reporter Bob McCormick had termed the Agrave repercussions (from) your conduct in Yugoslavia.@ (C. Jones and E. Jones, 1952a, p. 300). So looking for a good story to send New York, they found it with Pope Pius= Easter address from the central balcony of St. Peter=s Basilica in Rome. Encouraged by McCormick, the Jones brothers had arranged for one of them to shoot from the balcony itself, an unprecedented opportunity. As noted before, the only

problem had been with the sound camera; it ran at too slow a speed resulting in useless audio. The brothers vowed to do it right if they ever got a second chance (pp. 300—302).

Before they left for Europe in 1952, Davidson Taylor (1952c) had secured adequate equipment for the reporters, specifying the need for a suitable Auricon sound camera, along with all the necessary accessories. The plan called for Eugene to shoot film from a plane flying over the plaza, and Charles, hiding below the top rail of the balcony, would film portions of the address. Natalie operated the sound equipment. Before the Easter service, Charles and Natalie were given a private screening interview with the Pope. During the service, Natalie was not allowed on the same balcony with the Pontiff, but there was another balcony close by. So after she and Charles strung sound cable between the two locations, she monitored and recorded the audio. Despite occupying a tiny corner off the balcony, shortly before the papal appearance Natalie was confronted by several uninformed bishops who insisted she leave. Charles quickly intervened, assuring the bishops that screens shielded Natalie from all eyes. A few seconds later the Pope began his message. They assumed everything went well, and the team sent the film to New York for development editing and broadcast (N. Jones, 1952).

The report back from New York was mixed. Taylor (1952f) wrote them that the film was Avery good indeed. Due to bad flying conditions, it did not make the *Camel* show on Monday, but that is not your fault.@ Actually it was normal for at least a third of all the films for the news program to arrive too late to be developed and broadcast by air time that day (Peterson, 1953, p. 55). A running joke at NBC referred to the "absolutely wonderful sound" of the Easter service.

Film of a papal message was still unprecedented for American television, and many people viewed the Easter celebration footage. According to a memo from News Director William

McAndrew (1952) the *Camel News Caravan* had become Athe hottest news show in network television,@ (p. 1) with a rating of 28.9 on Tuesday nights (its average for the week was 23.6). The closest competitor was CBS=s evening news program with Douglas Edwards, and it reached an average of only 10.5% of homes.

But Taylor=s letter to the Jones correspondents had bad news. For some time that winter the news division had known that the network was worried about costs. Even as Taylor (1952a; 1952b) and news managers McCall, McAndrew, Schneider, and others became concerned about the adequacy of news coverage abroad, there was pressure to rein in spending in many production areas. Based on this Aeconomic context,@ Taylor (1952f) regretfully informed the correspondents by letter that they would be returning to the States sooner than they had anticipated. The request had come from Pat Weaver, who was feeling his own pressure to save money, pressure that would not subside for some time (Taylor, 1952g, n.d.; also see Karnick, 1988). Ironically, within a week of sending the Joneses this bad news, Taylor (1952d) sent them the telegram congratulating them on their successful trip to Turkey. Although they recognized themselves as relatively minor players at NBC, the correspondents felt their work was appreciated back in New York. Throughout their assignment, however, Eugene Jones remembered receiving correspondence only from Taylor (OHI, n.d.).

Moving on

By May 1952, the team was back home seeking new assignments. Since 1952 was an election year, Charles and Eugene pitched a preconvention idea for interviewing candidates in their homes with their wives (C. Jones & E. Jones, 1952b).

Later that year the brothers received word that they were among 70 other winners of the National Headliners= Club=s annual journalistic awards (Cunningham, 1952). They also were winners of the U.S. Camera Medallion and the Freedoms Foundation Honor Award, all firsts for television journalists. But since Natalie returned to a work environment bound by nepotism rules, she resumed working as a publicist.

Through the 1950s Eugene produced more projects for NBC, and Natalie regularly accompanied him on overseas assignments, working as his associate (N. Jones, OHI, 2005). Often she conducted interviews as Eugene filmed, although the responsibility of narrating remained with him, or the news producers back at NBC. Eugene and Charles eventually produced and directed for several NBC programs, including *Wide Wide World* and *Today*, as well as documentaries. After convincing NBC in 1954 to send him to French Indochina to do his own hour-long documentary, Jones found it hard to leave Natalie behind, even though the work was dangerous. Two years later he returned to Southeast Asia as an associate producer of NBC's Special Events Department. This time Natalie accompanied him, and interviewed South Vietnam's president (Long, 1956), Thailand's prime minister (Prabha, 1956), and Burma's prime minister (E. Jones, 1956). The United States had been providing substantial economic and military aid to help each country quell communist and other insurgencies.

In 1957, Eugene and Natalie traveled to Europe again as well as Morocco to cover American defense missions (including the first film of a Strategic Air Command base outside the United States) for NBC news (Frederick, 1957; NBC, n.d.). Into the 1960s the couple continued to produce filmed reports for *Today, Wide Wide World,* and *The World of …* documentary series

for NBC. Photographs bear out Natalie's regular role as interviewer on many of the assignments (E. Jones, 1957; Overseas Press Club of America, 1961a, 1961b, 1962).

After multiple working trips to South Vietnam, Eugene felt that NBC had become too pro-government and supportive of American involvement in South Vietnam. Consequently, after determining that NBC would not allow him to produce a documentary critical of America's role in the war in Vietnam, Eugene and Natalie formed their own company (Jones, OHI, n.d.). She coproduced several films to help them raise funds for *A Face of War,* a documentary on Vietnam, which they produced in 1966. Another documentary film coproduced by the couple, *The Wild and the Brave,* was nominated for an Academy Award in 1974.

Discussion and conclusion

Natalie Jones's contribution to early network television news coverage is mixed but intriguing. She could not be considered a correspondent as others, like Pauline Frederick, who followed. Although she did conduct interviews for NBC, in 1952 John Cameron Swazye and David Brinkley (1995, pp. 85—88) handled the reporting and narrating duties for *Camel News Caravan* while Presidential aide John Steelman (Bernhard, 1999, pp.122—123) wrote the scripts and hosted *Battle Report*. In this regard she bypassed the criticism leveled by critics of female voices on radio and television at the time. Instead, Natalie shared camera and audio tasks, both preparing and operating the equipment. Eventually many network news crews included at least three persons. And, as noted, Natalie interviewed many of the news subjects for the stories. While there is evidence some individuals resented her presence, the grounds may have been race as much as gender. Ultimately, Natalie remembered few instances of hostility toward her.

Natalie Jones=s entry into television news depended on her husband's persuasive skills. She became a network television journalist because Eugene convinced NBC management he needed her to accompany him and his brother on an assignment to Europe in 1952. Her initial association with the network was that of a publicist and go-between to help the network promote its twin photojournalists. Nepotism rules and broadcast industry management aversion to the female voice constitute two primary obstacles to her employment at NBC News.

Testimony from female pioneers in broadcast news suggests the barriers to reporting and announcing in the postwar years of television's infancy were high (see Marzolf, 1977; Hosley & Yamada, 1987). The few that found success migrated to broadcasting from other disciplines, and usually found their way into news later in life. This case study of a woman utilizing other journalistic skills and tools illustrates another way for women to succeed in the early days of television. Examination of Natalie Jones's journalistic work beginning in Europe in 1952 and continuing indicates newsmakers were often amenable and attentive to a female interviewer. She demonstrated that a woman could handle the physical demands and adversity common among journalists working in hostile environments (albeit as part of a team). Although many women eventually became producers and correspondents, the occupation of news photographer and audio engineer remained a man's responsibility for many years (see Lindekugel, 1994, p. 59). Future researchers may want to examine the progress of women in broadcast journalism's other duties. Another research prospect is the history of nepotism in the broadcast ranks, its corollary with other professions, and its effects on news gathering.

Even though parity was afforded Natalie Jones at her husband's insistence, a few news executives at NBC made it a reality. During her initial tenure at NBC, nepotism rules remained.

But she soon returned as co-producer and worked with Eugene on many international assignments for NBC. Her contributions to the early days of network television news deserve recognition as another pioneer who proved she could do the job.

notes

[1]Both of these professional experiences are detailed in Charles and Eugene Jones, *Double Trouble* (1952a).

[2]Eugene was badly injured while filming the Inchon landing behind North Korea lines in June 1950. Both brothers were injured during their time in Korea. Jones and Jones (1952a, p. 286); (Jones, N., personal communication, January 12, 2005).

[3](Jones, N., personal communication, November 22, 2005). The *Poughkeepsie New Yorker* became the *Poughkeepsie Journal* in 1960.

[4]According to Davidson Taylor, every Aproducer will be asked to turn in a monthly report listing what he has done to contribute to the >enlightenment= of the TV audience.@ Operation Frontal Lobes. *Time* (1952, January 21), vol. 59, p. 41.

[5] The three did not have Egyptian visas, so Wheeler negotiated with the British government and the RAF to secure their final destination.

[6] In a letter to all three, George C. McGhee (1952b, May 6, p. 1), American Ambassador to Turkey, conveys his pleasure of having worked with them, writing “the Jones family did a job which was a credit to their network and to their country.” (JP)

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