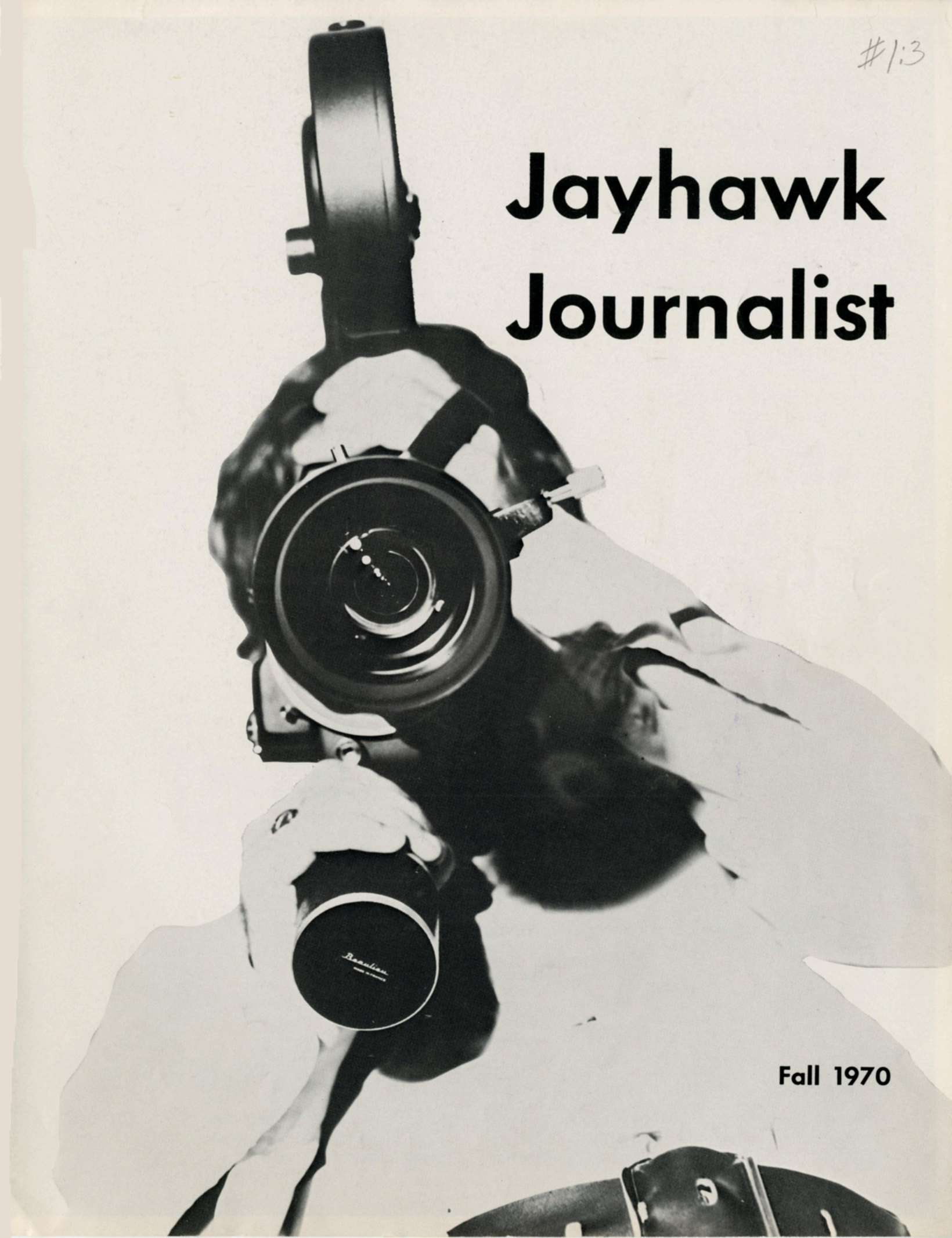


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Jayhawk Journalist



Fall 1970

Jayhawk Journalist

Fall 1970

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From left: Jim Gencur, Jim Strother, Laina Nelson, Candy Retonde, Martha Atlas, Linda Talarico, Valerie Leffingwell, Carolyn Bowers, Diane Gray, Priscilla

Myers, Karen Landers, Jim Lange. Not shown: Alan Simons, Susanne Shaw (faculty assistant); Lee Young (faculty adviser).



Sokoloff and the Unicorn



by Carolyn Bowers

Mythical unicorns and confused spiders have given a change of pace to the *Kansan* editorial page for three semesters. They are part of the family of cartoon characters who make up "Griff and the Unicorn," appearing three times weekly. The soft-hearted and easy-going Griff, a descendant of imaginary half-eagles, half-lions, complements the sloe-eyed Unicorn, who clasps his hands and worries about what's not worth the worry in the first place. The griffon constantly reminds his worry-wart friend of life's brighter side.

Creator Dave Sokoloff, a sophomore from Wilmette, Ill., submitted the strip to the *Kansan* last year and was surprised at its quick acceptance. Readers were later introduced to other sundry characters including Daisy, a nagging flower, Kyle, a centaur, a dragon named Oscar, Simon, the bug who's a real "bug," and Webster the spider.

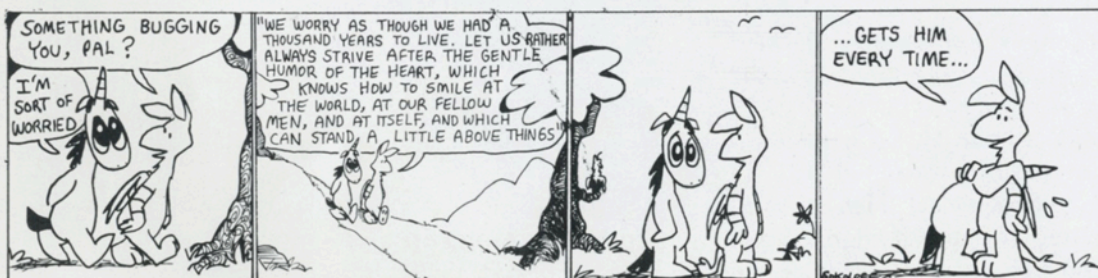
For Sokoloff, the *Kansan* has provided a training ground for his ambition to be a syndicated cartoonist. In addition, it has enabled the development of the strip and its characters. Random doodles from Sokoloff's

sketchbook eventually find their way there while he constantly adds and subtracts trees and rocks from the background.

"Griff and the Unicorn" has received favorable feedback from readers as well as suggestions directed to the animals themselves. One reader urged them to strike for higher wages while Webster's six legs precipitated a suggestion from the entomology department to add two more. Webster, who never does anything right although he tries his darndest, has a lot in common with many people, according to Sokoloff.

"If each of us has a role in life assigned to us, then the person who assigned Webster to be a spider really blew it."

Sokoloff's work is completely original because "it's gotta be me." The identifying trademark or hand-up of each character is a small part of the student cartoonist himself. Although their dialogue comes from ideas of his own, Sokoloff does not intend any philosophical dogma but rather "just good plain fun."



Edward Bassett:

The new dean speaks on journalism and the j-school

by Linda Talarico

This fall marked the beginning of a new year for the William Allen White School of Journalism, with a new man, Dr. Edward Bassett, as dean of the school. Bassett brings with him many new ideas for change within the school which, according to statistics, ranks in the top ten nationwide both in academic achievement and in number of students enrolled.

Changes at the undergraduate level involve elimination of some courses by combining overlapping subjects and eliminating others entirely. One area Bassett believes has been neglected is the urban field. He has proposed a course, Media in Urban Affairs, which would form the core of such a program.

"To learn more about a city, a journalist needs to look at the environment psychically as well as physically," Bassett said. "The course would supply answers to such questions as: 'What has the city become?' and 'What things does the journalist need to know to become an expert in a city?'"

Concentration of the course will range from anthropology to sociology with consideration in architecture, history, political science, social welfare and other departments and schools concerned with the city itself.

"This course will allow students to deal with ethnic and racial problems; how law enforcement people handle violence and whether the approach is effective; the range of intergovernmental relationships in urban and suburban areas; the role of groups and agencies, including the new role of the churches; and the social agencies."

Urban Problems and Journalism

Still other problems associated with the city include how to measure the survival potential of the city, the roles the mass media play in the city, and the transportation and distribution problems of the city.

In sum, Media in Urban Affairs deals with "What is the city? What are its problems? And what can we expect of the city in the future?" Its importance lies in training responsible journalists who can "reduce the tensions of the city, offer positive programs and acquaint the public in ways to live more productive lives."

Other curriculum changes proposed for undergraduate journalism include the introduction of a course devoted to science writing to be taught by qualified writers in the field.

In addition to J-11, Introduction to Mass Communication, journalism students are to be acquainted with all phases of journalism in a senior seminar. Such a course would concentrate on locating and identifying elements of journalism treated lightly or not at all within the

school. Thus, the seminar could take on different characteristics each year. In addition, students would be given some exposure to the important issues they will be facing as professionals.

Each instructor would bring his own talents to the seminar which would be sectioned into different areas of concentration. The purpose of the seminar is to pick up loose ends and to polish the student so that he feels more comfortable starting his first job.

More Course Flexibility

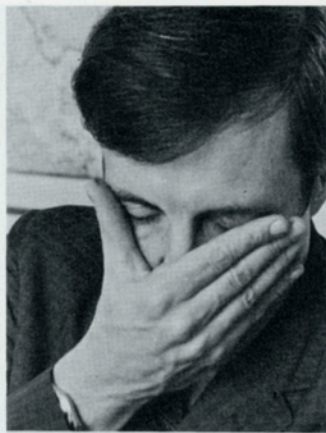
Several overlapping courses would be streamlined to allow greater latitude and flexibility for the faculty. In the news-editorial area, certain courses will be examined to delete any duplication. Examinations will also combine elements in different courses. For example, the question arises whether Reporting and Editing (J-66) should be taught in addition to Reporting I (J-40).

Direct Mail Advertising supplies a good example of how the reorganization would occur. Though the course itself would be dropped, it would be incorporated into another related course rather than remain separate.

"Our goal," Bassett said, "is to put our resources into coordinated packages so that the student won't get so specialized that he does not see the entire field."

Requirements which just this year have undergone several changes could be revised even more in the distant future. There is a consideration of a Western Civilization alternative which would allow the School of Journalism to design its own comprehensive exam within the school. The school itself has two competent instructors in Western Civilization: Lee Young and Calder Pickett. The goal would be to design an exam that would be fair to the students and reflect what they learned in discussion and study so that an understanding and appreciation of the field would advance knowledge.





Any change in the language requirement may be toward more hours. According to Bassett, the aspiring journalist needs to be comprehensive in English. By studying another language, the student can achieve a better understanding of English. Ten hours is not enough for competency in a second language, but that much exposure can provide an adequate background.

There is no plan to load up students with technical courses at the undergraduate level. The undergraduate period is a time for "... promoting maturity and exploring new vistas based on as many ideas and experiences as possible. The goal of a college education is to provide ideas to promote the development of the individual."

Dean Bassett would like to see the graduate program strengthened.

A Professional Graduate Program

"The master's program can be strengthened by developing a new curriculum," he said. "We need a more professional orientation in our present program. Too little time is spent on research. We need to reorder our priorities which are now devoted to teaching, service, and research. The emphasis would still be on teaching, but less time would be spent with service and more would be spent with research."

According to Bassett, the master's program is suffering from not having enough courses, while the undergraduate program has too many.

He believes a more distinctive program can be achieved by a "separate professional program with more emphasis to courses, while at the same time being careful not to dilute the undergraduate program."

This includes a greater number of seminars, more individual attention, greater number of contacts with professionals and a higher proficiency level.

Bassett said that job experience before beginning graduate work makes the latter experience more meaningful. The graduate program aims to provide a stronger management orientation in the news-editorial department since "... we assume those seeking a master's degree may have an interest in a management position."

The three areas, advertising, news-editorial and radio-TV will form the heart of the reorganized graduate program. The magazine program, at the graduate level,

would be drawn more into the news-editorial field; photography into the radio-TV field; and public relations into advertising.

Long-Range Changes

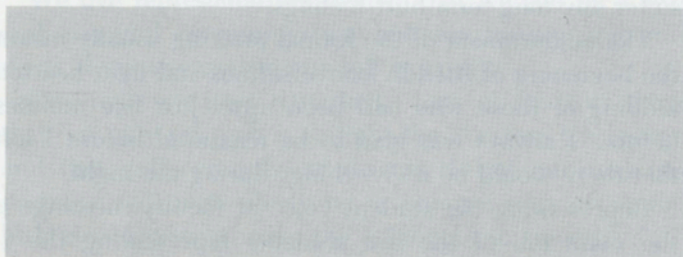
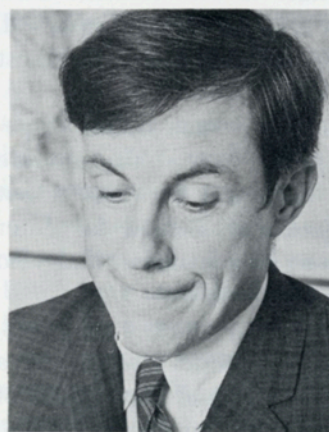
Besides changes in the graduate and undergraduate program and in coverage in neglected areas such as the urban field, there are further changes that the dean would like to see made in the next five to ten years. These include more inter-disciplinary courses, more relationships with other departments and schools on campus, and more work experience outside campus.

Examples of inter-disciplinary fields are speech, political science, psychology and sociology. The idea is to discover areas and courses in common and to work with each of the departments and schools to reduce duplication in courses and to develop closer relationships and common characteristics.

Work with other departments would also be beneficial. The urban program would benefit from work with the School of Architecture and Urban Design; the school would produce stronger teachers in journalism by working closely with the School of Education; work with the Business School would provide a stronger knowledge of economics of the media; and association with the Law School would enable law students to know more about journalism students and vice versa.

More work experience would be gained by expanding the junior internship program and by getting the greater Kansas City and Topeka areas to cooperate in supplying work experience throughout the year.

"The good journalist must be more professionally orientated which may imply more research and an interest in academic quality. A more complex society requires a more learned journalist to understand the complexities of life."



Student voice heard through student vote

by Diane Gray

"We five representatives believe that we can be a real and essential communication link for faculty and students if we are used to our full capability."

AS ONE OF five student representatives present at journalism faculty meetings, I must say I was surprised that these mild-mannered classroom leaders had very strong opinions about the J-School. And, I found that they did not hesitate to communicate their ideas in an emotional, tempered way. Voices were raised, tempers flared, and at one point a resignation was almost submitted.

I, personally, had never imagined such drama, especially since I received an agenda several days before each meeting which always appeared harmless if not boring. The points of disagreement seemed to center mainly on the internal structure of the school, and who had the authority to delegate responsibility.

Several faculty members battled a number of points, and by the end of the meetings I found myself with a tense feeling inside and a headache. And I guess one of the most remarkable things was that no one seemed to suffer any long-term hurt feelings.

The adjournment of the formal meeting usually meant the beginning of friendly conversations and light-hearted kidding of those who had been upset just five minutes before. I always was glad to be reassured before I left that there would be no lynchings during the night.

Representing the student voice at faculty meetings is the main job of the five students representing the J-

School. But because we *are* representatives, we don't want to use only our own ideas, and thus we try to set up a communication system with the students.

The idea of establishing the student representatives came about from an organizational meeting in the spring where students decided that the reps could be selected by a general election with no sequence specifications. Those of us who were interested in running obtained 25 signatures of Journalism School students on a petition, and thus were put on the ballot. Voting was by secret ballot and was limited to J-School students.

The representatives elected for the 1970 school year were Carolyn Bowers, Steve Burnett, myself, Ted Iliff, and Linda Maloney.

The concept of student representation had been tried in the J-School in previous years, but representatives never had been given a vote at faculty meetings.

Dissatisfaction with curriculum and policy initiated the idea of student participation in decisions to become reality at universities across the nation. Last spring the new Student Senate Code established a revised policy enabling students in each school to have 20 percent representation in decisions made by the faculty.

The function of the representatives is flexible and will probably change with each school year. The only real requirement of our job is to be at the faculty meetings once a month. Beyond that, our role is subject to our own interpretation of what the students want brought before the faculty.

As Ted Iliff remarked, "We are only interpreters of student opinion, and our place at faculty meetings is to make sure the student side of issues is influential in changing the J-School."

Each representative has a vote at faculty meetings and may speak out on any issue or submit any item for consideration on the agenda. At our first faculty meeting in the fall, Dean Ed Bassett proposed, and the group approved, a structure system for division of responsibilities in the school. Two committees were formed, and it has



A weekly committee meeting begins as student reps and faculty survey the agenda.

turned out that in the committees is where we students can get the most done.

The Faculty Committee is made up of faculty members and deals mainly with promotion and tenure of faculty members and with student petitions.

The School Committee is the other one and is made up of five faculty members and three of the five student representatives—Steve Burnett, Linda Maloney, and myself. Our main job on the School Committee is re-evaluation of school entrance requirements, graduation requirements, and curriculum.

Any suggestions for changes should be submitted to this committee through the student or faculty representatives. We hope we can be most useful here in helping the school revamp courses and in eliminating some of the overlaps in courses.

To get a more representative idea of students' suggestions for course changes, we compiled a questionnaire for journalism students. The results were used as the main criteria for our ideas for changes in the school.

Issues that students voiced most concern about included the Western Civilization comprehensive exam and the foreign language requirement. If it is finally decided that these and other questionable requirements should be kept as a part of curriculum, we hope to at least re-establish the *reasons* for their inclusion in the programs.

Our presence at general faculty meetings is quite bene-

ficial, we believe, both to students and to faculty. We are able to give the faculty our views as students, but we are also finding it easier to understand the workings of the faculty and why they make the decisions they do. Thus, the communication system is working both ways. Hopefully, now the students will be much better informed about the faculty and will know that their desires are being taken into consideration.

Faculty reaction to our presence at meetings is varied. Although some believe that our voice is quite helpful at the meetings, a few seem to resent the idea of students having a vote equal to that of a faculty member who has had much more experience.

Most faculty members admit a feeling of awkwardness which they agree will pass with time. Associate Dean Lee Young remarked after one meeting that the faculty has always been a close-knit group because it is small and everyone knows each other so well. Five new additions—especially students—are bound to take a little getting used to.

We five representatives believe that we can be a real and essential communication link for faculty and students if we are used to our full capability.

One representative remarked, "Lots of students think that our only purpose is to fight the Western Civ comp, and that will certainly be discussed—but our real importance will more likely be in being a part of all the little decisions that make the J-School run smoothly."

Trouble on the Flint line

by Jim Lange

The Journalism School, like many others, has its problems. There is a shortage of many things—classrooms, teachers, teaching aids, office equipment, library materials and other smaller items. These are common shortages today, as the post-war babies find their way into colleges and universities.

However, there are some things in Flint Hall that are not in short supply. There are enough facilities to put out a daily newspaper, print award-winning black and white pictures, broadcast radio programming and create advertising that sells, as long as it's print or radio advertising. You can't make a technically good TV commercial in Flint Hall.

There are many reasons why this is the way it is. Take the TV equipment for example. The KU television studios have a little of everything, but not enough of anything. There are two studio cameras, but only one camera control unit; there is video-tape equipment, but no equipment to tie the video tape into the existing monitor system. The present tie-in equipment is vintage 1955 and replacement parts are no longer available from the manufacturer. These examples point out what problems exist on the technical side. The student side is another story.

The students in Radio-TV advertising play a lot of "let's pretend" in a field where experience is invaluable. Students in Advanced Broadcast Journalism can make video-tape news interviews, but they cannot go back to the studio to look at their work. No video tape tie-in. Students in the lower TV courses cannot do all that they would like to do either. A cut shot from one camera to another causes lines across the screen. Without another camera control, only one camera can be focused at a time. Simply, one camera makes sharp pictures while the other becomes washed out. The students and teachers are frustrated. The equipment just blows fuses, blanks out the monitors, and blinks its little red lights.

Meanwhile, down in the basement of Hoch Auditorium, another group of broadcast students are having problems all their own. KUOK broadcasts to the dorm and some of the Greek houses through telephone line hookups from the three small rooms under Hoch. The only way in or out is a 75-foot hallway panelled with plywood. The equipment compares with much of the aged TV equipment. Most of the available space is used



KUOK disc jockey on the air in the studio under Hoch.

for a classroom. The rest is taken up with offices for the staff, broadcasting studios, production rooms and record storage. The disk-jockey and his hot antique equipment are separated from the only fire extinguisher by a glass wall and 40 or so feet cluttered with desks and chairs. The office equipment is mostly castoffs from other departments. The advertising revenues just do pay the telephone bills.

To share or not to share. That is the question. Aspiring journalists, crowded as they may be, are not the only tenants of Flint Hall. There are industrial design students, ceramics students, weaving students, and assorted other fine arts majors sharing the same facilities. To be sure, this is not by plan. The Fine Arts School has similar problems with space in Strong Hall. By no means is the Fine Arts School the only intruder. There are journalism courses taught in Summerfield Hall and Watson Library. These examples point out what was said at the beginning—most other schools have many of the same problems as does the J-school.

Perhaps the third floor can be remodeled and made into offices and classrooms. Perhaps the basement can be made into useful space as well. Perhaps a lot of things can be done. Perhaps.

Whatever happened to the class of '70?

by Candy Retonde

Last year's graduates found jobs in 23 different states besides Kansas. A total of 150 left Flint Hall with bachelor's or master's degrees.

Although a great number of the graduates were from the advertising sequence, a whopping 43 percent, only 15 percent found jobs in this field. Seventeen percent of the graduates went to work for newspaper and wire services while 18 percent of the total number were in the news-editorial sequence in school.

The salaries reported for the June 1969 to June 1970 graduates were about the same as the 1968-69 averages reported in only one field—news. Newspapers and wire services paid \$1 lower than last year's averages. They were \$133 per week for the most recent graduates.

Public relations and publicity-related work netted the highest average—\$145 per week. No comparable averages for 1968-69 graduates were reported. The lowest average salaries were found in radio-television work at \$115.

Those going into advertising found a big jump in salary over last year's figure of \$115. This year their average figure was \$132 per week.

The graduates of 1970 have taken off to all parts of the country. FRED ABBOTT is an officer in pilot training for the United States Air Force. BRUCE BARLEY is in Chanute as a regional sales representative for KKOY radio. The Bernstien, Rein, and Boasberg Advertising Agency in Kansas City claims OSCAR BASSINSON, while PATTY BEHAN is an assistant buyer at Harzfeld's. JIM BIEHLER is with Boothe Advertising Agency in Wichita.

JOANNE BOS is an art director for the Burnett Advertising Agency in Chicago, and BILL BOTT is an assistant manager for the Southland Corporation. SUSAN BRIMACOMBE, a suburban reporter for Gannett newspapers, now is living in Rochester, N. Y. FRED CHAN is at the University of Minnesota studying photo communications. An advertising account supervisor, MILAN CHILLA is in Hinsdale, Ill. The U. S. Army claims CHARLES CHOWINS, while HAROLD FREYBE and DENNIS HARRIS both are in the Navy.

JIM CZUPOR is the continuing education coordinator for KU extension, and LARRY DEUTCH is working in Arkansas City in the sports, news and production department for KSOK. JUDI DIEBOLT is a reporter for the *Detroit Free Press*. An editor for the *Pictorial-Times*, GEORGE FREEMAN is now in Topeka. TERRY FRENCH is a creative writer in the communications department of Waddell and Reed in Kansas City while

RAYMOND GILBERTSON is a sales representative for Armour and Co. in Mission.

The GLEASONS are still in Lawrence with TOM in Law School and MARLA working as an information writer for the KU News Bureau. JOE GRONER is assistant manager of public relations for Allstate Insurance Co. in Overland Park. SHERRIL A. HARTMAN works in Omaha as a secretary. A media buyer trainee for Foote, Cone and Belding, KAREN ANN HENIGER lives in Los Angeles, while JEAN HERSHEY is the courthouse and city hall reporter for the *Leavenworth Times*.

BOB HINES is working in Kansas City for the Magic Maid Service as an administrator. JACK HURLEY is an advertising account executive for the *Salina Journal*. Topeka claims BOB KING, who is a trainee advertising manager for the Fleming Co. TERRY KOCH is a reporter for the *Chanute Tribune*, while STEVE KRUG is in the Navy as a communications officer. Last summer LINDA LOYD worked for the Knight Newspapers in Philadelphia, Pa., before starting work on her master's this fall at Northwestern University.

JO ANN MARINELLI is a copywriter for the Bruce B. Brewer Co. in Kansas City, and BOB NEWTON is KUOK supervisor and working in sales for KLWN. MARTIN NOLTERIEKE is now in the Army National Guard. The education writer for the *Kansas City Kansasian* is MARILYN PETTERSON. Washburn Law School lists H. WAYNE POWERS as a student.

RUTH ANN RADEMACHER is working for the *Wall Street Journal* as a copy editor in Dallas. Located in Santa Rosa, Calif., MARK RETONDE is a sales representative for Ortho Pharmaceutical Co. MIKE RIEKE is a newswriter and photographer for public relations for St. Benedict's College and Mount St. Scholastica College in Atchison. JACK ROGERS is working in Keokuk, Iowa, in customer sales for the Sheller-Globe Corp.

LARRY ROSENBERGER operates the Navy Exchange in Ferndale, Calif., while CHARLES ROUSE is in communications with the Army. JOAN RUFF is working at the Lorenzi and Associates Advertising Agency in Shawnee Mission. LUIS SANTOS is working for a newspaper in Bogota, Colombia. Albuquerque, New Mexico, is the new home of MIKE SHEARER, where he is a reporter for the *Albuquerque Tribune*. JIM WALKER is in the Navy on the USS Wasp where he is working in the combat information center. JOHN WARD is a retailer and salesman for National Surplus Sales in Kansas City, while JIM WATTS is working in Denver, Colo., as a layout artist for the Frank Wilson/Esquire Typesetting and Printing firm.

Dykes views European ad scene

by Diane Gray

While on his sabbatical last April, Professor and head of the Advertising sequence James Dykes toured nine European countries and brought back many observations about European advertising.

Dykes stated that he had three goals in mind when he began his trip: 1) to travel and visit as many countries of Western Europe as possible, 2) to study all aspects of advertising in the different countries and 3) to tour art museums and view architectural masterpieces.

Before leaving for Europe, Dykes contacted Watson Dunn, professor and head of the advertising department at the University of Illinois, who is also a specialist in international advertising. He provided Dykes with a list of ad men to look up, and this gave him the contacts for first-hand observation of ad agencies and production centers.

The first city Dykes visited was London, where he toured the American-owned J. Walter Thompson advertising agency. It is the largest agency in London, and Dykes noted, most of its 980 employees are British subjects. He found that most British ad agencies were quite similar in physical layout to those in the U.S.A.

The use of outdoor electric spectaculars are quite prevalent in advertising in the major cities in Europe. Picadilly Square in London is perhaps the most magnificent square block of neon advertising in the world.

Dykes pointed out that the volume of advertising in Britain is quite small compared to that of the United States. In 1969, America spent 20½ billion dollars on advertising and Britain spent 1½ billion. Because the em-

phasis on advertising as an art and a science of mass communications is so much less in Britain, there are no university programs offered in the field. Those interested in advertising as a career usually take part in a two-year apprentice program.

In Paris, Dykes visited several television production studios where he had one reel of his favorite French television commercials made.

He noted that in France, as in most of Europe, there is a great emphasis on outdoor advertising. Billboards are quite common, and as in London, there is quite a bit of electric lighting of ads outdoors. Marquees outside movie theatres are elaborate ad masterpieces in Paris. Dykes said they are often hand-painted and quite detailed. These, he pointed out, were also popular in Madrid.

France and England were the main places Dykes observed agencies and television studios, but he also observed advertising in Belgium, Austria, Switzerland, Germany, Italy, Portugal, and Spain.

In general, Dykes felt that there are three major differences between European and American advertising. First, it is not as competitive. There are not as many products competing, so the major share of market holders have primary hold of the advertising. Second, the European commercials are mainly entertaining. The viewer, according to Dykes, is not hit with the hard-sell pitch, but is pleasantly entertained with occasional mention of the brand name. Third, the advertisers rarely demonstrate the product. Dykes said American commercials attempt to do much more than European commercials.

Whereas American television commercials are worked in at intervals in the show, Europeans have a time bloc of commercials back-to-back at specified time periods. Television is the major advertising medium in England, but printed matter is used more frequently in France.

Dykes noted that America leads the world in advertising volume by almost 17 billion dollars per year. Second is West Germany with 2½ billion spent on advertising and third is Japan with 1½ billion spent. The volume is increasing in both Europe and America by about five to eight percent per year.

European advertising doesn't seem to be in any hurry to challenge America's volume, Dykes says. However, advertisers are quite satisfied with the job the agencies are doing, and the public seems to consider advertising quite pleasant and unobtrusive.

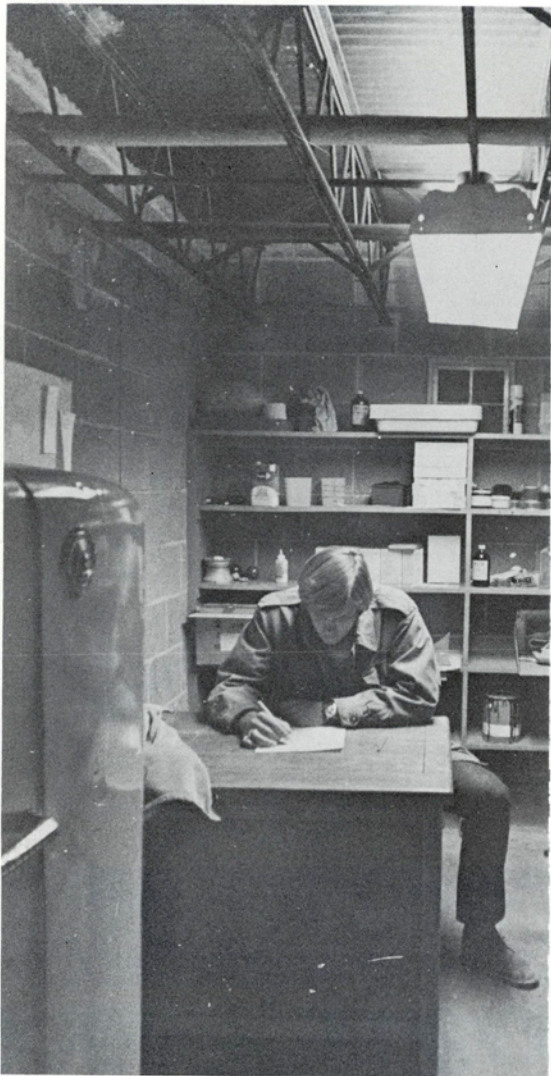
Since he has returned from Europe, Dykes has compiled his observations concerning television commercials of France, Britain, and America in an audio-visual presentation. He also has over 400 slides of print examples, architecture, and art collections.



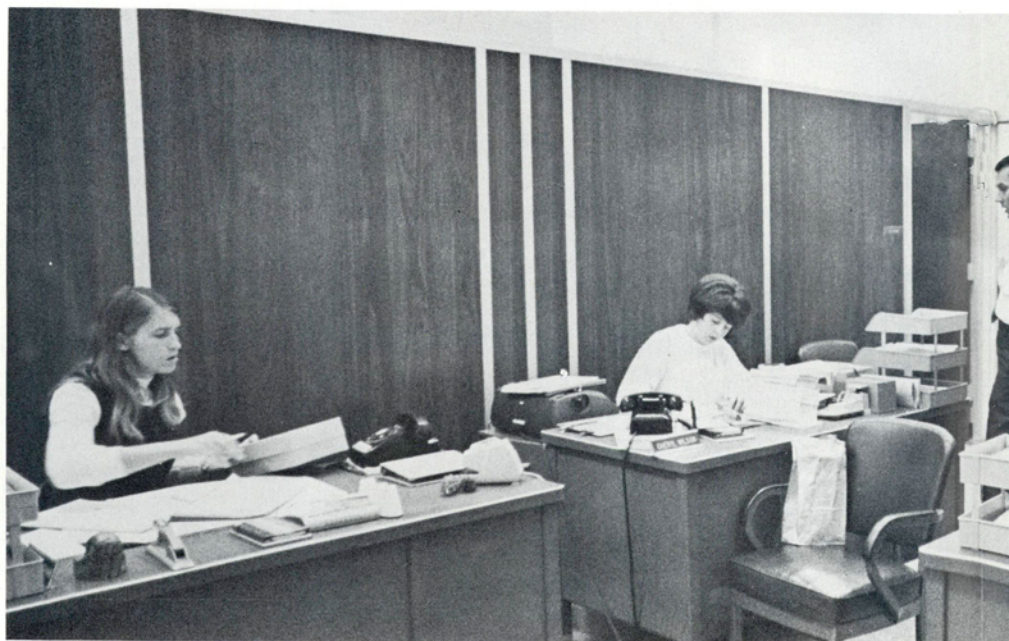
The "other side" of Flint Hall

The following pages show some views of Flint Hall that Journalism majors seldom see. The picture on this page was taken on the third floor, affectionately termed "the loft."





Left hand page top left, the Fine Arts students photography lab; top right, a ceramics workshop; center, the remodeled Journalism school offices. Right hand page top, the television studio "on the air"; and bottom, the industrial design lab. Alumni readers as well as present students might not have known that some of these other activities even existed on the "other side" of Flint Hall.







Dodd and makeup editor Ted Iliff discuss a problem at the printing service with advisor Del Brinkman.

The once and future KANSAN

by Carolyn Bowers

The hands on the newsroom clock had just pushed past 2:30 a. m. while a lone news editor bent over the front page dummy, intent on making that one-line, 48-point head fit in the four-column hole.

After spreading the Oct. 5 *University Daily Kansan* against the wall, the managing editor sat at the opposite



Since the KANSAN represented all University students, campus editor Tom Slaughter worked to give an equal amount of news coverage to all areas of interest.

end of the room, humming an old Southern tune while staring happily at the paper.

The *Kansan* had gone to full-sized format the previous afternoon and represented late nights for many editors to establish type faces and copy to fill the new edition. The idea was spearheaded by managing editor Monroe Dodd, a Shreveport, La., senior who hoped to increase news space as well as improve appearance.

The standard format is the most obvious change on the *Kansan* along with several others. Beginning last year, KU, along with numerous universities across the land, nearly erupted with disturbed racial rumblings, strong anti-war protests and student-police confrontations. The *Kansan* suddenly became a focal point in the university's life for an accurate and complete source of news. After the shooting deaths of two men in Lawrence streets, the summer *Kansan*, headed by Cass Peterson, became more than a workshop for high school campers.

Along with this new responsibility is a "teach 'em and trust 'em" philosophy toward reporters held by the new advisor, Del Brinkman. Instead, he reads everything after publication and critiques the reporters' work individually. This puts any decisions squarely on the shoulders of Dodd and campus editor, Tom Slaughter.

"We've tried to be tuned in and receptive to ideas from all over the campus," according to Slaughter, "but the *Kansan* cannot be controlled by any particular segment."

With a bigger news hole to fill every day, Slaughter and Dodd have tried encouraging reporters to work more on in-depth stories and news analysis which take extra time to investigate and perfect. The big daily editorial page always has ample room for the opinions of the left, right and in-between. Slaughter, whose opinions concerning abortion, racism in Lawrence and other issues, controversial or not, encourages reader participation.

"Editorials are written on individual issues and from personal reflections. In the average professional newspaper, editorials reflect the publisher's philosophy. Theoretically, the *Kansan* is owned by the entire student body so the student body is publisher. We can't afford to restrict the scope of our opinions."

Brinkman approached his role as *Kansan* advisor as an effort to "lend some continuity to the newspaper op-

eration despite the fact that the staff changes every semester."

He hopes to stop one of the continuing problems of starting off each semester with a flock of green reporters who have little or no newspaper experience. Instead, the new Advanced Reporting class, beginning next semester, will take over all immediate news coverage while Brinkman works with the Reporting II students before turning them over to the *Kansan*. The advanced students will then move on to learning more about in-depth and investigative reporting. By this system, Brinkman hopes the accuracy and quality of content in the *Kansan* will stay consistent and at the same time decrease the news editors' dependency on copy to fill news holes.

Although the big newspaper has increased the opportunity for imagination in makeup and photography, as well as enabling the student body to be better informed, it hasn't been totally accepted by all readers. The biggest complaint centers on its size, which is wider than most professional daily newspapers, because it is harder to read in class or while walking down the street.

The *Kansan's* job of reporting campus news has called for another change according to Dodd.

Dodd believes that the *Kansan* is, or at least soon will be, the main source of news for students as well as the Lawrence community. To fulfill this, he has been trying to change it from an afternoon to a morning paper that would reach readers in time to be read over their morning coffee.

"Right now we are working on a schedule to put out a morning paper yet it doesn't come out until 1:30 at the earliest. It's all a matter of talking the printing plant into moving up their production schedule."

Although Dodd's fall editorial staff was considerably tight it managed to work efficiently both with each other and reporters. Once a week, editors meet around the horseshoe table in Flint 218 to hash out problems dealing with reporters, news judgment, makeup or policy.

The *Kansan* has changed quite a bit, but a former staffer walking into the newsroom could still feel enough at home to sit down and crank out a story on a typewriter, surrounded by harried reporters. Much later on, when most of the paper is wrapped up and ready to go, the news editor and perhaps a few die-hard GA's will still be around to write headlines and cutlines or wait for late photos to come up from the lab. The newsroom sometimes resembles a study hall since those who are still around use the time to type that paper for English Lit or scan a book for tomorrow's Backgrounds I discussion.

Friends and roommates, as well as *Kansan* staffers themselves, sometimes can't figure out why they give up time and sleep to put out the paper. It might be pride in the paper or ambition to have newspaper experience to show on their record. Many swear never to apply for another semester. Somehow they manage to think up varieties of reasons to work for the *Kansan* when applications are due.

Managing editor Monroe Dodd critically looks over another issue of the UNIVERSITY DAILY KANSAN that has just come off the press.



Laboratory in the Broadcast Media

by Jim Strother

Aside from natural talent, the most important thing a young journalist can have is experience, and to gain experience he needs a job and to get a job he needs experience. The dilemma is not easy to escape, but this is only part of the reason for the relatively new course called Laboratory in the Broadcast Media.

Once a week throughout the semester, student interns make the 80-mile round-trip journey to Kansas City and spend the afternoon submerged in the techniques of commercial broadcasting. Most of the students go to WDAF, a radio and television station whose news director, Ken Coy, seems to enjoy showing students "the inside." Mr. Coy graduated from KU in 1954.

Students are rotated through the different facets of the station operation and get a better look at the overall idea than they otherwise might with years on the job. Actually, this is the main opportunity offered by the program—to try on a number of different careers within a few weeks and see how they fit. Even summer internships usually restrict a student to one special job. But although the course puts them to work from the beginning, the interns still have the freedom to experience as many different aspects of the media as they wish. Also, plenty of time is saved simply to observe, and there is a lot to look at.

Students interested in news usually spend much of their time with the staff reporters and cameramen. Then, after the first few days, they start *being* reporters and cameramen and cover a variety of assignments. They cover almost anything. One frail girl found herself working audio in the beginning of a riot (the WDAF cameraman still swears she is the best soundman he has ever had). The first assignment for two other coeds was the wedding of a stripper. After amply reporting the scanty event, the report was picked up by the network and ran on the *Today Show* that week. It seldom works out that way, but a news student has a good chance of finding himself out in the cold with a microphone in his hand, on camera.

Interns in advertising, promotion and management also find themselves useful. They may be asked the first day to develop promotional campaigns, but this time it isn't just a class exercise. The ideas will be used if they work.

Whatever their individual interests, all students get a look at most aspects of the profession. And seeing all sides in a single day, the limitations, opportunities and necessities of the media are brought home in a clear and first-hand manner. Most of all, the lab provides a genuinely inside and unclouded look at the profession before



Radio-TV-Film major Robbie Robinson adjusts controls on a 16-millimeter camera.

one becomes submerged in the middle of making a living in it. Only this kind of experience can make a career choice realistic.

This is the third semester for the program. Less than a dozen students are enrolled in it. David Dary, faculty coordinator for the program, suspects part of the reason is the punch card tyranny of having to list the course in the schedules as simply Laboratory in the Broadcast Media, Journalism 76.

While the course may not be as revolutionary as its number, it is at least one of the most innovative ideas incorporated into a course that the J-School has, and more students are expected when they find out about it. The long drive is, after all, an interesting trip.



Martha Mangelsdorf interns under fire

by Carolyn Bowers

Vietnam and Cambodia, to many, are a world away separated by everyday matters that remove war's reality for many who do not have relatives or friends in Southeast Asia. For them, the only bridges are newspapers, magazines and the 6 o'clock report.

Martha Mangelsdorf, a senior majoring in news-editorial, was bugged about the war too but wasn't satisfied with participating in peace marches.

"I went to rallies but was just an observer and couldn't get that excited about mass meetings, mass protests, the jump-on-the-bandwagon atmosphere. Sometimes I questioned the sincerity of a lot of demonstrators."

Since the best expression for her was through print, Martha decided to try a summer reporting in Indo-China for Harris Newspapers. Her campaign to write from the battlefield began two years ago after talking about the possibility with a Harris editor. She immediately received surprised protests from parents and friends alike but the newspaper chain agreed to foot her traveling and living expenses in exchange for articles. After a letter of verification from Harris, she received a press card from the Military Assistance Command in Vietnam to be eligible to ride on military transport planes, eat in army mess halls and receive official briefings.

Armed with a typewriter, a file full of background information and a suitcase holding jeans and three dresses, she arrived in the Cambodian capital of Pnom-Penh. After adopting army fatigues and tying pigtails under a green khaki hat, Martha began flying in army cargo planes to rear and forward fire bases to find stories.

Her major gripe about the news flow from Southeast Asia was that most of it simply related cold statistics or hideous atrocities rather than stories of individual GI's. This is why she traveled to rear fire bases, built on a high hill or flat plain, far away from the major bases. Most soldiers were naturally taken by surprise when she stepped off the chopper with her bobbing pigtails.

Martha found some soldiers hard to talk to because of her press correspondent status and distortions that had been filtered home. Their confidence won, these same guys offered her their last cold beer or fresh cigarette. Often times, these channels to communication were opened accidentally such as when she was forced to ask for a private toilet.

"They treated it as a huge joke because the thought of building a ladies room on a fire base was a real novelty. There is nothing like seeing someone's poncho thrown over two sticks just for you."

She also visited forward fire bases where the danger increases because they are closer to the jungle. She was tempted to pack a knapsack and follow a patrol into the jungle but decided the risk involved was not worth it.

"The last thing those guys need out there if the enemy should fire or ambush is some dumb blond like me. Everyone there will always tell you it's your own neck and you look out for it. But I knew there would always be guys looking out for me even if it meant their own skins."

Since her base visits were often too brief, there was little opportunity to become close friends with many GI's. Leaving a fire base after a morning or afternoon of interviews was a hard job in itself.

"And one guy told me that getting close to someone over there was his biggest mistake because it messed him up so much when this buddy got killed."

Although anxious to write more and meet more people, she looked forward to leaving the hassle and depression in the war-torn country. Once back in the United States, however, she was disappointed to realize that people were more intrigued by the novelty of a freckled blond coed tackling the self-assigned job of war correspondent rather than the war itself.

"People were more uptight about my being over there than the private who was humping a knapsack in the jungle or what goes on in a fire base."

She hopes to go over again someday to explore more stories and write more human interest features.

"I guess when you get attached to something like I did to the GI's and reporting in Vietnam and Cambodia, you tell yourself you would like to go back. I might someday."

Who's New . . .

Four additions to the journalism faculty bring a combination of valuable experience and ideas for the future of the J-School. Del Brinkman and Fred Paine teach in the News-Editorial sequence while Leon Smith and Dennis Lynch teach in the Radio-TV-Film Department.



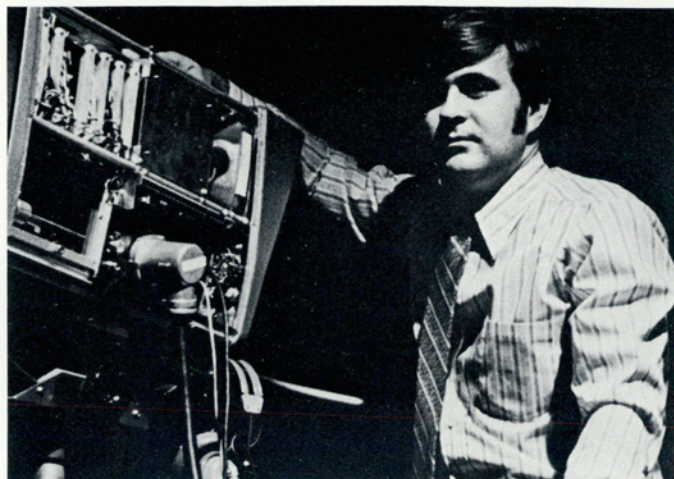
Professor F. Dennis Lynch comes to the R-TV-F department with an excellent background in film and broadcasting. Lynch did his undergraduate work at Michigan State University. He received his master's degree from the University of Iowa and is presently completing work for his doctorate from Iowa, which he hopes to receive in June 1971. Lynch's faculty duties include film production and research in film and broadcast. He previously taught at the University of Iowa, and at Morrehead State College in Minnesota. He has spent several summers teaching film workshops at the University of Wisconsin at Milwaukee and working with the Peace Corps. His Peace Corps work included teaching Columbian students film techniques. In the little spare time that he has, Lynch judges the Kodak Film Contest.

Lynch and his wife have two children.

A native of North Carolina, **Dr. Leon Smith** joins the R-TV-F faculty after completing his doctorate in Mass Communications at Ohio University.

Previously, he had been an instructor at Clemson University, TV News Director at Ohio and worked with a production company for two years. He attended the University of North Carolina as an undergraduate.

With his experience, Smith brings varied ambitions to the University. He hopes to air original dramas on radio station KANU, and like all the R-TV-F faculty,



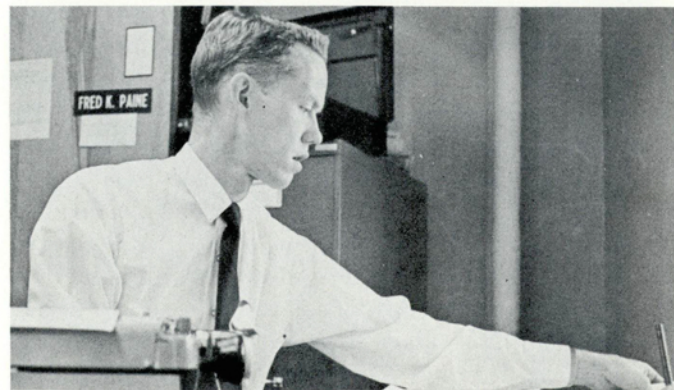
he hopes for the day when KU's television facilities are no longer merely closed-circuit black and white.

Smith's orientation to a new campus was further complicated by a last-minute move into a new apartment and the birth of a baby boy to his wife, Patsy.

Professor Fred Paine comes to KU after teaching at Ohio University, freelancing in New York City, working in Chicago for a petroleum magazine, and serving as a lieutenant in the Air Force. He is teaching courses in feature writing and reporting here.

After receiving his undergraduate degree at Purdue University, Paine went into the Air Force where he worked on base newspapers in Arizona, Mississippi and Nebraska. He next worked with a publishing firm that edited a petroleum trade magazine. Paine then went to the University of Missouri where he received his master's degree in journalism. While there, he worked on the *Columbia Missourian* newspaper. For the next two and a half years, Paine freelanced in New York City and worked as editor of *Chain Store Age* magazine.

Shortly after getting married, Paine started college teaching. He taught feature writing, reporting, editing, business and industrial magazine courses at Ohio University. Paine is a visiting assistant professor, and is working with students in job placement counseling sessions.



What's new . . .

Courses offer varied

directions in journalism education

by Linda Talarico

The world of science will invade the J-School this spring with two new courses, one devoted to science fiction, the other to non-fiction science writing.

Science Fiction and the Popular Media, a three-hour course, will be taught by James E. Gunn, journalism and English lecturer and science fiction writer. Gunn is the author of such books as *The Immortals*, *Future Imperfect*, *The Witching Hour*, and *The Burning*. A movie of the week and a TV series, *The Immortal*, was based on Gunn's book. He has had more than 50 stories published in magazines and four of his stories were dramatized over NBC radio.

Three aspects will be stressed in the course: the historical development of science fiction as a genre; themes used in science fiction which represent man's hopes and fears in technological society; and the interaction between science fiction and society.

Sixteen to twenty films using leading science writers and editors will provide additional lecture material. Examples of these are Pohl Anderson, author of *High Crusade*, *Brainwave*, and *Three Hearts and Three Lions*, who will lecture on plot in science fiction; Gordon Dickson, president of Science Writers of America and author of over 25 books, who will lecture on theme; Forrest Ackerman, longtime science fiction collector, editor, agent and motion picture critic, who will lecture on science fiction movies; and Harlan Ellison, an editor of

Dangerous Visions, a recent anthology of original science fiction and author of movie and TV scripts, who will lecture on the new direction of science fiction.

Philip Brimble, K. C. *Star Science* Medical editor, will teach Science Writing for the Media, a two-hour course limited to ten students.

Trips to Kansas City to the Med Center, scientific centers, physics laboratories, and technological centers are planned. Scientists from KU will serve as guest lecturers.

Work with the physical science department on campus will acquaint students with scientific journals and people providing scholarships. The class will also interview people within the department on the latest findings.

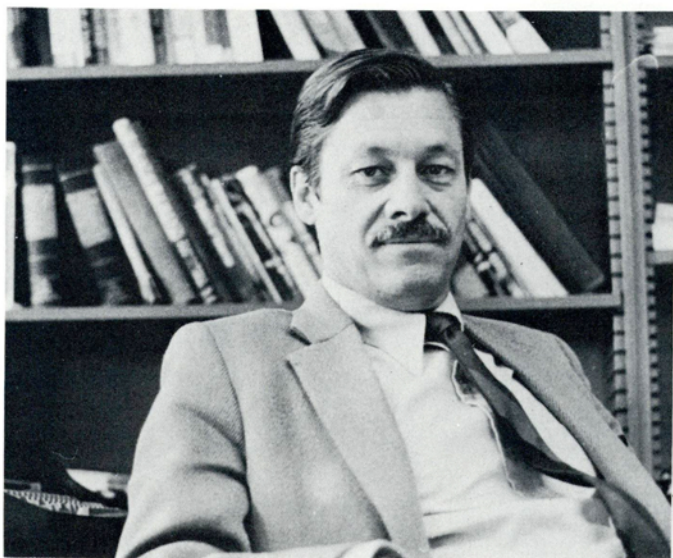
The course will also include work in relation with the public and freelance writing. A writing project or magazine article will take the place of a final.

Brimble has been a *Star* staffer since 1961 becoming Medical Editor in January 1968 and Science-Medical Editor in June 1968. He has written for the *World Book Science Service* syndicate, *Medical Worlds News* magazine, *Medical Tribune* newspaper, *Toronto Star* newspaper and was a stringer for the *New York Times*, *Time* and *Fortune*, as well as for *Time-Life Books* and the *Washington Post*. He has also a Sloan-Rockefeller Advanced Science Writing Fellow to his credit and is a Columbia University graduate of journalism.

The text for the course is *Science Writing News for the Mass Media* by Burkett.

Mass Media and Popular Arts in America will be taught this spring by Professor Calder Pickett. The three-hour course will meet once a week with lectures, discussions, concerts and exhibits to examine relevant writings about the arts in America and to listen to American music and to view American art.

The aim is to enable students to better understand mass culture and the arts and its role in American culture.



James Gunn, who will teach Science Fiction and the Popular Media.

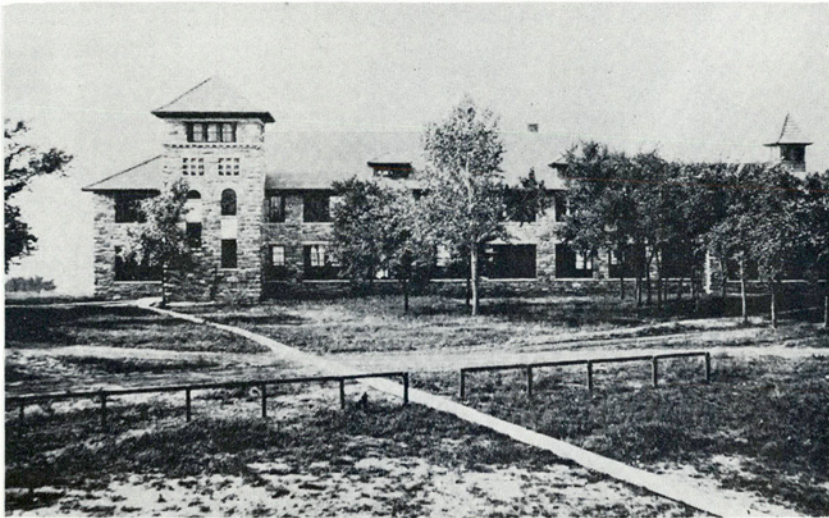
On Magazine Production

In the sequence of courses for a magazine major, life starts in J-145, Magazine in American Society, an interesting and informative course. Here the basic foundation for magazine journalists is laid; starting with the history of the magazine field, followed with a re-heating of the basics of the graphic arts, and culminating in the production of a dummy magazine. The dummy, it must be emphasized, is not to be printed.

Following J-145 is J-146, Magazine Production, the course title defining the parameters of course content. How difficult can a course be if the prerequisite is but one course number lower? Ernest K. Gann once cautioned, "A whore is easy to meet." Producing a magazine which eventually is destined to be printed is not a task taken lightly, especially if it is to be judged by both peers and professors. This is our offering; blood, sweat, and tears.

Olde Flint Hall

by Jim Lange and Vicki Pyle



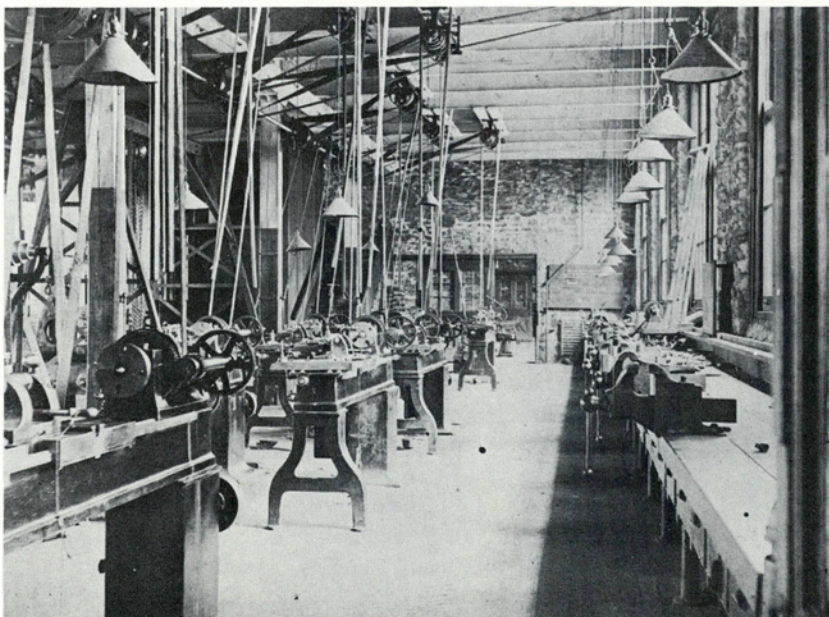
Eons ago, when the trees on the campus were thin and sparsely planted and the sidewalks were nothing but dirt pathways, a group of medical professors, sick with malaria, indirectly and unknowingly gave birth to what was to later become the William Allen White School of Journalism and Public Information.

The professors came down with the dread tropical plague while experimenting with the disease in the basement of what was then the Medical Center—Medical Hall. The building was at one time the second largest of the campus structures—the other one was just a little bigger. It was built in 1884 and stood for many years beside Watson Library. This piece of architecture was known to one and all as “the Shack.”

The basement of Medical Hall was quarantined until 1909 when the teachers and students of the infant Journalism department moved in. The move was met with sighs of relief from both the journalists and the English Department who were more than pleased to have the J-people out of their hair.

It was cozy there in the shack. The departmental offices opened directly into the Kansan pressroom. And so it was for 12 years until the medicine men moved lock, stock and stethoscopes to Kansas City. At long last, the journalists came up from the depths to take their rightful place in the sun immediately taking over the whole building.

At the time of the malaria epidemic in the basement of Medical Hall, a new building was being constructed



not far away—just across from Watson Library. It was to be known as Fowler Shops and to serve as the machine shop for the university. It was a graceful structure indeed with a tower on one end and the beauty of rough-hewn rock of the walls was striking.

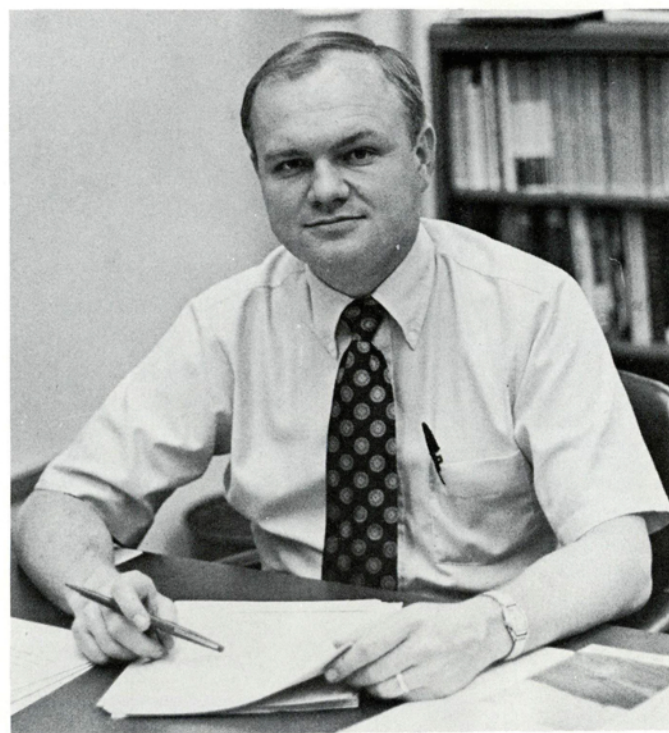
And the J-people gazed enviously at the new building, longing for the day when they, too, might have such a magnificent home. The machinists moved into Fowler Shops . . . the J-folk remained in the shack.

The shack was crumbling underfoot. Fowler Shops were becoming overcrowded with machinery and was a bit of an eyesore sitting, as it was, in the middle of the campus. The Kansas Legislature responded to the problems and appropriated \$150,000 to remodel Fowler to receive new tenants—the Journalism people and their presses. The remodeling was completed in 1951 at a cost of \$300,000.

Dedication of the refurbished building as the home of William Allen White School of Journalism and Public Information took place on February 22, 23 and 24, 1952. The building itself remained as Fowler Hall until 1955 when it was renamed in honor of Leon Nelson Flint, dedicated instructor of Journalism for 25 years.

And so it stands today. Or does it? The presses have been relocated in the new University Printing Service building. The basement of Flint now houses a sparkling new photography laboratory. Art students make pottery in one area of Flint; radio-television-film students have a studio in another. There is talk of remodeling the third floor.

There is crowding in classrooms. And the J-people gaze enviously at the new buildings on campus, longing for the day when they, too, might have such a magnificent home.



Professor Del Brinkman, present News-Editorial supervisor for The University Daily Kansan, comes to KU from Kansas State University. During his three years in Manhattan, he served as associate director of student publications, co-ordinator of graduate studies in journalism, director of the newspaper fund workshop and director of high school journalism workshops while also teaching as an assistant professor.

While working toward his M. A. degree in both journalism and political science at Indiana University, Brinkman served as assistant director of the high school journalism institute, and also held positions on various committees of the Association for Education in Journalism.

His experience in the working media is as vast as his teaching experience. While working for *The Emporia Daily Gazette* from 1954 to 1959, Brinkman moved from general assignment reporter to city hall reporter to sports writer to sports editor and on to wire editor. He has done correspondent work for *The Leavenworth Times*, *The Wichita Eagle-Beacon*, *The Topeka Daily Capital* and *The Kansas City Star and Times*. He also boasts ten published articles to his credit.

Presently, Brinkman is working on his Ph. D. in mass communications and political science.

He and his wife, Evie, have two children; a son, 6, and a daughter, a year old.



Elmer F. Beth: a scholar

Calder M. Pickett
Professor of Journalism

Many generations of University of Kansas journalism students, if we compute generations as being comparatively brief time spans, knew Elmer F. Beth. He has been before them in the classroom in the years in the old "Shack," which used to be over to the east of Watson Library, from 1940 to 1952. In 1952 Elmer Beth began to stand in front of the students in the remodeled building that was to become known as Flint Hall. He stood there in the classroom, questioning, probing, engaging in a repartee that to the uninitiated could be frightening. But when you walked down the hall you frequently heard the loud laughter, and you knew that in Elmer Beth's classroom things were happening, students were learning.

He was one of the real teachers of the University, a scholar himself, a man with a fine mind who expected his students to work while they were in the classroom, as well as out. His great specialty, and his great love, was press law, and when his students left the Law of the Press class they knew they had worked, and they knew they had learned.

To those of us on the journalism faculty, especially those who had been with him for a long time, he was one of the great ones. We listened to him, and we talked with him, and we loved him for his wit and his humanity. He was a second father to some of us, and probably a second grandfather to some. He took us to dinner, and for rides, and we laughed and talked—and almost never argued.

Elmer Beth's life had had its share of tragedy. His son, Roger, died in the mid-'50's, and his wife, Ella, had several years of serious illness before her death in 1967. Through Ella's illness Elmer drew the admiration and respect of many, in the tender care and assistance he constantly gave her.

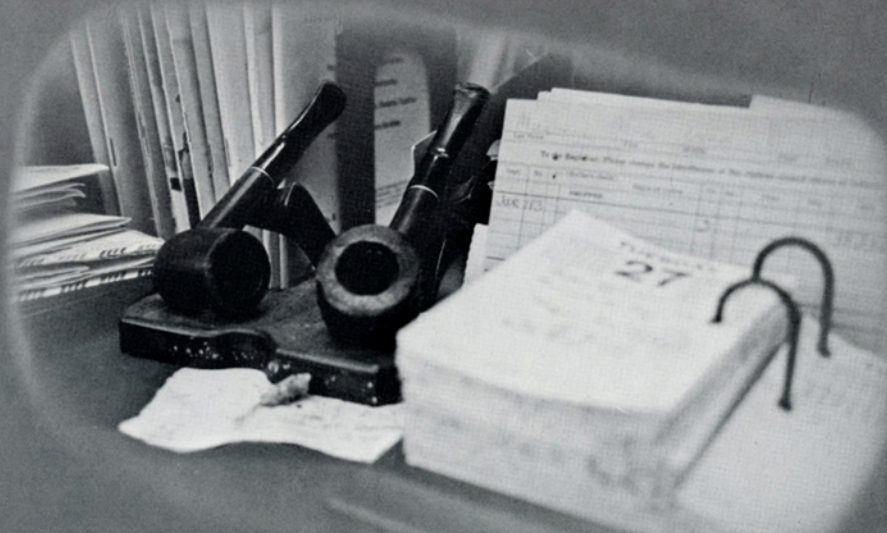
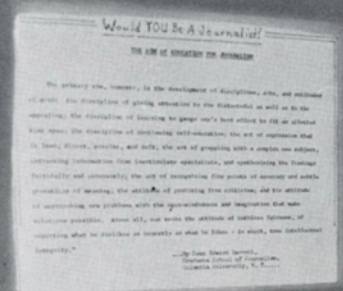
He married again, just this past June, and he and his bride, Morene, were living in their new home and Elmer seemed to be making a fine new life despite a heart attack in May that slowed him down from his usually hectic routine.

This fall had seemed a happy time for him. If there is any consolation it might be that Elmer Beth's last months had seemed good ones. His colleagues, those now at KU and those who had worked with him nationally, and those hundreds of students who had engaged with him in Socratic dialogue in the classroom, will remember him as one of the great men of journalism education.

"Immortality? We all hope to 'live on' somewhere after we die. The surest way is to remain in the hearts and memories of those you served." Quoted from a commencement speech delivered by Professor Elmer Beth on May 17, 1961.



WILLIAM O. SEYMOUR, Assistant Professor





Parachutes and typewriters

Skydiving secretaries are rare, indeed, but the Journalism School has just such a bird. Not just one, but three work in Flint Hall.

Mia Farmer and Lyn Tolar are the school's secretaries. Barbara Toutelot can be found in the Radio-Television-Film office. All three are active members of the KU Skydiving Club. Mia's husband, Matt, and Lyn's husband, Terry, are also chutists.

They talk of dangling from power lines and landing in barnyards, of free falling acrobatics, and sore muscles from the impact of landing. All three agree that skydiving gives a person a sense of buoyancy and freedom.

Barbara has 30 jumps to her credit and has no thoughts of quitting. Mia and Lyn temporarily have given up jumping, content to pack parachutes for their husbands and watch them jump.



High flying typists: left to right, Barbara Toutelot, Lyn Tolar, Mia Farmer.

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