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FLINT

U N I V E R S I T Y  
O F  
K A N S A S



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# THE UNIVERSITY... AS GARBAGE CAN

Calder Pickett

Photo by William Seymour

You have all heard, I'm sure, the old saying about getting a mule's attention by hitting the critter on the head with a board. You are not mules, but I wanted to get your attention with the title of this article, referring to the American university as an academic garbage can. Or, perhaps, another figure of speech might be employed, uttered during the late and lamented years of student protest by Curtis MacDougall of Northwestern University, who called the American university an "academic whorehouse."

"Academic garbage can" may be strong, but I'll stand by the term. The way things are going on our campuses we'll be graduating people in a few years who have been enrolled in so many trash courses and involved in so much "relevance" that their education will be little more

than a knowledge of rock music, comic books and a few skin flicks. Rensselaer Polytechnic Institute, I read, is leading the way: a course in which students will view and analyze hard-core pornography. Ah, our brave new world!

Though I'm not calling for a return to mandatory Greek and Latin and whatever else the University of Kansas graduate of 1874 had to present on his record, I do have some suggestions that you'll find near the end of this article—if you read that far. I'm not so sure, by the way, that Greek and Latin would be all that bad, though it probably was good that our education moved into the elective system somewhere late in the 19th century, though the way things are going today *everything* will soon be elective, with all of us blithely assuming some-

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**“We began to create courses with 1970ish titles and 1970ish content, and I’m afraid that in the process we taught things in 1971 or 1972 that still would be useless and quite irrelevant two years later.”**

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thing I consider to be absolutely wrong: that any idea is as valuable as any other idea or that any branch of learning is as valuable as any other branch of learning.

As Wolcott Gibbs said in his famous profile of Henry Luce years ago, “Where it will all end, knows God.” Where did it all begin, this recent push toward “relevance?” When did “mickey mouse” courses become as respectable as, say, chemistry or history? Though I don’t know the answer to these questions I will guess that much of this began a few years ago when a screaming mob could invade a lecture course in anthropology and demand the rostrum, when all of us could bravely arise in democratic convocation and vote to cancel term papers and final examinations so that we could listen to rock groups and meditate on the war in Vietnam, when administrators from coast to coast could be terrorized by demands of a few noisy students. In part to accommodate the screamers, in my opinion, many of us began to alter education. I personally ran scared for four years, and what we have here in the spring of 1974 is a remnant of those glorious days.

It became necessary to offer “relevant” courses, to stop every few paragraphs in our lectures to assure students that what we were talking about would serve the needs of society. We began to create courses with 1970ish titles and 1970ish content, and I’m afraid that in the process we taught things in 1971 or 1972 that still would be useless and quite irrelevant two years later. Everything, the militants said, should be structured to correct the sick society for which we—the establishment—were responsible. Accompanying the push for relevance was academic experimentation. There was a time when a sophomore could teach a course in the Social Ideas of Abbie Hoffman if he wished to do so, and the course could be bootlegged by having the name of a faculty member in the schedule of courses and on the roster.

I taught in the Western Civilization program for many years, and, at the risk of once again angering friends in that program I’ll say that in my opinion we watered down the curriculum, in part to accommodate the demands of graduate students teaching there. We made

Gloria Steinem the philosophical equal of Plato. Oh, hell, we dropped Plato, who wasn’t relevant. I believe that we wound up short of including Bob Dylan and the guy who draws Doonesbury, but wait—I’ve been out of touch, and it’s entirely conceivable that those two bulwarks of Western culture are in there with Karl Marx and Edmund Burke.

We did much of this, too, because of what we call the marketplace. We got the message that it would be desirable to attract students so that we could get our share of the loot, and our motivation was morally akin to CBS putting a doctors-and-nurses show on the tube because one was doing so well on ABC. We began to compete for students, and for tax dollars. Pretty soon we were grabbing at every gimmick that came down the pike: a scholar of the future will learn much about our times by studying the titles of courses that had their temporary day on the campuses. “Future Shock,” “The Greening of America,” “Education and Ecstasy,” maybe even “The Valley of the Dolls.” Anything to make our classes interesting. How well I know; I have been one of the gross offenders. If Thomas Hardy bored them we’d teach Kurt Vonnegut or “Catch-22.” In our school if Horace Greeley and Thomas Paine were boring we could teach the New Journalism (“could,” I say; we can be proud of the fact that we have yielded much less than some of the disciplines in the College).

In all of this, in my opinion, faculties and administration were agents of corruption. Now, admittedly, some students have always been good at corrupting themselves, but when you lay these courses and concepts out in the catalog and the green class schedule and accord them academic respectability, what is the student to think? Isn’t it a reasonable assumption on his part that one course is as valuable as another, especially in a society that increasingly acts as though it is unaware of values and differences? Who were we to say that a course was junk when there it was in the catalog? Or, worse still, there among the options for meeting graduation requirements?

We had to become singers and dancers—imagine how successful our journalism faculty could have been if it had been a long-haired rock group. Entertainment became the educational vogue, and not only on the campuses. Charles Leonard told us that education should be an ecstatic experiment, so we tried to provide ecstasy. Fun. Games. Excitement. This way to the classroom, kids; it’ll be almost as great as a concert by Alice Cooper. Somewhere along the line many of us got confused about what education should be, or what it could be. Things that used to be non-academic became academic; few of us read the world of New York Times columnist William Shannon:

"There's nothing wrong with discussing sexual mores or movies or the urban crisis, but that is what students have bull sessions for and why they read newspapers and magazines. It is not why they go to college.

"The responsibility lies with the administration and the faculty. The intellectual devitalization, which has ruined many good high schools across the country, is now spreading rapidly into the colleges. The result can only be a swelling tribe of New Barbarians, armed with college degrees and glib phrases but ignorant."

Ah, Mr. Shannon, you poor old-fashioned square. How right you were, and are. It hit me hard, this past December, when I was making up the final examination for a class I teach called Mass Media and the Popular Arts in America. There I was, asking my students to show some comprehension of movies and television and the popular press and comic strips. Walt Disney? D. W. Griffith? Mary Pickford? I had students who had never had a respectable course in history or literature and I was playing games with movie stars and sports heroes. What was I doing teaching a class like that? Sure, it was FUN; I had a great time with it myself. But here were people talking about movies when they'd never read a good play. Here were books analyzing the Beatles and "Easy Rider" and Rod McKuen, and here were people reading the books who were oblivious to Beethoven and Shaw and Walt Whitman. We were talking about pop art and Kung Fu when other subject matter was going begging, and what bothered me most, I say with undue modesty, was that I felt qualified to teach some of that other subject matter.

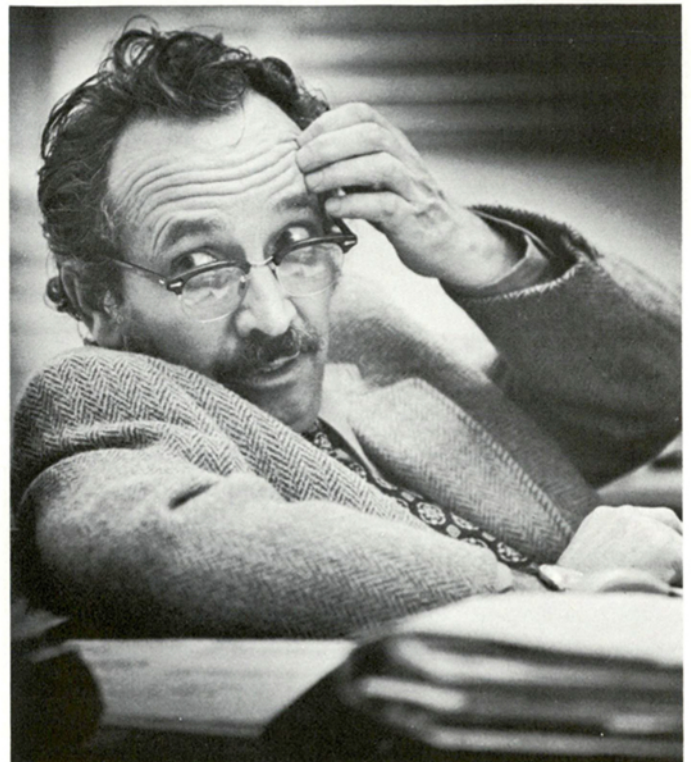
In defense of myself, and of some of the students, too, we did make efforts so that the course would be more than a consideration of the social relevance of John Lennon's latest lyrics, and I noted, by the way, quite a withdrawal rate as we neared term paper-exam time. I had never given a final exam in the class, and I sensed that some students thought this was a pretty rotten thing for me to be doing. But I still wonder about that class, and I'm not sure I want to teach it again even though it *DRAWS*. Academically it, like some others on the campus, is not much more important than the bull sessions William Shannon was talking about.

Well, maybe more than a bull session. Maybe a lecture or so. A while back I facetiously told one of my colleagues that my field of expertise was The Movies of 1935, and he told me I should be teaching a class called that. Would such a class be a departure at KU? Not at all. I could talk about "The Informer" and "Mutiny on the Bounty" and "Top Hat" and Garbo and Bette Davis and John Ford, and I could sit there and recall with nostalgia watching Gary Cooper in "The Lives of a Bengal Lancer" and Ronald Colman in "A Tale of Two

Cities." And we'd all know a lot about the movies of 1935, but not much the hell else.

For what is happening here in what an old newspaper friend of mine used to call Athens-on-the-Kaw? Well, I'll try to disguise things a bit, to keep out of battles and academic freedom disputes, but let's say that somewhere in this great land there's a teacher whose thing is football. Joe Namath and Red Grange and Dick Butkus and all that bunch turn him on, and he knows there are students who go for that stuff, too. So he teaches a class about the Literature of Football, and they all read and discuss "Semi-Tough" and other such great works of art. Or let's say there's a movie nut somewhere, like me. He grew up in the fifties and he thinks there's unrealized social commentary in the beach movies, the kind that starred Elvis or, worse still, Frankie Avalon and Annette Funicello (in view of the fact that the French think Jerry Lewis is one of our great artistic creators this can't sound *too* silly). So, how about a socially relevant Undergraduate Seminar in Beach Movies? Or, how about a year? I could do 1935, but maybe someone has some other idea—the kids hate survey courses, and political and economic history are boring, so how about a course called "1927"? Things about Lindbergh and the Snyder-Gray murder case and whatever the songs were that year and how Coolidge chose not to run. Or one on the Rhetoric of the

*Photo by Carl Davaz*



*"For what is happening here in what an old newspaper friend of mine used to call Athens-on-the-Kaw?"*

Truck Protest? That one, in our liberally relevant community, is about as likely as one about Spiro Agnew.

Man, there are some things that could really build our enrollment:

Turn Propaganda and Censorship into Pornography 754. No term paper, no exams. But lots of movies.

Drop History of American Journalism and put in its place Topics and Problems in the Underground Press. Discussion, no examinations.

Little Orphan Annie as Fascist Commentator.

The Movies of Fred Astaire and Ginger Rogers.

The Novels of John MacDonald.

An exercise in *reductio ad absurdum*, you say? Maybe, but it's coming to sound like that. Read your spring semester schedule of courses. Take the hypothetical student—a journalism major graduating with 124 hours.

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**“Creeping McLuhanism . . . that's what a lot of it is. We watch light shows and absorb things from the tube or from rock songs. We FEEL deeply, sitting around touching each others' bottoms so that we can RELATE.”**

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Around 30 of them in journalism, 12 of them carefully selected to avoid any education content. Three courses in English: women in Russian literature, the novels of Jacqueline Susann, the poetry of Bob Dylan. Three history courses: The Woman's Lib Movement of the Sixties, 1968, Recent Problems in the Mafia. Wow.

I used to believe, even as a student, that one should study certain things. The basic requirements: meaning English, and mathematics, which I hated, and science, which I hated. At least one foreign language. Several courses in history, with at least one year in American, one in English, one in recent European, plus others. Several courses in literature, including a survey in American, another in English, plus Shakespeare and the Romantic and Victorian periods and maybe even Chaucer (I still feel guilty for skipping Chaucer). The great books, that which used to exist in part in our Western Civ program. Much political science, much economics. And I *still* believe that before you become a scholar in the movies that you should know the drama and that you can't know that without studying Shakespeare and the ancient Greeks, and I still believe that it's more important to know about the Civil War than about 1843.

But who am I, Old Flint Hall Fun and Games and Relevance Pickett to be talking?

Awhile back there, before I got all heated up, I was talking about how the “traditionals” are disappearing. Western Civilization without the comprehensive is a

joke, and I disagree, despite earlier comments, with those who say it's a joke under *any* circumstances. It's light years better than much of the stuff now on the way to making our schedule of courses fatter than the New York telephone directory. Foreign language will soon be gone. So, I predict, will be required science and mathematics. English has already become criticism and literature. All life will soon be a general degree.

Creeping McLuhanism—a term I just thought up. That's what a lot of it is. We watch light shows and absorb things from the tube or from movies or from rock songs. We FEEL deeply, sitting around touching each others' bottoms so that we can RELATE. Books are out, unless they're fun to read. All of life can be “Jonathan Livingston, Seagull.” I quit reading after page 30 because it was so dull,” they tell me.

The World of McLuhan is where we're headed; if so I'm glad I'm on the downhill slide to retirement. I angered a few of my students recently when I told a class about a nasty suggestion I had made at enrollment. We had been having increasing difficulty getting our students to read the requirements, and were becoming tired of having the thing thrown back in our faces: We had given bad advice, that sort of thing. So I suggested that we have the requirements published in comic book form, or made into a pornographic movie, or recorded by a rock group. Bob Dylan, singing our requirements in the form of social protest, that would do it maybe. “The Times They are a-Changin',” how they're a changin' and the requirements are a-changin', too. Pretty soon, there won't be any. We can all feed at the table, a giant smorgasbord, and at the end of the line instead of the check we'll be given a diploma. All A's, too, because grades are unfair. After all, everybody is alike. I'm told that there's a movement to give university credit for being in the Student Senate. There'll soon be credit for living in the dorms. Ellsworth 50–3 credits. Bierstube 75–2 credits. Pizza 255–2 credits. Pretty soon, maybe, credit for just being alive.

Is this just a big wailing session I'm indulging in? Maybe, but I'd go further than just complaining. In *my* university there would be requirements again. In my school of journalism everybody would take great books courses. Everybody would know the major novels and poetry of our tradition. Everybody would take, say, six courses in history. Everybody would study economics and political science. Everybody would take art history, would know Michelangelo before they ever heard of Andy Warhol, would place Frank Capra ahead of “The Devil in Miss Jones.” Of course, everybody would have to take *my* classes too.

Enrollment in my school would be no problem. There wouldn't be any.

The diatribe is coming to an end. That great social philosopher Archie Bunker uttered a toast recently that said it for me, too, as I look at American Education, 1974: “Here's to yesterday.”

# Kansas City advertising agencies help students get realistic experiences

Anne Saxon

*Advertising majors present their campaign project to classmates and members of Christenson, Barclay and Shaw advertising agency at the agency offices.*

Welcome to the real world. Welcome to "the study of the many facets of advertising campaign planning; fact gathering and research budgeting, media strategy and selection, creative strategy and execution." (Taken from the 1973-74 School of Journalism catalog.) Welcome to advertising campaigns.

A unique experiment began last summer when Lee F. Young, associate professor, was in charge of hiring advertising teachers for the school. Young turned to professional advertising agencies in Kansas City, to see if any personnel would be available to teach a class.

One agency suggested that the students might gain more in being exposed to several facets of the advertising business by having various members of the agency participate during the semester. Young arranged for the members of the advertising agency to participate in the advertising campaigns class.

During the fall semester, 1973, the class worked with Christenson, Barclay and Shaw advertising agency. The class prepared a campaign for Clarence Board and Sons, Iowa, manufacturers of Hide pesticides. The class covered copywriting and art direction, media, print production, film production, public relations and agency management.





The advertising campaigns class was divided into teams, after obtaining the objective from the agency, and then each team developed a complete campaign. The students had to determine the best media mix for the audience to be reached within the budget. They then put together a complete budget and schedule for each of the selected media; provided complete rationale for total media buy and then for each of the individual components; developed copy, layouts and storyboards for at least one ad for each of the media being used. Finally, they provided a rationale for the creative approaches used and made an oral presentation of the full campaign.

A general feeling about the class, during the fall, was stated by Jenny Larsen, Newton, Iowa, senior.

"I think our class gained a lot by working with Christenson, Barclay and Shaw. Everyone should now have a good idea of how each ad is planned and completed, and how the departments work together. With the background of some working experience in an agency, hopefully we can find things a little easier and more familiar when we start to work ourselves," said Larsen.

The spring semester class is based on the same format. The main difference between the two semesters is the fact that the class of the spring semester is being sponsored by a different advertising agency, and it is being taught by Mel Adams.

"Ad Campaigns is a type of senior wrap-up class, usually taken the last semester before graduation," said Mel Adams, associate professor.

"The class is being sponsored by the Valentine-Radford Advertising Agency, in Kansas City, Mo. This semester the project concerns a campaign for Butler Construction company, Birmingham, Ala.

Adams added that he felt that the students put to use what they have learned in previous classwork: copy and layout, media strategy, graphics and ad research.

"The students work in stages, and I lecture on each stage before the class utilizes it for the campaign," said Adams.

The class visits the agency two times during the semester—once, at the beginning, to obtain the campaign objective, and once at the end to present their campaigns to the agency, and their client, who has been aware of the class participation throughout the semester. At that time, prizes are awarded by the client for the best campaign.

"We act as an agency," said Carol West, Valley Center senior, "we start at the very beginning, just like a real agency. Except this semester we were unable to do all of the company research ourselves because the Butler Construction company is in Alabama."





*Left, Mike Healy, Lincoln, Ks., senior, Mary Neighbors, Kansas City senior, and Jenny Larsen, Newton, Iowa, senior, present their campaign to the Christenson, Barclay, and Shaw Agency. Below, right, Ken Hickerson (Christenson, Barclay and Shaw), Professor Lee Young, and Mike Brown (Christenson, Barclay, and Shaw) discuss the campaigns. Below, left, Professor Mel Adams shares a joke with his class.*



*Photo by Bob Brill*



The semester ends with a presentation of the campaign in the agency's offices. Each team presentation includes creative and media strategies. The agency personnel, who aid the advertising campaigns class, poses questions for each team. The Christenson, Barclay and Shaw Agency, during the fall semester, critiqued each presentation, although Young gave the final grades. However, both the agency and Young ranked each of the teams in exactly the same order.

When asked for his opinion of the project, Young said, "Our students could be in the business world for years and never be exposed to as many aspects of advertising as they were in one semester. We're greatly indebted to all the Christenson, Barclay and Shaw staff members who took time from their busy schedules to help our students."

How much practical experience does the ad campaigns class actually provide for?

"The most practical aspect of the class involves the production of actual material that can be presented to potential employers. It provides a physical product. As for the academic side, ad campaigns is probably the most important advertising class. It ties everything together and it is impossible to take if you haven't had all the other ad classes," said David Hunke, Braytown, Texas, senior.

# Five grads tell of

Joanne Bos, Dick Grove, Lee Derrough, Dave Holt, Randy Senti are recent advertising graduates who have gone divergent ways since graduating from KU. They tell what they are doing now.

## Worlds of Fun Offers Future

Brent Anderson

Two graduates of the School of Journalism say they are having a world of fun working for Worlds of Fun, the new family recreation park that attracted nearly 900,000 visitors during its first year of operation in Kansas City last year.

Lee Derrough, a 1966 graduate, and Dave Holt, class of '68, say they don't even keep track of the number of hours they spend managing, promoting, advertising and doing anything else that needs to be done for the recreation complex.

"We just get the job done," Derrough said. He was recently promoted to assistant to the president of Worlds of Fun, Jack Steadman, the well-known general manager of the Kansas City Chiefs organization who heads up the internationally-themed amusement park.

"My job essentially entails being a general-manager trainee," he said, jokingly. Derrough was formerly manager of public information for Worlds of Fun, but now he oversees the operation of all departments, staffed by "young and enthusiastic people who could do just about anything."

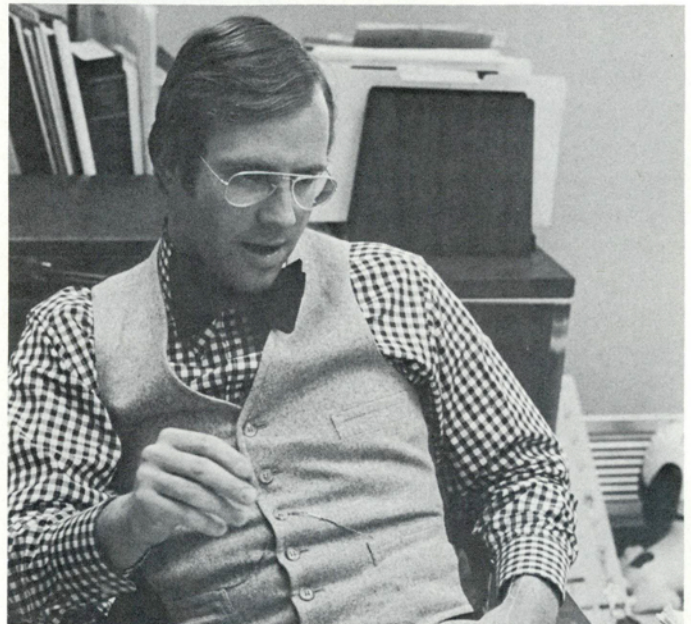
Derrough commented that the oldest department head in the company is 34. He is only 29.

When Derrough was promoted, Dave Holt moved up as manager of public information. Holt joined Worlds of Fun after serving three and a half years in the Navy.

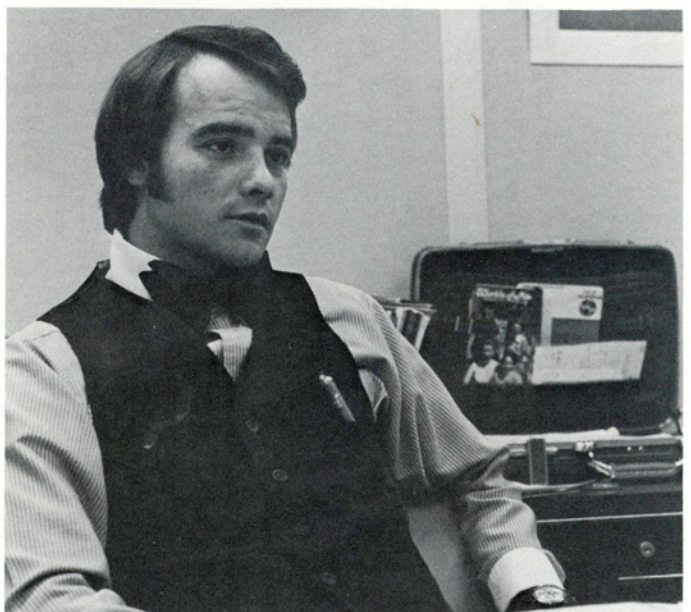
"It was when I was in the Navy that I decided what I wanted to do," Holt recalled. Holt said he didn't originally plan to stay in Kansas City, where he was brought up, but when the opportunity came to work at Worlds of Fun, he changed his mind.

"I really enjoy what I'm doing," Holt said. "It is exciting work, and extremely satisfying, because you can see the results."

Holt's job entails doing "whatever needs to be done,"



*Lee Derrough (above) and Dave Holt (below) do everything that needs to be done to promote Worlds of Fun.*



# their lives now

including coordinating the park's advertising with its agency, public relations, writing and even photography. He is also responsible for taking care of special guests of the park.

"You have to be flexible in an organization like this one," Holt said. He added that it was the fast pace of the company and the variety of jobs to be done that made his work so exciting.

Both young executives went through the advertising sequence at the School of Journalism, and they both had special praise for Lee Young, a professor who had both Derrough and Holt in a radio-television advertising course at KU.

Interestingly enough, Young assigned a project in that radio-tv ad class to develop commercials for the opening of the new amusement park in Kansas City.

Common sense is the most important attribute a person can have, Derrough said. "When trying to solve problems within the organization, common sense is all it really takes."

Derrough has departed from the journalism side of his career for the most part, but he credits his success to the base that his journalism experience provided. Derrough went to work for the Kansas City Chiefs public relations department after graduating from KU. He worked his way up through the Chiefs organization and then moved

into Worlds of Fun directing the public information department.

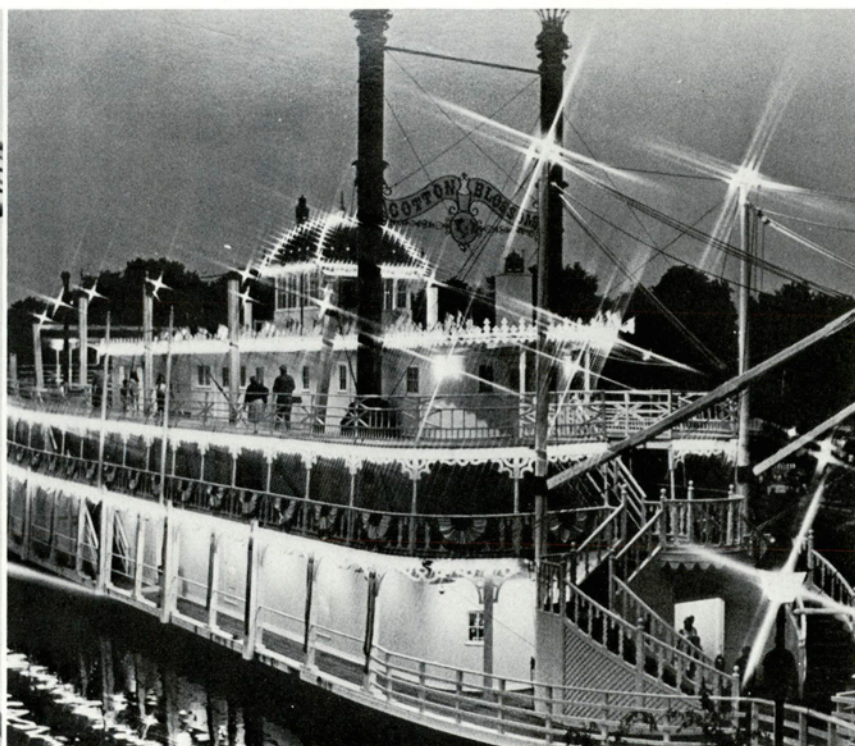
Worlds of Fun was developed by Lamar Hunt, owner of the Kansas City Chiefs and founder of the American Football League. Hunt is chairman of the Board of Mid-America Enterprises, Inc., the corporate mother of Worlds of Fun.

Holt said Derrough's recent promotion as assistant to the president made him one of the youngest people to hold such a position in the country.

Derrough explained that the flexibility of Worlds of Fun's staff, which now numbers 140 full-time people and is steadily growing, is one of the important factors in the company's swift success. This includes organizational as well as individual flexibility. The park employs over 1,300 during the summer months.

Worlds of Fun will offer exciting challenges for many years to come, both men said.

Holt said there was always more he could do as director of public information, and didn't miss his opportunity to throw in a plug for Worlds of Fun. "Don't forget to mention the Park opens Saturday, April 13."



Joanne Bos

## From Adschool to Adland, Reflections of an Adfolk

The Fall, 1969, *Jayhawk Journalist* found a collection of whimsical cartoon characters cavorting across the columns of one of its features, "Reflections of an Adfolk in Adschool." The author-artist, Joanne Bos, depicted the world of advertising, "Adland," as she called it, as it existed for the KU student. "Adland" at that point in her life was composed of courses, professors, summer internships and "pearls of wisdom" gleaned from classroom lectures.

Today, five years later, Joanne still resides in "Adland," only she has successfully exchanged the courses, professors and other trappings of university life for a position in the real world of advertising.

Since graduation, Joanne has worked for the Leo Burnett Company, one of the larger advertising firms in Chicago. In her work as an art supervisor, she has been involved with clients such as United Airlines, Parliament, Secret deodorant, Quantas Airlines and Lava soap. Her work has provided the means to travel to such inviting spots as Europe and Jamaica. And it has proven profitable from a monetary standpoint.

Sound good? It is, but getting into "Adland" is not quite like setting up a semester class schedule.

"Right now," Joanne wrote in a recent letter, "the Chicago agencies are tightening their belts."

Leo Burnett Company had to let 80 employees go and other agencies are facing similar cutbacks. Needless to say, these people are all out after the few jobs that are now available.

It would seem from this that the chances for a fresh college graduate to find employment with an advertising agency are now slim. While she admits competition is tough, Joanne said she thought that, with a good deal of



*Professor, is there a special technique for using rubber cement???*



*O.K. group, here's our product . . . . now let's promote it!*

preparation, persistence and a bit of luck, it was quite possible to get into an agency.

"The portfolio," she wrote, "is the most important thing to have. It should be highly inventive and dynamic. It should depict the ultimate creativity of the individual. It should express an awareness of advertising and of good taste."

Another consideration she mentioned was the individual, himself. A potential "Adlander" should be socially inclined because "90 per cent of this job requires exchanging ideas in the form of 'bull' sessions."

Joanne said she thought that if at all possible, it was better to contact a creative person within the agency concerning job possibilities rather than to go through the personnel office.

"Generally, the last person to hear about an opening is the personnel director himself," she said. "And usually he can't spot a good talent when he sees one."

Something else to think about when considering employment with an advertising agency is the political structure, which isn't, according to Joanne, "written down for all to see."

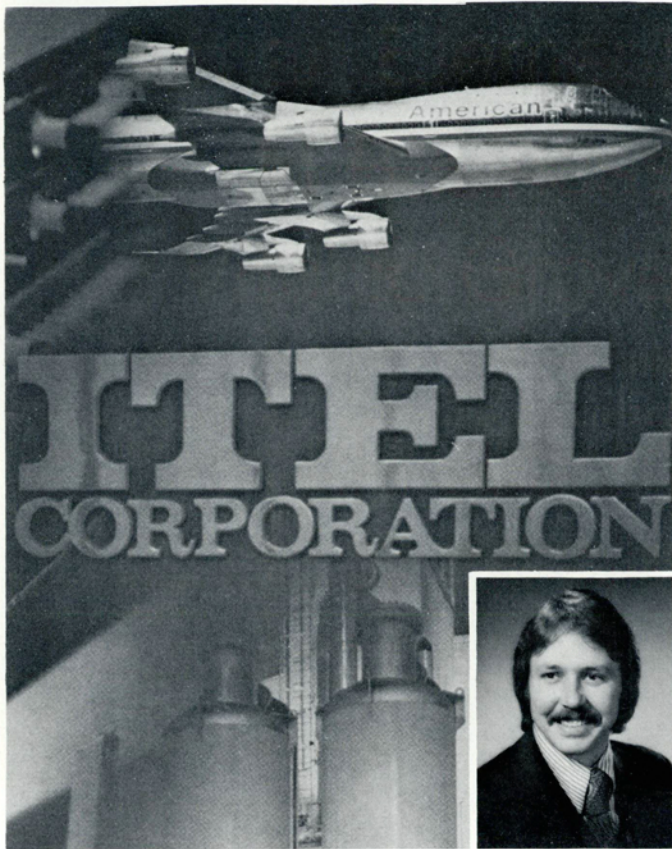
Agencies seek two types of creative people: "idea people," who comprise 20 to 25 per cent of the staff, and "wrists," those who don't comprise that select 20 to 25 per cent.

The "idea people," as the name implies, are responsible for thinking up the headlines, jingles, campaign themes, promotion ideas and new product ideas. They are highly valued by the agency and, Joanne said, they are highly paid for their services.

The "wrists," on the other hand, use their talents to execute the ideas that the "idea people" come up with. They draw layouts and storyboards, cut and paste and write subheads and body copy.

"In other words," Joanne wrote, "they do all the paper work. These people get their basic raises, but they're rarely promoted."

The real "Adland" is a special kind of world and it takes a special kind of person to successfully inhabit it. Does it still hold its appeal for Joanne? Apparently so, because she said, "The advertising business is one of the fastest moving games in town. Fresh blood is being pumped in daily and old ideas are being pumped out. . . . The business has remained a challenge to me."



*Richard Grove*

# Human Element In Business Vital to Grove

Elise Ritter

The world of business finds an able and articulate friend in Richard Grove, 1968 School of Journalism graduate (MSJ) and now Director of Corporate Communications for ITEL Corporation.

To think that business is only a world of profits, loss, statistics and politics, Grove said, is to ignore the human element involved.

"Statistics are simply codes of individual human behavior," he said. "Profits and losses are purchase or non-purchase decisions based on the thinist of human frailties and strengths, and politics is pure human interaction."

He said that many in the business world tend to forget this and conduct business in an inhumane manner.

"But, it is the task of the professional communicator, the journalist, the PR expert, the advertising man, to demonstrate and convince the non-believers of the human side of all business," he said.

If one finds business to be disillusioning, Grove said, perhaps he is not allowing his fellow businessman the same consideration he is demanding of them.

"In my brief experience, I have found business to be a bit more ignorant than a bit more wrong," he said.

Grove said he must give credit to his experience in Flint Hall for "whatever limited success" in the business world he has had so far.

"My courses, and my graduate work in particular, prepared me technically for both my agency and corporate work," he said. "It did not prepare me for the political or human relationship side of the business."

However, he said, human and office relationships had to be built upon personal experience.

Grove was hired by Marsteller, Inc., in New York after receiving his master's degree from the School of Journalism in 1968. He spent four months in New York before being transferred to Benton Harbor, Mich., on a leave of absence to work for a client, Clark Equipment Company.

After seven months, he was transferred to the Chicago office of Marsteller. Then in October, 1969, he left Marsteller to become an account executive with N. W. Ayer, Inc. He worked on accounts that included Honeywell, Bell and Howell and A-M Corp.

In September, 1971, he joined ITEL Corporation, a San Francisco business and financial services company, as Director of Advertising and Sales Promotion. There he was responsible for the coordination and development of advertising, public relations and internal promotions for all but one of the ITEL Divisions.

He has since been promoted to Director of Corporate Communications, where he is responsible for all advertising, promotion material and public relations for the various divisions as well as the corporation or parent company. He now spends more time developing and implementing communications programs aimed toward the financial and investor community.

Richard Grove's ambitions and goals were developing long before he entered Flint Hall and continue to expand even now. His idea of a goal is an end accomplishment, not necessarily the means one takes to reach it. His goal is simple, he said. Grove wants to be the best in his profession, the profession of communication.

Yet, how would he know when he had reached this abstract goal of being the best? His answer is that he wouldn't know when he had reached his goal because it is philosophically unattainable.

"But," Grove said, "the very fact that you set an unattainable goal means that each attempt you make to reach it puts you closer to it without diminishing the ambition to make another."

But it certainly appears that Richard Grove is well on his way of achieving his end ambition.

# Transition from "Adland" Is Success for KU Grad

Elise Ritter

Timetables and schedules are not important in Randall Senti's life. And he thinks he's much better off for it.

"As long as I'm enjoying life and doing something which seems to be worthwhile to me, there's no need to look around for a while," he said.

Randall Senti has done many worthwhile things so far in his life. One of the latest was a year-long trip through Europe.

Senti graduated from the School of Journalism and got an impressive advertising job in Lancaster, Pa. He stayed with the company for four years, but then decided he had to get out before the world of big business overwhelmed him.

So he and his wife, Mary, left the United States in June 1972, packed themselves up in a Volkswagen van and started their journey through Europe. The best thing he got from his travels, he said, was learning how to relax and to put problems into perspective. "I recommend it to anyone who wants to head his life in another direction," Senti said. "It's a great transition."

The first part of the trip was spent in Western Europe. The Sentis stayed in campsites until they discovered they could spend nights in farmers' pastures for free. After

that, they stayed in campsites only to shower or speak English and be understood by other Americans.

They usually ate one meal a day in restaurants to appreciate the local foods. Their typical lunch was a small loaf of bread, a slab of cheese and a bottle of wine. But when they entered France, their budget was forgotten. "Eating in France, you see, is the reason you're there. It's far and away the best food in the world," he said.

The Sentis spent most of their traveling on the backroads of Europe, wandering from village to village. One reason for this was their general distaste for big cities. "Cities seem to be filled with haggard, hassled people running around doing things they deem extremely important. The only difference between Frankfurt and Philadelphia is the language," Senti said.

But the countryside was an entirely different story. The villagers of Europe are the "most laid-back people on earth," according to Senti. And this became the primary reason the Sentis avoided cities. Randy Senti is a photographer and he wanted a portfolio of Europe's villagers. They did turn out to be fantastic subjects. "On a city street I would often feel a bit of fear and loathing from a subject," he said. "In the country, a relationship many times developed after the picture was taken."

The Sentis were often taken on a visit to the subject's home where they would meet the subject's friends and see snapshots of their grown children.

Although Senti came to Europe overloaded with cameras and lenses, he quickly tucked them away and concentrated almost exclusively on the villagers' portraits. He also developed his film on the road. About once a month he and Mary stayed in a hotel room so he could spend a day with his chemicals. Therefore, he ended up with no landscapes, no castles, but just people. "There are enough postcards in this world," he said. And, according to Senti, by being selective of the pictures he took, he had time to enjoy his journey.

The most relaxing time of their journey was the two months they spent on Crete. They camped in an olive grove overlooking the Mediterranean Sea and were surrounded by mountains. Baths were taken in a stream running through the grove down to the sea. The Sentis' closest neighbor was a goatherder named Spiro who grazed his goats and burro on their front lawn.

Twice a week the Sentis would go into Aghia Gallini, a tiny fishing village two miles away, to get supplies. They would then eat a Greek meal at the local cafe. That's all they did for two months. "And it was great," Senti said.

The Spring 1972 issue of Jayhawk Journalist featured a story about Randall Senti called "Success . . . is not measured by position but by happiness."

Senti was a 1968 graduate of the School of Journalism and began a career as assistant advertising and promotion supervisor at Armstrong Cork Company in Lancaster, Pa.

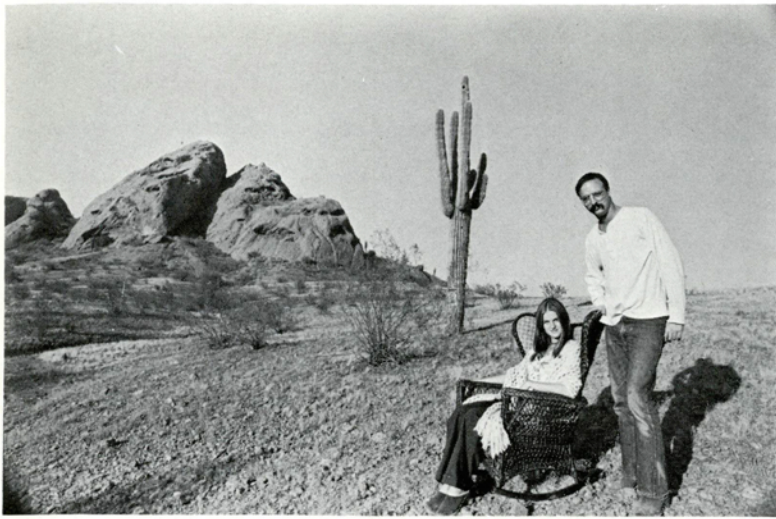
At first his ambitions were "to be an advertising director, live in a beautiful house on a hill overlooking something, belong to a country club and have lots of money left over."

But then he became disenchanted with the whole idea of big business and advertising.

"I have slowly come to the conclusion that my time can be better spent not wearing a suit and tie every day and not worrying about making a piece of linoleum sound glamorous," he said.

The 1972 article on Senti left him as he and his wife were quitting their jobs and planning to take an extended journey throughout Europe. They had no definite plans for the future.

Now, Jayhawk Journalist is doing a follow-up article on Senti after he has completed a year-long European trip. He is currently a member of the faculty at Arizona State University.



*Randall Senti and his wife, Mary.*

The most interesting part of their trip was their journey through Turkey and the Soviet bloc countries of Eastern Europe. "Having no idea what to expect from the satellites, we were rather nervous when we left Istanbul, heading for the Bulgarian border," Senti said. But in the first village they stopped, they were given a grand tour by some people he had taken pictures of earlier. This treatment continued the entire time they were in the country. "No matter where we stopped, we were wined and dined and shown letters from their distant cousins in Sacramento. Everybody had a distant cousin in Sacramento," he said.

The other Soviet countries seemed more modern and less agrarian to the Sentis than Bulgaria. However, there were collective farms throughout the countries. In most cases, the Sentis were the first Americans the villagers had ever met. Very seldom were they treated suspiciously because they were Americans, Senti said, and usually it was just the opposite.

One of the cities the Sentis enjoyed was Prague, Czechoslovakia, which they considered to be the most beautiful city in Eastern or Western Europe. They were there during May Day and saw the May Day parade. During the parade they saw thousands of cheering people in the streets waving to the Czech president, below gigantic posters of Lenin and Marx.

They spent the next day, however, with a 20-year-old Czech who loved anything American and wanted to leave Czechoslovakia badly. "He wore a Mickey Mouse t-shirt and kept an empty Pepperidge Farm cookie box in a drawer with other things from the states. We tried to tell him America wasn't exactly perfect but he wouldn't hear of it," Senti said.

After traveling through the Soviet bloc countries, the Sentis returned to Western Europe, got rid of their van

and hitchhiked for several weeks in the Netherlands and France, two of their favorite countries along with Greece and Bulgaria. Then they headed home on Icelandic Airlines, "absolutely the only way to fly to and from Europe," according to Senti. "One class fits all."

Did one year on the road do anything to diminish his feelings toward big business and advertising? Not a bit.

"To me, they were (and still are) a conglomerate of bullshit artists getting all bent out of shape over things that are really insignificant when you really stop to think about them. Please note the 'to me' in the previous sentence. I'm speaking only for myself," he said.

The Sentis arrived in New York and started a three-month trip across the United States until they came to Arizona. After being raised in the Midwest and then living four years in the East, they decided it was time to experience the West. Also, they had fallen in love with mountains and hiking when they were in Crete, and Arizona offered both.

Senti got a job on the staff of the audio-visual department of Arizona State University in Tempe. He assists in the teaching of photography class and an audio-visual productions class. Other areas of his work include writing scripts for films and filmstrips, doing photography for slide shows and working with tape equipment to produce sound tracks for various productions. He is also expected to become the resident expert on electronic music, so he is taking a course to learn how to play the electronic synthesizer. The audio-visual department is ordering a synthesizer to produce its own sound effects and background music for sound tracks.

Where is Randall Senti headed from here?

"I have absolutely no idea," he said.

He said he was quite happy being back in a university community and would probably stay there a while because he was learning so much about things that interested him, such as photography and sound.

Senti is sure that he and Mary will take another extended trip sometime. "A six-month trip would be nice, which is just about the time we'd need for a trip around the shoreline of the Mediterranean. "We'd start with the traditional European vacation countries—Spain, France, Italy, then Turkey and Greece, Israel, Egypt, the rest of Northern Africa, ending up in Morocco as only it should be. Yes, well, my mind wanders a bit," he said.

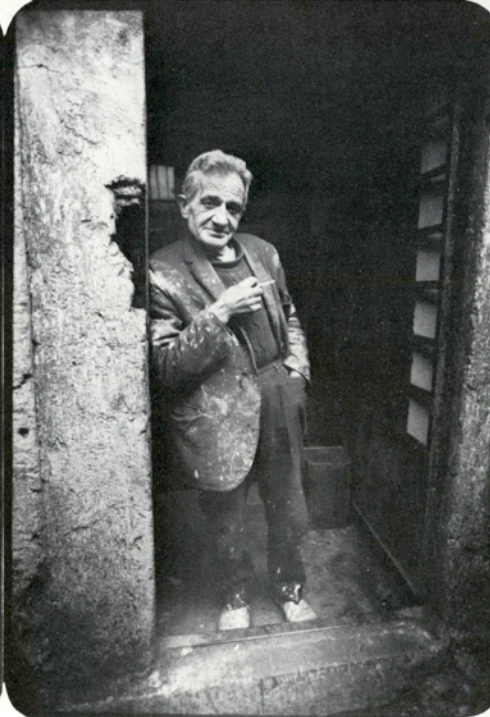
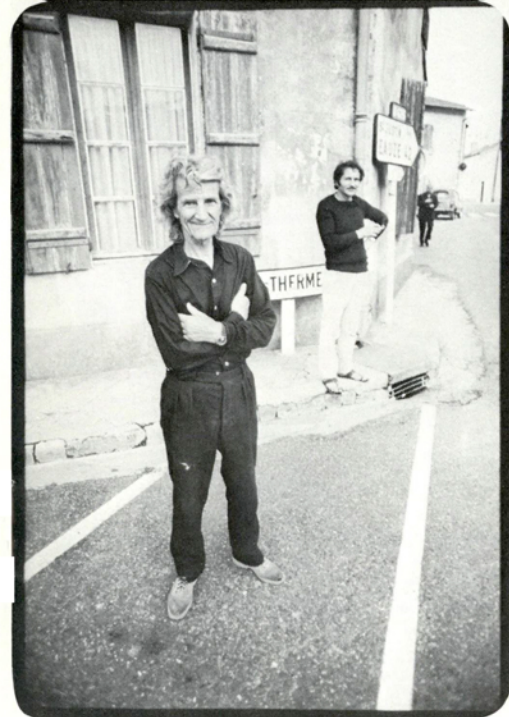
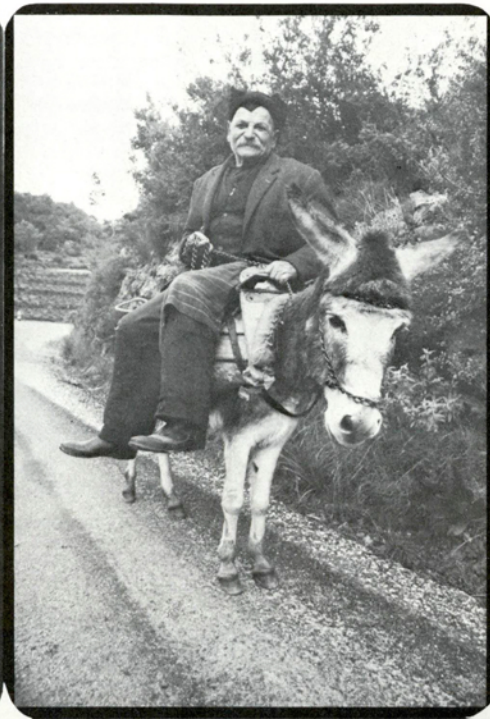
Randall Senti will probably do a lot more wandering and exploring in his life. What it all adds up to is growth and the realization of vast human potential.

# SENTI IN EUROPE

*Randall and Mary Senti spent a year in Europe, travelling mostly in the backroads and villages. He took many pictures, not of city streets and cathedrals, but of people . . . the villagers many tourists never meet. Here is a sample of the photographs in his portfolio.*







# Placement service aids job seekers

Nancy Huffman

This spring, as every previous spring, graduating seniors had to face the questions: Now what? Shall I go on to graduate school? Bum around? Or find a job?

Most graduates choose to find jobs. And when they do, they need an answer to another question: How do I find a job?

The placement service of the School of Journalism exists to help answer that question.

Dana Leibengood, assistant dean, coordinates the activities of the placement service, which include publishing an employment prospectus, having fall meetings with graduating seniors and other students wanting summer internships, arranging interviews between employers and prospective employees and keeping in contact with employers.

The most visible part of the service to students is the interview system. Early in the fall semester, invitations to interview at KU are sent to prospective employers. Last year 19 newspapers and companies accepted the invitation and conducted interviews. The interviewing companies varied from small Kansas dailies and large newspaper chains to Sears and Roebuck and the *Wall Street Journal*.

The number of students placed through the interview system is small, however. Last year interviews were conducted for about 20 positions but a total of 128 seniors were placed in journalism jobs.

Another way prospective employers are reached is through the Employment Prospectus published every fall. The prospectus lists the names and brief resumes of all graduating seniors and of undergraduates wanting summer internships.

The number of direct placements through the prospectus is also small, Leibengood said, but the booklet serves to remind employers to be thinking about hiring.

The most productive way of placing graduates is through personal contact, Leibengood said.

"Journalism is different from business and engineering," he said. "Employers can't anticipate vacancies, so a lot of it has to be individual."

Contacts between faculty members and people in journalism are also important in placement according to Leibengood.

"The faculty has given excellent support," he said.

Other faculty members involved with placement agree that personal contact is important in finding jobs for graduates.



Hank Booth and Rick Shaffer of KLWN radio, Lawrence, interview Kay Anstine, Overland Park senior.

Photo by Matt Totten

David Dary, assistant professor, said placement in broadcast news was largely a matter of personal contact — personal contact between him and the student and between him and prospective employers throughout Kansas.

Personal contact is also important in placing graduates in magazine jobs, according to Lee Young, associate professor and head of the magazine emphasis. Contact with alumni in magazines has turned up some jobs.

One alumnus called Young to tell him of a job vacancy just as someone who needed that kind of a job walked into his office.

Young said he got about a dozen calls from alumni each year telling him of job openings.

Leibengood agreed that hearing from alumni was important. Alumni wanting jobs can contact him too.

"We receive many more job offers for experienced people than for recent graduates," he said.

In advertising, "more people are hounding us for jobs in newspapers and companies than we can fill," said Mel Adams, associate professor.

Openings in ad agencies are more difficult to find, Adams said.

"My best bet in placing people in ad agencies is through people who are already in agencies," he said.

Overall, the placement service seems to be working well. Of the 1973 graduates who reported back to the school, 80 per cent had found jobs in some field of journalism.

One problem, Leibengood said, is that graduates don't report back. Of last spring's graduates, 28 per cent failed to do so.

"The biggest contribution a student can make is to do a very good job with the employer," said Leibengood. "That encourages the employer to contact us again."

## Mini-internships help students gain experience

Elise Ritter

Students in journalism are advised to get as much practical experience as classroom experience. When it comes time to look for a job, many students despair because they don't have the practical experience that appeals to prospective employers.

However, a new "mini-internship" has been added to the School of Journalism's attempt to provide skills for students. There are two kinds of internships: one in magazines and one in public relations and advertising. Anyone in print journalism is eligible for these internships.

Several programs in which interns work a half-day a week have been set up on a voluntary basis with Kansas City trade publishing and magazine firms. The program was started by Lee Young, associate professor, during spring semester, 1973.

Young said he was trying to make more internships available in Kansas City. This semester two interns work at Vance Publishing Co. in Kansas City, Kan., which publishes *The Packer*, a weekly business newspaper of the fruit and vegetable industry, and *The Drover's Journal*, a trade paper about the livestock industry. Another intern is working at *Bank News*, a financial magazine for the banking industry.

At the University of Kansas two interns are working on the *Alumni Magazine* and two interns work on the School of Business newsletter.

The interns are impressed with Vance Publishing and the other magazines, Young said. In turn, Vance was very complimentary of KU students.

Work on these magazines includes editing, layout, writing headlines and stories and a little bit of everything, according to some recent interns.

"I think this experience will help me get over the initial shock of getting into the magazine business," said Jean Hays, Shawnee Mission senior and an intern at *Bank News*.

She said learning about the small details that go into the production of a magazine was very helpful to her.

One success story centers on Patty Johnson, Winnetka, Ill., senior, who has been editor of the School of Business newsletter for two semesters. The School of Business was looking for a journalism student to help revitalize its paper. Johnson was chosen to organize the once-a-semester, six-page tabloid. She writes many of the stories and does her own editing. Now she has another magazine intern helping her.

"It's been a very worthwhile experience," she said, "and enjoyable, too."

The public relations and advertising internships were set up for the first time for one week over semester break this year. The program was designed by Young and Len Alfano of the Alfano Advertising Agency in Topeka. Interns got one hour of credit for their work.

A second one-week program took place during spring break. Young said a future program might be set up on a two-week basis for two hours of credit.

Some of the companies, all in Topeka, that participated in the internship program were the Menninger Foundation, Alfano Advertising Agency, Kansas Press Association, Kansas Red Cross and the Fleming Food Company.

Ana Gabriel, Eudora senior, was an intern at Fleming where she did research, helped to write consumer pamphlets and observed the production of commercials.

She said that she discovered that public relations couldn't be specifically defined and encompassed many fields.

"But as far as practical knowledge of consumer affairs, I got a lot out of it," she said.

Young said the response from the companies about the interns was "100 per cent enthusiastic."

# Sand Pouring: Unique (and Profitable) Hobby

Jacque White

A journalism student and her husband profit from a unique hobby.



When a person walks into Grace Stoufer's living room, the first thing he sees is bottles. Bottles adorn the bookcase, bottles sit on the floor and on the coffee table, and bottles are packed in crates for shipping. Then a person notices that the bottles are not run-of-the-mill wine or liquor bottles. They are filled with layers of multi-colored sand, pushed into designs ranging from "Indian feathers" to deer and elephants. There are thunderbirds with widespread, multi-hued wings, bats, eagles, cows, bulls and an eight-legged octopus—all designed from sand.

Grace, a junior in the School of Journalism, and her husband Bob, a graduate student in geology, recently transferred to the University of Kansas from Millsap College in Mississippi, bringing their unique hobby with them. They call their art form sand pouring for lack of a better label. It is a very exacting craft.

First, a layer of white sand is poured into the bottom of a bottle, and then a layer of colored sand. Special tools are used to push the sand into designs; then successive layers of colored sand are poured and the sand is shaped into a variety of animal patterns.

"You must always push down on the sand," Grace warns, "because if you pull up, the sand will cave in and ruin the designs."

Most of the sand is so fine that it clumps together. This keeps the sand tightly packed in the bottles so that it doesn't settle and destroy the patterns. The bottles may even be tipped upside down without the sand falling out. Because the sand may eventually shake out with handling, the Stoufers melt candle wax in the mouths of the bottles. By the end of the process the sand is so firmly packed that the bottles can be mailed.

The Stoufers use a variety of sand from the Southern and Western states. They never tint the sands; they use only natural colors. The hues range from reds, oranges, golds and yellows to bluish-gray. They have a gray fossil sand from Mississippi, Winona green sand from a strata that runs through Mississippi, a rare black sand from Arkansas and white sands from many places. In fact, blue is the only color that the Stoufers don't have. But that's

not because it doesn't exist, Bob pointed out. There is a blue sand, called azurite, around the copper mines of Arizona.

The Stoufers use two kinds of Kansas sand—one from the bed of a stream north of Lawrence and one from the banks of the Arkansas river.

"The Kansas sand, unfortunately," Grace said, "is too dirty and coarse to use very often."

Iron, manganese and some other elements give the sands their rainbow colors, according to Bob. The kind of clay is also important, for it determines how well the sand will clump.

"Most of the sands we use are river sands—or where rivers used to be hundreds or millions of years ago," Bob said. "We have an olive green sand that is 55 million years old."

The Stoufers also use ocean sand from what was once the continental shelf in an era when the Gulf of Mexico washed beaches as far north as Illinois.

The Stoufers dig up all of the sand they use. Most of the time the sand is damp, so they spread thin layers of it in trays to dry in the sun. After two or three days, they sift the sand to get rid of leaves and to break up clumps. The sand is then stored in plastic milk cartons. According to the Stoufers, it is possible to dig up and store as much as 30 gallons of sand at a time.

Bob said that being a geologist came in handy when collecting different textures and colors of sand. He can look at geological maps and pick out the likely areas in which to search for different varieties of sand. He mentioned, however, that the process is mostly trial and error. Sometimes people at rock shows tell the Stoufers about sand pits where there are certain kinds of sand, too.

The tools and bottles that the Stoufers use are almost as varied as the sands. A different set of tools is required

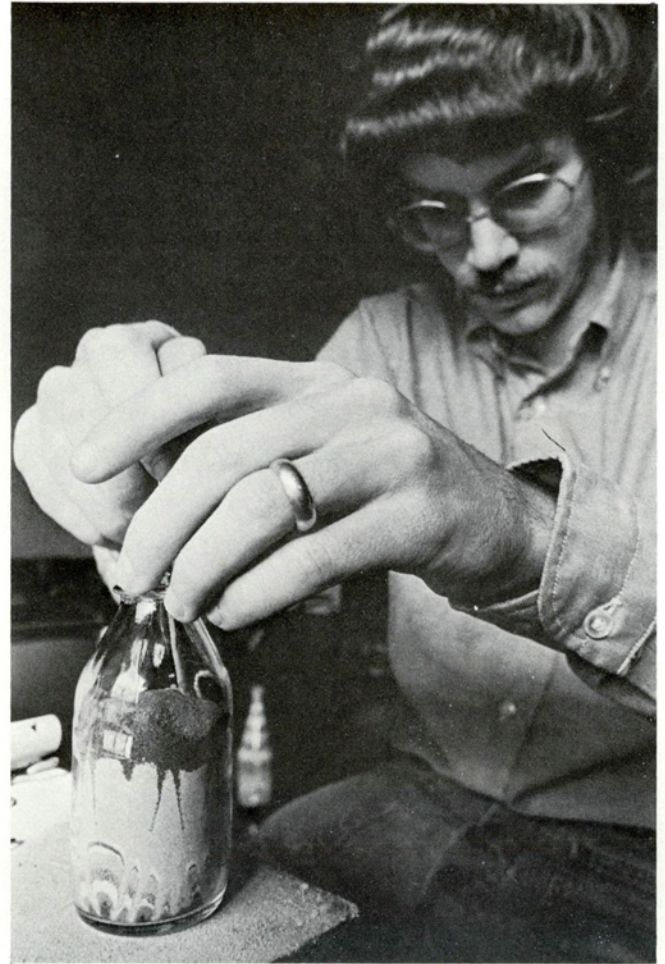


Photo by Dave Regier

*Stoufer illustrates the careful technique necessary for sand pouring into a four-ounce grape juice bottle.*

for each size bottle they use, and six tools are sometimes used to shape one pattern. The couple make all their own tools from spoons, hanger wires, wires from cast-off signs and barbecue spoons.

The Stoufers put their designs in any kind of bottle they can find. They use wine bottles, liquor bottles, cruets and decanters with glass lids. Someday they hope to fill a big Hiram Walker whisky bottle and make a lamp, but they say the project will have to wait because they are too far from a major source of sand. The Stoufers like to work with four-ounce grape juice bottles because they are small, simple to work with and inexpensive. They buy bottles still filled with grape juice by the case.

"We have to pour the grape juice down the sink because we can't find anyone to drink it," Grace said.

Sand pouring is not just a hobby for Grace and Bob; it is also profitable. The Stoufers sell their bottles by the crateful to the Petrified Forest in Arizona, to rock shops, to a crafts store in California and to Haas Imports in Lawrence.



Photo by Dave Regier

*The Stoufers use many-hued sands, ranging from red and green to bluish-gray and black. They use only naturally tinted sands.*

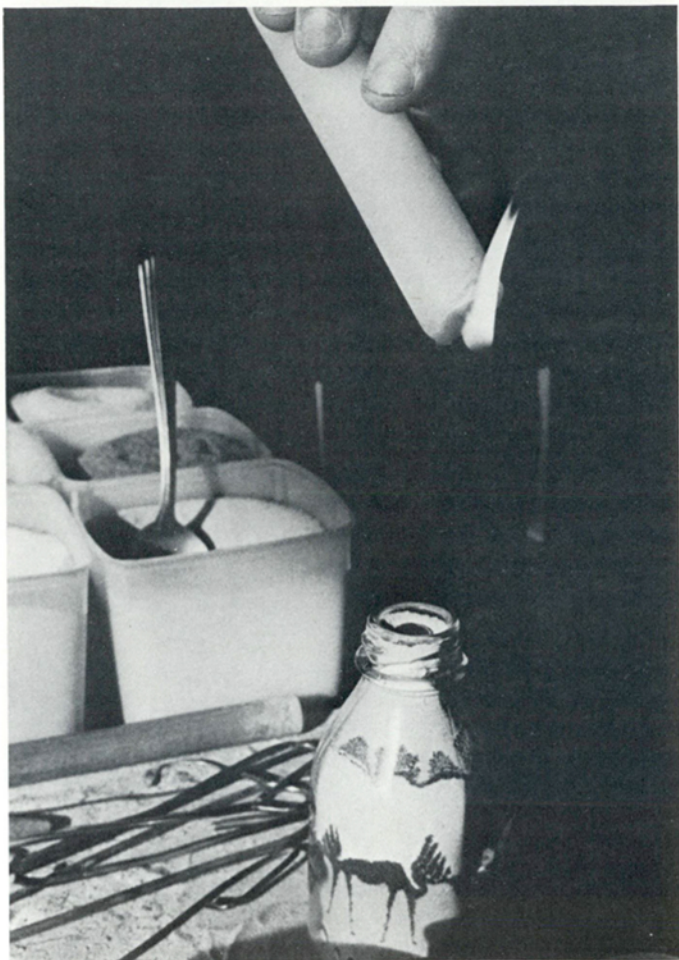


Photo by Dave Regier

*After the patterns are completed, the Stoufers seal the bottle mouths with candle wax.*

They set up tables at rock shows and shopping malls, go to work filling grape juice bottles and sell quite a few to interested spectators. The Stoufers said that a cruet was the largest bottle they would fill at one of these shows because there were sometimes 50 people crowding around and leaning on the tables.

Once they sold a four-chambered wine bottle for \$50 at a show in St. Louis, Mo., but the prices usually range from \$2 to \$17.50. The Stoufers said that they could earn up to \$500 at a large gem and mineral show.

Pouring sand and selling bottles is full-time employment for both Grace and Bob. They said that the amount of time spent sand pouring varied, depending on the amount of time each had and how much the couple needed money. They have poured up to a case of small bottles in a day and they sell every bottle they fill.

"Sometimes we have a lot of trouble finding enough bottles," Bob said, "because you can't advertise in liquor stores for people to bring their bottles back."

Grace said that she had never heard of sand pouring before she met Bob, but she learned the process after

they were married. So far her efforts are restricted to the deer design because it is by far the most popular at rock shows.

Bob said that he learned about sand pouring in a roundabout way, beginning with his childhood interest in rocks.

"I got interested in rock collecting when I was a little kid," he said, "and then I got my father interested. We joined the Mississippi Gem and Mineral Society and met the people who started sand pouring—a couple from Pass Christian, Miss.

"Since we already had a lot of sand, my father got interested in pouring, too—about four years ago. He made about 10 times as many tools as he uses now. He developed the deer, which is the most complex pattern."

Bob said that he started learning the techniques of sand pouring from his father two years ago. It took him six months to learn the basics, but he said that there was always more to discover.

The methods aren't static, he said. New tools, new animals and new shortcuts are constantly being developed. One animal can take several months to originate, he said.

According to the Stoufers, eight or nine people in the United States practice this particular kind of sand pouring.

"We know almost all of them who do it, and they're all rock hounds," Grace said. "Bob's father taught a lot of them."

Bob said that his father had slowly taught most of his children.

"My little brother started sand pouring when he was seven. He's eleven now and he takes salad dressing bottles and puts faces in them. The bottle neck forms the neck of the person and one side smiles while the other frowns," he said.

Indians in Arizona do a similar form of sand pouring. They grind up sand and chalk, using dyes to stain the mixture. These Indians make landscapes, but no animals, according to Grace. The biggest difference between the Stoufers' brand of sand pouring and that of the Arizona Indians is that the Stouffers never use dyes.

The Stoufers have heard of two people in Iowa who poured sand into intricate, painstaking scenes nearly 100 years ago. Some of the sands they used, Bob said, were dyed. One man shaped profiles of American presidents in bottles, and some of these have only recently been discovered. The other one, a very religious man, designed landscapes that always included a church.

The Stoufers said that anyone could learn sand pouring—if he was willing to practice about two hours a day for several months. A person has to learn each separate design and which tools are needed to make it—then learn all over again for a different size of bottle. But, the Stoufers said, there are only two rigid requirements for the avid student: a competent teacher and a generous measure of patience.

# New Duty for Vietnam Veterans

Lorraine Du Val-Valdez

No one knows yet for sure how the Vietnam War will fare in the final historical analysis. For many, however, the Vietnam War today is an emotional issue.

The front pages have long ceased publishing detailed stories about Vietnam. However, the war is still very real to the North and South Vietnamese who still are fighting. It is also real to the 2.5 million Americans who fought and returned alive.

There are 25 students in the School of Journalism who are veterans of the Vietnam War. As a group, the 24 men and one woman are indistinguishable from the other 550 journalism undergraduates and graduate students. Yet, there is an almost invisible bond that links the veterans and creates differences between them and other students.

"Yes, we are different," said David Lee Severence, Lawrence junior. "We know what we want, and it is more our decision to be here than social pressure or our parents."

Severence served in the Navy as a photographer's mate from August, 1967, to January, 1972. His wife, also a Navy veteran, is currently enrolled in the School of Business.

"We are both on the G. I. Bill," he said, "and we are in the Navy Reserves in Olathe." He said that without the G. I. Bill and the Reserve checks, he and his wife couldn't have gone to college.

The veteran currently receives \$220 on the G. I. Bill and \$298 if he or she has two dependents. The monthly payments are made for up to 36 months while the veteran completes training in high school, college or a trade school. Tutoring fees up to \$50 a month are paid for those who need extra instruction. The veteran must be receiving a failing mark before he can receive tutoring privileges.

"The biggest problem the veteran has is money," said Bob Brill, Lawrence senior. "I always have bills. Everyone else seems to have more money." Brill was in the Navy from February, 1968, to November, 1970, as an airman.

Bud Huffman, Mulvane senior, said one of the major reasons he joined the military was the G. I. Bill.

"At first it was too damn low," he said. "It's improved a lot now, but it doesn't compare with World War II and Korean War levels of payment."

Huffman also said that another major problem was that veteran's checks often don't arrive. "I know some people," he said, "who had to drop out of school because their checks didn't arrive."

According to an article in the Feb. 12, 1973, issue of the U. S. News and World Report, the average Vietnam veteran is 23 years old when he retires. The average age of the veteran student in the School of Journalism is 26 years old.

"I don't think age makes any difference here in the School," said Brill, who is 25. "However, veterans have more experience with people and get along better with people and get along better with more diverse people."

Darryl Serpan, La Crosse senior, said that he didn't think being a little older mattered at all.

"Vets are different," he said, "only because they have been on their own and have a more responsible attitude. Even in that vets don't stand out. Most instructors don't know we are veterans."

Serpan served in the Army from September, 1968, to August, 1970, as a medical technician. Serpan works part time as an X-ray technician at Watkins Hospital.

"If it wasn't for the Navy, I wouldn't be here in journalism," said Huffman.

Huffman said he first became interested in journalism when he was asked to write news releases about officers and enlisted personnel for their home newspapers. After that, Huffman said, he took a fleet-wide test for advancement and received a rating for journalism.

"The Navy was a good experience because I grew," said Huffman. "However, if anyone asked me if he or she should go in, I would tell them to work, travel or hitchhike because the service can also screw you up."

Allen W. Hurlbut, Lawrence senior, said that his service experience hadn't influenced his ability as a journalist very much.

"My Navy experience is only a small fraction of my total experience," he said. "It hasn't been the most important singular event in my life. If it has helped me, it has made me realize that this world is a big flippin' ocean."

"It's helped me," Hurlbut added, "not to take myself too seriously."

# NEWS FROM ALUMNI

Compiled by Ana Gabriel

## 1973

KIRBY ANTISDEL works in the sales and advertising department for Country "Cuzzins" Inc. and Patches in Louisburg. PAM ARTMAN writes advertising copy at Macy's Department Store in Kansas City. BRAD AVERY lives in Liberty, Mo. He is an editor, photographer and reporter for the *Liberty Shopper News*.

JANICE BARDEN is coordinator of weekly advertising and layout for the *Milling and Baking News*, a trade magazine, in Kansas City. MICHAEL BICK is a reporter and photographer for the North Platte *Telegraph* in North Platte, Neb. RONALD E. BROZANIC is a part-time announcer for K-TOP radio in Topeka. CONNIE A. BUTTERWORTH is associate editor of *Edison Service News*, a house organ for the Commonwealth Edison Co. in Chicago.

SHEILA CALDWELL works in the media and traffic department at Boehner-Scheib Advertising and Public Relations in Kansas City. JOE COLEMAN is a photographer for the *Kansas City Star/Times*. STEVE CRAIG is an assistant photographer for Nate Accardo-Contemporary Illustrators in Kansas City.

MARTHA DE LORY lives in Bellflower, Calif., and is copy editor for the *Bellflower Call Enterprise*. RUDY DIORIO and Nancy Lynn Diviney were married July 14 in Kansas City. He is circulation director for Vance Publishing Co. in Kansas City, Kan.

CHARLES ERNST is an assistant film-maker for Roger Rhulin (photographer and cinematographer) in Rosemont, Ill. ROBERT LYNN FERGUSON is a salesman for the Chess King clothing store at the Indian Springs Shopping Center in Kansas City. STEPHEN T. FLAKUS is with the *Kansas Color Press* in Lawrence.

DAVE GILMORE is a video technician at Burstein Applebee in Kansas City. ERIC HANSON is a student aviator with the U. S. Navy in Patuxent River, Md. KAREN HILKER is assistant director of public relations for the Shawnee Mission school district. PAUL KUEN-WAI HUI is an editorial intern for the *East/West Chinese-American Journal* in San Francisco.

CAROL ELAINE JACKSON works in the public relations department of

Beech Aircraft Corporation in Wichita. THOMAS CHARLES KELLEY works at the Victoria Station Restaurant on the River Quay in Kansas City. BARBARA LAUTER has joined the staff of Sullivan Higdon, Inc., Wichita advertising and public relations agency. AMANDA M. LIVINGSTON is a part-time engineer at Studio Broadcasting System, Inc. (KTSB-TV) in Topeka.

WILLIAM E. MEEDER is an assistant account executive for the advertising agency of Valentine-Radford, Inc., in Kansas City. JACKSON MITCHELL lives in Austin, Tex., and works in the advertising department of the *Austin Citizen*, a bi-weekly publication. JAN ALLEN MONS is an assistant in the sales department for Metromedia, Inc./Metro TV Sales in Chicago. ALAN L. MOSER (MSJ) is a trainee for accountant executive at Tatham-Laird and Kudner, Inc., in Chicago.

CARL MUNGER is production supervisor at the Corporation of America in Kansas City, Mo. BRUCE A. NARAMORE works at the Kansas Army Ammunition Plant in Parsons. JAMES L. OLSON is employed by the *Spice of Life* magazine in Topeka. NATALIE T. PHILLIPS is a retail saleswoman at Hall's Crown Center in Kansas City, Mo. RICHARD PREZEBEL JR. is manager of Hoolihan's Old Place, a bar and restaurant in Kansas City.

STEPHEN A. RUSSELL is a reporter for the *Topeka Daily Capital*. DAVID SNOWER is attending law school at Washburn University in Topeka. BARBARA STROH is market coordinator for Forrest T. Jones, an insurance agency, in Kansas City. ARTHUR WADE is a production assistant and a sound technician at Crown Center Corporation in Kansas City.

JEFFREY ALAN WELCH is news director for KBEQ radio in Kansas City. BERT WILLIAMS is vice-president of public relations for Air-Loom Construction, Inc., in St. Joseph, Mo. PHIL WYSSENBACH works for the Associated Advertising Agency, Inc., in Wichita. He is a copywriter and is also involved in production.

KAREN ZUPKO works for the American Medical Association in Chicago. She is assistant to the director of the division of medical practice. PATRICIA M. ZWEGO is a librarian in the publication department of the Employer's Reinsurance Co. in Kansas City.

## 1972

BEN THOMAS BEAVER lives in Hopkins, Minn. He is with WCCO-TV in Minneapolis, Minn. RICHARD LARIMORE and his wife, Paula, have moved to Wichita. He is a correspondent for the Associated Press. JOHN LEE (MSJ) is a reporter for the *Hutchinson News*. KATE MANSKE is a reporter for the *Kansas City Star*. JEWEL SCOTT is a reporter for the *Ottawa Herald*. STEVEN VICKERS lives in Denver and is editor of *Drum Corps World*, a publication for drum and bugle corps in the United States and Canada.

## 1971

STEVE BURNETT is advertising manager for Goldblatt Tool Co. in Kansas City. VINCE FRY is an advertising account executive for WIBW-TV in Topeka. JERRY PERCY has been completing law school at the University of Denver. DAVID PERKINS (MSJ) is director of Information and Publications at the Art Institute in Kansas City. CARLA RUPP is an associate editor on the staff of *Editor and Publisher* in New York. JAMES STANDEN is an agent working out of the St. Louis district office for the Internal Revenue Service. WARREN WOOD is a law student at Washburn University in Topeka.

## 1970

CRAIG APPLEQUIST is news director and continuity writer at KFML AM and FM in Denver. MARY AUSTIN has accepted a position as production manager in the advertising agency of Martin Fromm Associates in Kansas City. MARLA GLEASON is a news writer for the University of Kansas News Bureau. JACK ROGERS is an industrial purchasing agent for Hubinger Co. in Keokuk, Iowa.



**1969**

PHILIP RICHARD HIGDON lives in Phoenix, Ariz., and practices law. CYNTHIA LINGLE is operations manager of instructional television at the University of Kansas. TOM RHOADS and his wife, Linda, live in Rockville, Md. He is a writer and director of Doug Bailey Films. FRED SHOOK (MSJ) is on the faculty in the department of journalism at Colorado State University, Ft. Collins, Colo. DONALD WILLOUGHBY is a public relations representative for Northern Natural Gas in St. Paul, Minn.

**1968**

DR. ROBERT EHRLICH is completing a radiology residency at the University of Oregon Medical School in Portland, Ore. WILL HARDESTY is practicing law in Lakewood, Colo. ROBERT K. NORDYKE is news editor for the Lawrence *Daily Journal World*.

**1967**

JOHN ALAN HARRINGTON is with the Marion County Criminal Justice Planning Agency in San Rafael, Calif. CHERYL HENTSCH HOOPLE and her husband, Douglas, have a daughter, Joey Lynn, born Jan. 12 in Corpus Christi, Tex. DONALD ALLEN HUNTER is national advertising manager of *The Packer*, Vance Publications, in Kansas City, Kan. DICK SCHWARTZ and his wife, Jaqueline, have moved from Cleveland to San Francisco. He is in a training program for Fibreboard.

**1966**

BRUCE BROWNING and his wife, Anita, live in Overland Park. He is a real estate owner and developer.

**1965**

MARSHALL CASKEY is executive director of the United Service Organization for Southern California. He lives in West Hollywood. JOHN SUHLER has been elected president of the Consumer Publishing Division of the Columbia Broadcasting System's CBS/Publishing Group in New York. He was the publisher of *Psychology Today* and is the youngest CBS division president. Suhler and his wife, Char-

lotte, and two children live in Darien, Conn. STEPHEN GUION WILLIAMS is codirector of the Photography Place, a center of photographic interest in Berwyn, Penn. His photography was featured in the August 1973 issue of *Camera*, an international photography magazine.

**1964**

JOHN ANDERSON is vice-president of Paine, Webber, Jackson and Curtis, Inc., in Tulsa, Okla.

**1963**

BILL SHELDON is general manager of the Elizabeth City *Daily Advance* in North Carolina.

**1962**

WILLIAM JOHNSON is the vice-president for marketing of Fingerhut Corp. He and his wife, Francia, live in Minnetonka, Minn. WILLIAM HORTON KURTIS works at WBBM-TV in Chicago. He is the TV anchorman and a CBS correspondent. MARY ANN SMITH TUNNEY and her husband have a son, Jonathan Rowland, born Sept. 4. They live in Hong Kong.

Photo by Jean Hays

**1960**

JAMES LONDERHOLM lives in Kansas City with his wife and two children. He has recently been promoted to advertising manager for the H. D. Lee Co.

**1959**

MALCOLM APPEGATE is editor of the *Ithaca Journal* in Ithaca, N. Y., and was recently appointed to the additional role of publisher of the *Journal*.

**1957**

JANE FOWLER is with the *Kansas City Star*.

**1955**

DANA LEIBENGOOD and his wife, Judith, have a son, Stephen Jeffrey, born Oct. 12 in Lawrence.

**1954**

WENDELL R. SULLIVAN is with Sullivan Higdon, Inc., Wichita advertising and public relations agency.

**1952**

DAVID S. ARTHURS lives in Florida and is owner and general manager of semi-weekly newspapers in Crystal River, Fla., Dunnellon, Fla. and Inverness, Fla. He also owns and manages an AM-FM radio station at Dunnellon, with headquarters at Inverness.

**1951**

MARVIN ARTH works for the public relations department of the City of Kansas City, Mo., and practices law in his spare time.

**1950**

DARRELL NORRIS is vice-president in charge of sales at Farmers Insurance Group's home office in Los Angeles. Darrell has been with Farmers for 15 years and prior to his recent move was regional manager in Austin, Tex.

**1949**

PAUL WARNER directs public information for Kansas City, Kan., Community College.

**1948**

ALAN STEWART was an editing assistant for the 1973 "Brand Book." The book is put out by the Denver Westerners. Alan lives in Broomfield, Colo.

## faculty news

One of the three Fulbright teaching scholarships in mass communications was awarded to J. Laurence Day, associate professor, in February. The scholarship is the first awarded to a member of the School of Journalism.

Day will help create a university journalism program in Buenos Aires, Argentina, for five months. The award was one of 10 awards given in Argentina by the world-wide Fulbright program, which is administered by the U. S. State Department.

Day's interest in Latin America began in the late 1950s when he spent two and one-half years in the interior of Uruguay as a missionary for the Church of Jesus Christ of Latter-Day Saints. Besides being fluent in Spanish, Day has a working knowledge of Portuguese and French.

He was a foreign correspondent for United Press International (UPI) in Buenos Aires for one and one-half years. Day taught last summer at the National University of Honduras as a Short Term American Grantee of the Department of State.

Day said that journalism in Buenos Aires had been taught on a private technical school concept.

"It is significant," he said, "that there is a move to put journalism in an academic setting in Buenos Aires."

Day and his family are planning to be gone from June, 1974, to the end of August, 1975.

Edward Bassett, dean of the School of Journalism, has been appointed chairman of the steering committee of the Hearst Journalism Awards Program, in which 60 accredited schools will compete for journalism awards. Bassett will serve a three-year term as chairman.

\* \* \*

Calder Pickett, professor, attended a two-day seminar at Ohio State University Graduate School of Journalism in late February. Pickett met with journalists and journalism educators from around the country.

Donald Jugenheimer, assistant professor, Lee Young, associate professor, and Arnold Barban, professor at the University of Illinois, are writing a book to be published in January, 1975. The book, "Advertising Media, Sourcebook and Workbook," will be published by Grid, Inc., of Columbus, Ohio.

\* \* \*

Jugenheimer is collaborating on a second book, "Strategic Advertising Decisions: Selected Readings," with Ronald Michman of Syracuse University. It will be published in the summer of 1975.

In June, Jugenheimer will attend a meeting in New York City sponsored by Marstellar, Inc., an advertising agency located in Chicago and New York City. Marstellar, Inc., has invited 16 professors from the United States, England and Canada to examine the real-life problems of advertising agencies.

\* \* \*

Lee Young served as one of the judges for the American Business Press national awards contest in New York in late January. The annual Neal Editorial Achievement awards for business publications are regarded as the Pulitzer prizes of that industry.

Donald L. Keough, who joined the Flint Hall faculty this year as an instructor in broadcast news, has nearly 10 years experience as a working journalist and news executive.

Keough has served as state political correspondent for the Jefferson City, Mo., News and Tribune, was a general assignment reporter and urban affairs writer for the Louisville, Ky., Times and worked nearly five years with WDAF-AM and TV in Kansas City, Mo. At WDAF, Keough began as a writer-producer, then worked as an on-air reporter and spent his last two and one-half years as director of news and public affairs.

Keough holds several awards for "distinguished achievement in journalism," several of them for investigative reporting.

In addition to his post at KU, Keough is assistant director of communications for the Citizens Conference on State Legislatures, a national organization that has its headquarters in Kansas City, Mo.

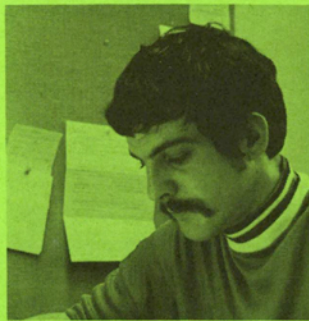
The School of Journalism added a full-time advertising professor to its staff this spring. Don Glover, from the University of Illinois, teaches Elements of Advertising, Advertising Copy and Layout, and Radio and Television Advertising.

Glover taught for three years as a part-time instructor in the School of Communications at the University of Illinois. At Illinois he taught a journalism course in advertising and an international marketing

## student news



*Don Keough*



*Don Glover*

course in the university's business department. He received his bachelor's and master's degrees from the University of Illinois and is completing work for his doctorate in communications.

Glover said that the KU School of Journalism was about the same size as the one at Illinois, but that there were more students enrolled in the advertising sequence at Illinois. He said that KU's advertising sequence seemed to be slightly better than the one at Illinois because it was more oriented to the practical mechanics of advertising.

He said that advertising students at KU had more opportunity to learn advertising through practical experience outside the classroom. The advertising sequence Glover taught at Illinois didn't offer outside laboratory work.

Glover will put his business background to use when he teaches Advertising Management, a course which is being offered for the first time next fall.

Francis Ellis, instructor, is teaching a course in cinematography and film editing. Before coming to KU, Ellis was a television technician at Channel 7 in Pittsburg.

In addition to teaching, Ellis assists students in processing film. He oversees the students' operation of the 16-millimeter film processor in the film laboratory. Ellis is also in charge of laboratory equipment used by Radio-Television-Film majors.

One of 21 George Foster Peabody Awards for 1973 was awarded to KANU-FM, KU's FM radio station, for its program series, "The American Past," written and produced by Calder M. Pickett, professor.

The program is a popular history series and has been broadcast at 8 p. m. each Wednesday since September 1973.

The Peabody Awards have been given every year since 1940 to honor distinguished public service by radio and television stations.

Pickett plans to attend the formal presentation of the award May 1 in New York to accept the prize for KANU-FM.

Five KU journalism students were named finalists in the William Randolph Hearst Journalism Awards Program this year.

Carl Davaz, Jr., Lawrence senior, won \$1,000 for placing first in the finals of the national photojournalism competition. Al Swainston, Valley Falls senior, also placed in the finals. Dan George, Lawrence senior, won \$150 for ninth place in editorial writing.

Bob Simison, Burdett senior, won \$150 for fifth place in news writing. Gary Isaacson, Wilmette, Ill., senior, won \$150 for eighth place in feature writing.

The competition is now in its 14th year and is held in cooperation with the American Association of Schools and Departments of Journalism. It comprises six separate writing competitions and one photojournalism competition.

Carol Gwinn, Prairie Village senior, and Bunny Miller, Great Bend junior, were selected as copyediting interns for this summer by the Newspaper Fund, Inc. Gwinn will work for the Milwaukee Journal and Miller will work for the Kansas City Times.

The Newspaper Fund provided 47 copyediting internships and 24 reporting internships. Copyediting interns must have some journalistic background; however, reporting interns must come from colleges that do not offer journalism majors.

Gwinn and Miller will attend a three-week crash course at the University of Nebraska before they begin work on the newspapers. This course is intended to increase speed in copyediting and provide practice putting together wire copy.

As interns they will earn the starting salary for copyeditors on the two newspapers.

Radio-Television-Film students in the School of Journalism and Film Production students of the speech department are working together on a 14-minute color film showing the Kansas Legislature in action. Work began on the film last October and will be completed this spring. The film should be released this summer.

The purpose of the film is to show the function of the lawmaking process in the state legislature and the interaction of the legislative members and interest groups. The film is being funded by the Endowment Association.

The finished film will be distributed to high schools and junior colleges as well as to other universities for use in government classes.

### **Journalism society honors school publications**

The Jayhawk Journalist was named the best regional student magazine by the Society of Professional Journalists, Sigma Delta Chi. The fall 1973 issue was entered in the competition. It will now advance to the national award level.

The article on Professor Sam Adams ("He goes where the action is") in that issue was judged third best in the magazine article category.

Al Swainston, photojournalism senior from Valley Falls, won first place in news photography in the same contest and the University Daily Kansan was judged third best student newspaper.

### **Dale Gadd receives doctorate**

Dale Gadd, assistant professor in Radio-TV-Film, was awarded his Ph.D in broadcasting in August 1973 from the University of Missouri (Columbia).

### **John Lee wins state reporting award**

John Lee (MSJ, 1972) was given the first Kansas News Enterprise Award for his exposure of a fund scandal in Hutchinson, Kansas, schools. The award has been established by the William Allen White Foundation and the Kansas Press Association. Lee is a reporter for the Hutchinson News.

### **Student professional chapters report activities**

Presenting a film about journalism to high school students is a key project this semester of the KU Chapter of Sigma Delta Chi (SDX), national professional journalism society.

Members are planning to borrow an Associated Press film about the problems of the press and show it to Lawrence High School journalism classes, according to Carolyn Olson, McPherson senior and SDX president. Presentations in other area high schools are also planned.

Sigma Delta Chi also sponsored forums that featured current news figures.

Women in Communications emphasized career opportunities for women in its program planning this semester.

Rights of women in getting and keeping a job was the subject of one meeting in January. "Help Wanted," a one-night course in the techniques of being interviewed and of finding a job was sponsored by Women in Communications and the Free University in March. Information on resumes, string-books, portfolios and audition tapes was given.

Selling advertising for the free calendar-desk blotters available at the Kansas Union was the main project this year of the KU Chapter of Alpha Delta Sigma (ADS), the National Professional Advertising Society.

ADS made \$400 selling the advertising during the fall semester, according to Diana Smith, Quincy, Ill., senior and president of ADS. The group plans to use this profit by taking a trip to a nearby city to visit a television station or advertising agency.

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