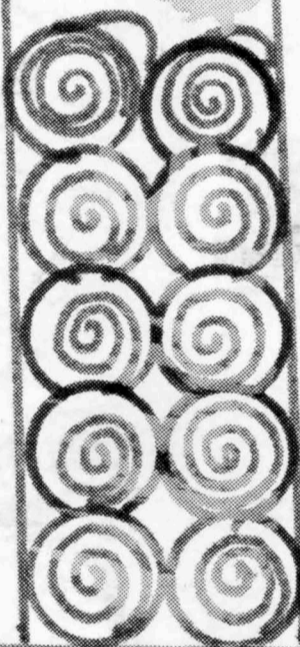
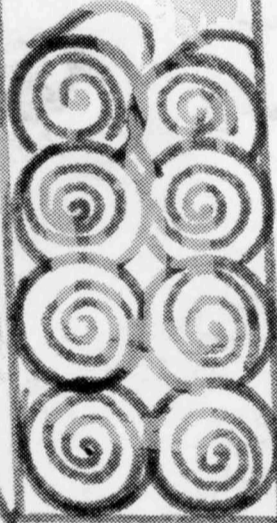


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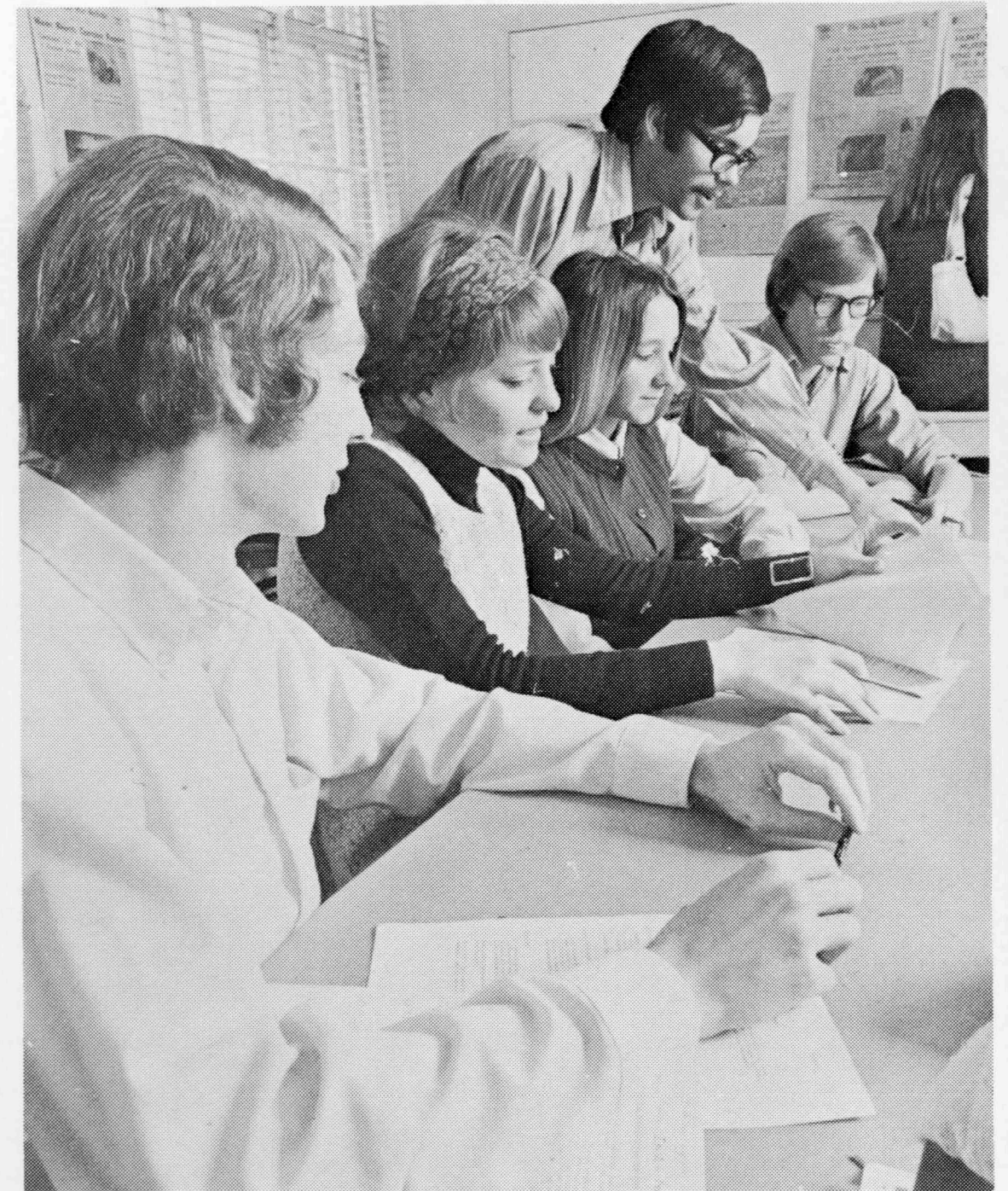
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Left to right: Karen Zupko, Trish Bailey, John Rabe, Kate Manske, and Paul Zembrzuski. (Mr. Zembrzuski is a visiting journalist from Poland who is participating in class work at the school.)



Left to right: Matt Amsden, Mary MacKinnon, Kathy Coleton, Rick Shontz, Patty McLaughlin.



Left to right: Steve Marcy, Carla Hendricks, Melinda Antisdell, Graham Bailey, David Perkins.

Not pictured: Jodi Taylor, Martha Atlas, Lee Young, faculty adviser.

PHOTO CREDITS: Prof. William Seymour, 2, 3, 5, 8, 12, 13, 16, 20, 21, back cover; Matt Amsden, 7, 23; Robert Hartzler, 23; Kate Manske, 27; Leonard Williams, 23; Greg Sorber, 22.

Vortex: Age Calms Eye of Underground

by Steve Marcy

The "office" is literally underground. That is somewhat appropriate, but reaching it is also somewhat precarious. It is in a house on Tennessee Street, in a basement, at the bottom of a flight of stone steps that meander at odd angles.

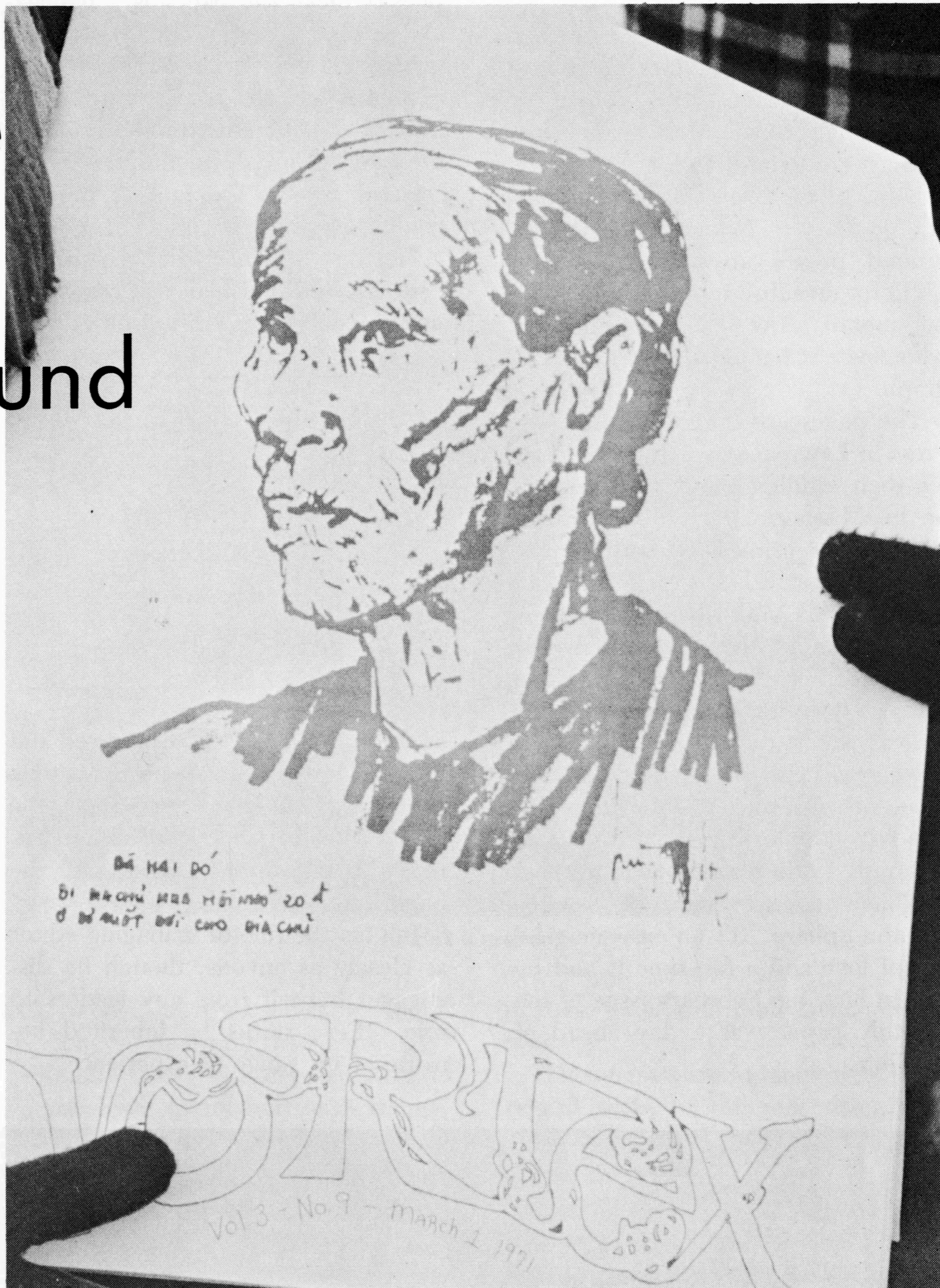
The ceiling of the staircase is low and the passage dark. Near the bottom of the slanting and chipped steps sit two half-filled buckets of water that catch condensation from a conduit pipe exposed through the ceiling.

At the bottom and through a doorway to the left is a well lighted room, a result of many extension cords and exposed light bulbs whose rays splash garrishly off the blue walls. Four tables pushed together in the room's center and a fifth pushed against the opposite wall form the layout tables and slot desk of Lawrence's leading underground publication, *Vortex*.

Vortex, eye of the hurricane, was a 1969 marriage of the *Reconstruction* from Lawrence and *The Screw* from Kansas City. In its earliest days, the free-floating, newly merged staff survived in anything but nuptial bliss. No one could agree on the direction the infant paper should take. Internal feuds constantly fragmented everyone's hopes.

Vortex has no dominating editorial personality today. The staff remains free-floating and indefinite in number. It has no rigid editorial departments and no domineering editors. And neither is wanted.

"Nobody runs it," said Rod, who sits at the conglomeration of tables pounding away on an electric SCM.



Scattered around him are paper scraps, dummy sheets, clippings, pencils, rapidographs and empty rapidograph cartridges.

"We try to keep it entirely a collective effort. When we work on layout, there are usually ten or so people down here and everyone talks at once. People try to get together and be creative, so everything is pretty highly charged," Rod said.

Like everyone who devotes part of his time to *Vortex*, Rod doesn't want his last name mentioned. Identification of individuals is counter to the staff's collective-effort philosophy. None of the stories is bylined. Secrecy thwarts the paranoia resulting from the controversial nature of the paper's subject matter.

For the moment, Rod is the only *Vortex* staffer (uh . . . nonstaffer) in the room. The story in his typewriter was about "right wing" Lawrence citizens who had announced candidacy in the upcoming city commission election.

Rod sorted through the clutter in search of his copy, bent over the typewriter, brushed his shoulder-length brown hair from his eyes and resumed typing.

"People might be down later. They're probably upstairs at Jim's. Everyone's kind of strung out, so it's a low energy time right now. It's been kind of a low energy week," Rod said.

The production work isn't complicated. Copy is typed to the proper

Vortex

width and then pasted up on full-size dummy sheets. Headlines are either hand-lettered onto the dummies or pressed onto them. Most of the illustrations are hand-drawn.

Some of the copy comes from Liberation News Service, the Underground press's answer to AP and UPI, for a subscription rate of \$20 per month. Any holes are filled by whomever is handiest with a rapidograph.

The pages are sent to Kansas Key Press in Lawrence, which is a lot better than sending them to Wisconsin or to Missouri. At different times *Vortex* was printed at both places. Few on the staff knew the location of local printers and when the printers could be found, they wouldn't handle the job. *Vortex* workers attributed printers' refusals to "political differences."

None of the production work is done beneath the steely eye of an iron-willed editor—everyone just spontaneously brainstorms. Panic to meet deadlines doesn't frantically charge the atmosphere. It's an easygoing labor of love and a fun time is had by all. In fact, the February issue of the monthly paper was a day ahead of deadline.

But the easygoing atmosphere doesn't mean the paper is a haphazard project. After an issue comes out, everyone interested attends a layout session where the recent issue is discussed. Then content and stories for the next one are decided upon. These sessions resolve the fate of the upcoming issue.

Having explained the general operation, Rod finished his city commission story. Jim drifted down with

After 2 years
of publication
KU's underground
press is, pardon
the expression,
well established.

a handful of ads. Others followed and they volunteered to come up with a layout if Jim would give them the copy. That dispensed with, Jim was ready to talk about himself and the paper.

Jim fits the role of managing editor as closely as anyone, though he disengages himself from any leadership role. It's a status he inherited because of his range of experience.

He started working on *Reconstruction* in its earlier years after he dropped out of KU. Like everyone else in the room, he has no formal journalism education. His knowledge consists of practical experience with *Reconstruction* and time spent in California with the *Berkeley Tribe*.

Right now, *Vortex* takes most of his time, leaving him without a job with a wife and two children to support. *Vortex* is in no way a profit-generating enterprise; a press run of 2,500 copies costs \$200. Ads and street sales at 25 cents per copy barely cover it. In Jim's case, *Vortex* apparently is a poverty-generating job. But that's all right. He's just happy that *Vortex* exists.

"What are we trying to do with it?" Jim repeated to himself. "I don't really know. It just sort of is, you know? But I think the kind of things we get in it and the attitudes we adopt are important. You just won't find them in the establishment press. We seem to be supplying a need because everyone reads it. We rarely have many copies left over."

Vortex says to members of its community many of the things other underground publications say to their communities. Dr. Michael Johnson, an assistant professor of English at

On the Corner . . .

The ink keeps coming off onto my hands. It's marking me. I'm thinking. I've got a degree. I could get a job. I could be sitting in some air-conditioned office smoothing the wrinkles in my Brooks Brothers suit. I could be planning for a big weekend, a drive to Chicago in my XKE, the top down all the way.

But I'm out here on this street corner, trying to sell these papers. The ink just keeps coming off. My palm's a headline. Here comes a couple. Are they rednecks? Are they just weekend hips—wearing bellbottoms on the weekends in the park, reading *Reader's Digest* at home? They're coming. I've got to decide.

"Hey, want to buy *The Screw*?"

Nine times out of ten—no sale.

When I worked on underground

press papers in 1969—first with *The Screw* in Kansas City, then with *Vortex*—there were few rewards. We didn't get paid. There were few of us and we had to do all the legwork.

We had to get all the materials and do our own paste-up, learning as we went along. It was difficult to find a printer. Only one printer in Kansas City would print *The Screw*, and eventually even he refused us. We then found a printer about 25 miles outside of town. Sometimes he delivered the paper to us, sometimes we would have to go get it.

And our paper then was not particularly abusive or "obscene." Even so, we got some harassment from the police, though we were never raided. We got some threatening phone calls, though usually the caller didn't talk;

he just breathed. And one beautiful spring night someone put a brick through my window. A few weeks later someone broke into the apartment. Nothing was taken, but it was plain that my desk and closets had been rifled.

But standing out on that corner was the worst for me. In 1969 Kansas City still had had no direct exposure to the underground press. Everyone called us something different. Commie. Freak. Hoodlum. Child. Sometimes they expressed themselves without words. Once two girls bought a copy of *The Screw*; they then brought out matches and burned the paper on the spot.

And all the time the ink just kept coming off. It marked me.

—David Perkins

KU, traveled the country last summer and studied what he called the "new journalism." His study resulted in an as yet unpublished 210-page manuscript, tentatively titled "The New Journalism." About a third of this work deals with papers of the *Vortex* genre.

In the manuscript's section on the underground press, Johnson states: "It speaks for the counter-culture and is opposed to the mainstream of technocratic progress and the dominance of the present educational, governmental and social system. It supplies a need for an educative and informative voice, one born of the counter-culture's own view of the world, for both its own people and those beyond its community who would understand and sympathize with its goals."

Many of Jim's hopes for *Vortex* mirror the type of educative and informative roles that Johnson sees in his analysis.

"There are some things we'd like to promote in this paper," Jim said. "I'd like to see a free clinic for freaks and blacks and whoever else needs it, that would deal with abortion, birth control and other medical problems. Food cooperatives would be great. People could share common labor to get food on their tables. You could say I'm in favor of us doing anything to get people together as neighbors and to get them to sit around and talk about common and individual problems. Sort of a meshing of personal and social ends is what we have in mind."

Collective effort is a philosophy that frequently bobs to the surface in Jim's slow, easy-flowing rivers of conversation. His experience with cut-throat internal competition on the *Tribe* during his nine months in California made collectivism valuable to him.

"I worked 60 hours a week for no pay," Jim said. "People didn't work as collectively as they do here. The *Tribe* was an extremely male-dominated operation, an altogether unhealthy environment.

"And a strict division existed between the stars and menial taskmasters. Too many of the writers and heavy intellectuals were on a power



"25¢? . . . didn't it used to be 20¢?"

trip. They got themselves in their positions by investing their egos.

"Finally a big rift developed and we sat down to try and hash things out. All the stars agreed to share in some of the more mundane tasks and let some of the graphic people and others experience some of the more interesting work. The stars said they would do it, but talk was about all they did. A lot of them came from wealthy backgrounds and were too firmly entrenched in their aristocratic origins to actually mean it.

"It was hopeless, so I quit about the same time many of the graphic people did. They were blown away by the fact that I was from Kansas anyway. When I told them that I was coming back here because things were more mellow and together, they couldn't believe it," Jim said.

Though the spirit at *Vortex* is more easygoing than the one that existed at the *Tribe*, it doesn't mean the people who work in the little blue room are completely devoid of problems. Nothing as loosely knit and open-ended as the *Vortex* production can survive without hassles. Jim said most

of these emerge in their layout meetings.

"The women are forcing the men to regard them in different ways," he said. "This is a spinoff of the women's lib movement, something we're pretty much behind. The women want their views heard through the paper. So do some of the gay people. The gays are working to bring themselves together and to not let everyone else be so uptight about them.

"We're trying to get across the attitude that life should be made sensually total. There should definitely be a broader sexuality, but the gays are still having their problems and are still being hassled."

An emphasis on building and bringing people together, such as the hope for a free clinic and food cooperatives, marks a departure from the rhetoric laden with four-letter words that has infected many of the underground publications hawked from street corners around the nation. Johnson would agree that the move toward constructive goals is an essential one if the underground press is to survive. (Continued on page 22)

Dr. Calder Pickett

... informally

by David Perkins

(This interview will range over questions of interest not limited to curriculum or journalism education per se. It is meant to provide some of the personal views of the subject.)

I arrived at Dr. Calder Pickett's office in 204 Flint proudly prompt, only to discover that I couldn't work the tape recorder. As it turned out, neither could Pickett, and we had to call in an expert from the radio-television-film department. Our murmurs about which of us was least suited for a technological age were interrupted by the appearance of a salesman from Harper & Row Publishers. He was instructed to come back later and his place in the doorway was taken by a student in search of advice. She also was asked to return later and I began to appreciate Pickett's rather crowded schedule. Teaching five courses this spring, advising graduate students, editing for *Journalism Quarterly* and dealing with book publishers, it's surprising he has time to think. But as you will read, he has.

* * *

JJ: Dr. Pickett, a recent article of yours in *Alumni Magazine* expressed fear of a "slow erosion of academic freedom, from within rather than without." What did you mean by that?

Pickett: We used to hear in the 1950s, during the time of McCarthy, that things said at the university might be suspected: you had fears and doubts because relatively innocent people were being hailed before investigating committees to explain the beliefs

that they held. This was an attack from the outside. Today certain activities on campuses are giving new ammunition to some on the outside who, without mentioning any names, strike me as being junior league Joe McCarthys. I am much concerned about the kind of activities on campus that get people stirred up to the point where we have threats of coming down on Oread Avenue with big boots. And we know that could mean much more than Oread Avenue.

Added to this is the atmosphere that exists on campus because some students and teachers, convinced of their righteousness and of the significance of their causes, take action that makes one increasingly cautious about the things you want to say.

JJ: But what are your specific fears? Do you really fear that some of your students are going to physically attack you?

Pickett: That's always a possibility, though I'm sure it's something that a lot of us probably overstate. What I'm really more concerned about is a new development in the classroom. On occasion, some students have been so antagonized by views expressed either by myself or by other students, that by the sheer force of their language they have sought to put down what had been said.

Professors at Cornell underwent a considerable amount of terrorism during recent troubles there. I haven't been involved in anything like that but there have been times when my "old-fashioned liberalism" has been scorned and repudiated so vocally

that it created for me an unpleasant educational atmosphere.

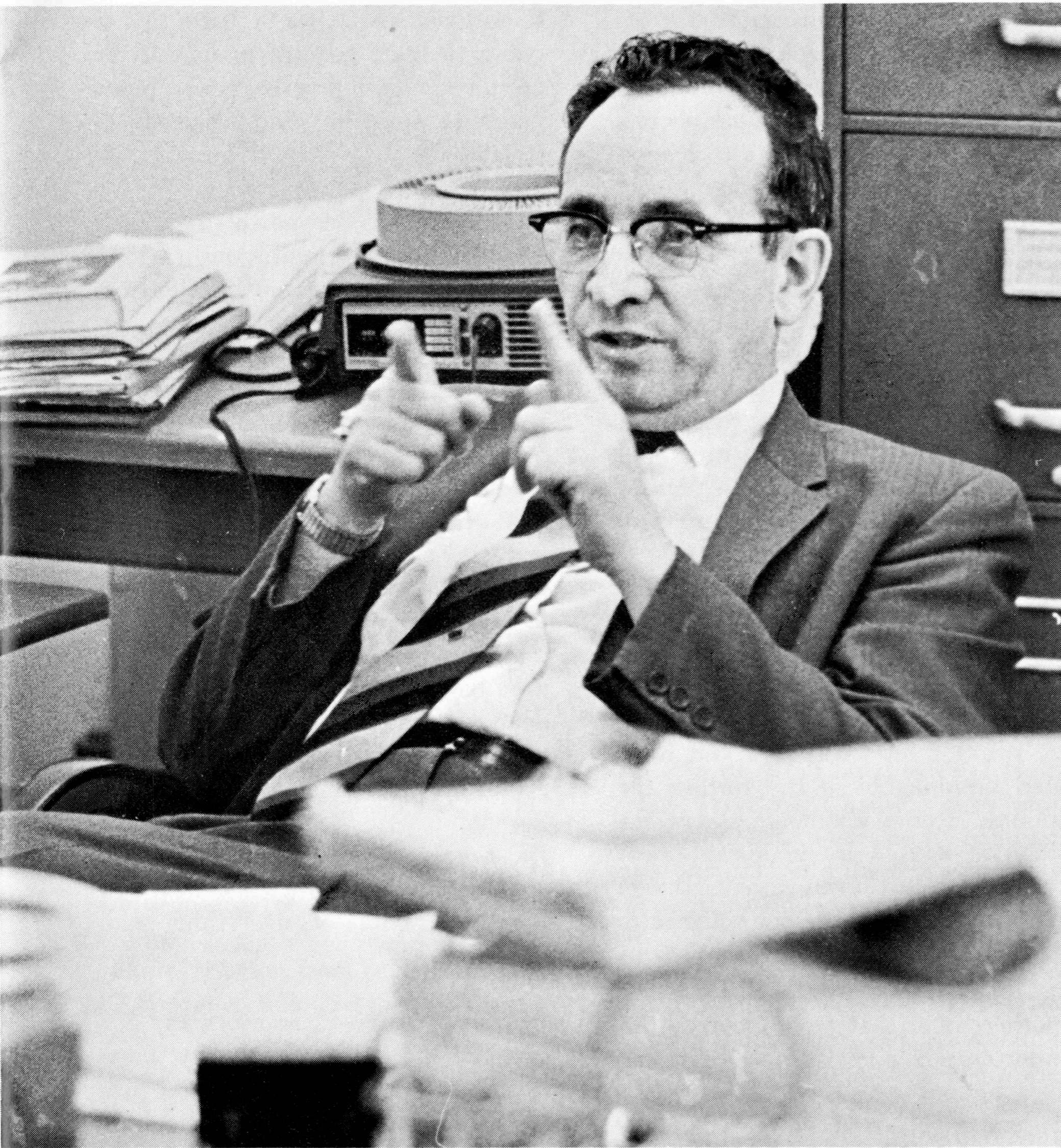
Students today are much more vocal. They are quick to disparage authorities they imagine themselves to be in contention with. For instance, I have found that even the mere mention of William Buckley, Jr., whose writing I can appreciate even when I happen to disagree with him, provokes an automatic hissing from students. It turns me off.

JJ: Perhaps you take some of that too seriously: that hissing could be more for dramatic or humorous effect than anything else.

Pickett: Yes, that's possible. I recall when students used to do that when Truman's name was mentioned, or Kennedy's. (Here, another student appeared at the door, and Pickett asked her to return later. I began to wonder if the *Jayhawk Journalist* were inadvertently sabotaging the educational process.)

Pickett: Let me tell you about a funny incident that relates to this authority business. I read a piece to one of my classes that was all about what a wonderful younger generation we have today. And everybody said, "Oh, that's great." And then I asked, "Who wrote that?" Some suggested Muskie, Eugene McCarthy and others. But no one guessed correctly and I had to tell them: Mayor Daley of Chicago. Everyone just groaned.

I have discovered that if I want to bring an interesting view into class, it is often better to present the view first and then identify the author. It



preempts that automatic disparagement of someone not "accepted."

Some students are apparently so sold on their own infallibility, their own omniscience, that they're prepared to reject views even before they're known. Then, too, they often reject anything that wasn't written in 1971. History is considered irrelevant.

JJ: I've often thought that that attitude might be called the Conceit of Modernity. It's an affront to one's vanity to believe all this has happened before.

Pickett: You know, a while back it struck me that the rhetoric I was hearing from the new left seemed familiar. Then I realized it was the same stuff Joe Hill and others were putting out in the time of the "Wobblies." I think people of all ages might understand themselves better if they could see that some of these

things have happened before, that some of these thoughts have been thought before.

JJ: But about the snobbishness of youth, don't you think that the culture, and particularly sections of the economy, generally make such a virtue of youth, so often stress what is "new," that it's hardly surprising that young people adopt that Conceit of Modernity?

Pickett: Lord, yes. This was going on long before today. The cult of youth has always been an important manifestation of our culture. Perhaps it's because we're a young country. But I think it increased sharply in the 1950s—all those sappy songs: "They tried to tell us we're too young, too young to really be in love." And now it's gotten almost to the point where young people imagine that love among the old is a laughable

concept. Only the young can be in love; only the young can have these impulses.

JJ: I really hate to mention it, but that brings up all the clichés about the generation gap.

Pickett: I don't know when this silly under 30—over 30 business got started, but the generation gap as a concept makes some sense to me. Adults who are trying to act like young people are frequently foolish. You just can't get out there to play sports with young people—you can break your damned neck that way. You don't have the energy, the interest.

And I certainly don't get as upset about this rock music—even though I don't much care for it—when I remember how my dad used to turn off the radio when I was listening to Artie Shaw. I don't think that it's so terribly important that we all like the same music.

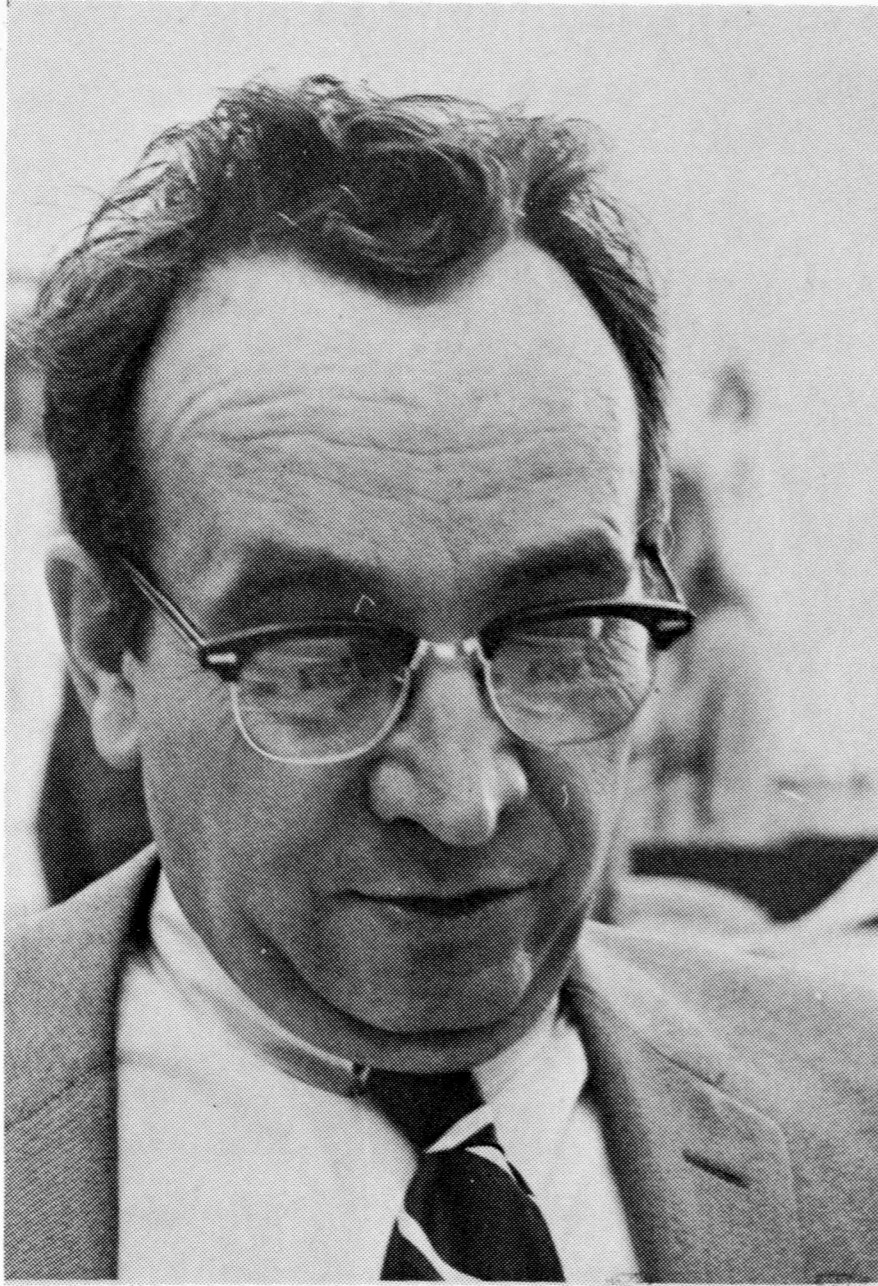
JJ: Isn't it really insane that these superficial differences have become such issues? We seem to be fighting natural development.

Pickett: And with more than music; also fashion. I've been an offender on this. I bug some of my students about the length of their hair and about their costumes. But I also remember quite well that in the early sixties I had to go through a daily inspection down in the *Kansan* newsroom. Was my tie narrow? Were my lapels the proper shape? And I was always so out of fashion I didn't even know that double-breasted suits were out of style until they came back in.

These things can all be perfectly good-humored if both sides, or all sides, want them to be.

JJ: But there are serious issues, serious differences. Dean Young has heard from a few recent graduates who are so turned off by the establishment press that they are considering dropping out, and/or dropping into the underground press. What do you think about the general problem of alienation and particularly about the straight press *vis-a-vis* the underground press?

(Continued on page 8)



Pickett: Well, once again, here is something that isn't new. Alienation has been an historical feature of industrial society. The 19th century Romantic Movement was certainly a case of this. And note Thoreau, or others. Here on campus, I remember a boy in my 1959 class, a prominent fraternity man, who worked on the *Kansan*. He became increasingly disenchanted and finally dropped out. Where did he go? San Francisco. He joined the Beat movement.

JJ: But there were relatively few in the fifties. There are many more today and their "dropping out" has come to dropping bombs. Do you think the reasons for alienation are greater?

Pickett: You know, that might be the real disagreement. Except for the war, I don't see what there is in society today that would stimulate rebellion more than comparable times in the past. Except that alienation itself has become a kind of group movement, a fad. Though this may be a good thing for one reason. Kids who are alienated from their families have somewhere to go. There's someone else out there. Though I am bothered by the dangers to health that they may hold, I can't see anything bad about these communes.

But do you see what I mean about the society not being that bad? There

have been tremendous gains, for example, in regard to race. Not enough of course. But perhaps it's this gradual reform that irritates some people. They want instant answers, instant change. Now! That's another aspect of the youth cult.

JJ: But what about the press?

Pickett: Well, I guess I'll have to talk out of both sides of my mouth again—maybe that's what defines a "fifties liberal." I think the press is a lot better than it used to be. And I say that as a student of journalism history. But it's not good enough. I think the underground press came into being because the establishment press had defaulted. It had not fulfilled certain social responsibilities. But now, once-conservative papers are printing stories that would have been unthinkable in the forties; for example, stories about air and water pollution caused by important local industries. But even today, things that should be said are not being said.

That's what turns a lot of kids to the underground press. But I think another thing that turns them is the opportunity for less responsibility for their actions. Also, the freedom to use language not acceptable in regular papers.

I've never felt that the use of that kind of language is one of the freedoms that we need to fight for. But I also get quite disgusted at those people who feel that the publication of some of our famous four-letter words will hurt people. That's silly.

JJ: But what about freedom in other media: the new cinema, erotic literature?

Pickett: I don't know that we have to look at a lot of things that we don't normally see anyway. The scene with Martin Balsam in *Catch-22* is an example. If it's in the interest of telling a story, however, I think it's foolish to keep up a lot of the taboos of the past. I've found it quite refreshing in recent movies to hear language and to see things done that one couldn't see or hear only a few years back.

I'm afraid, however, that a lot of producers are doing this purely for

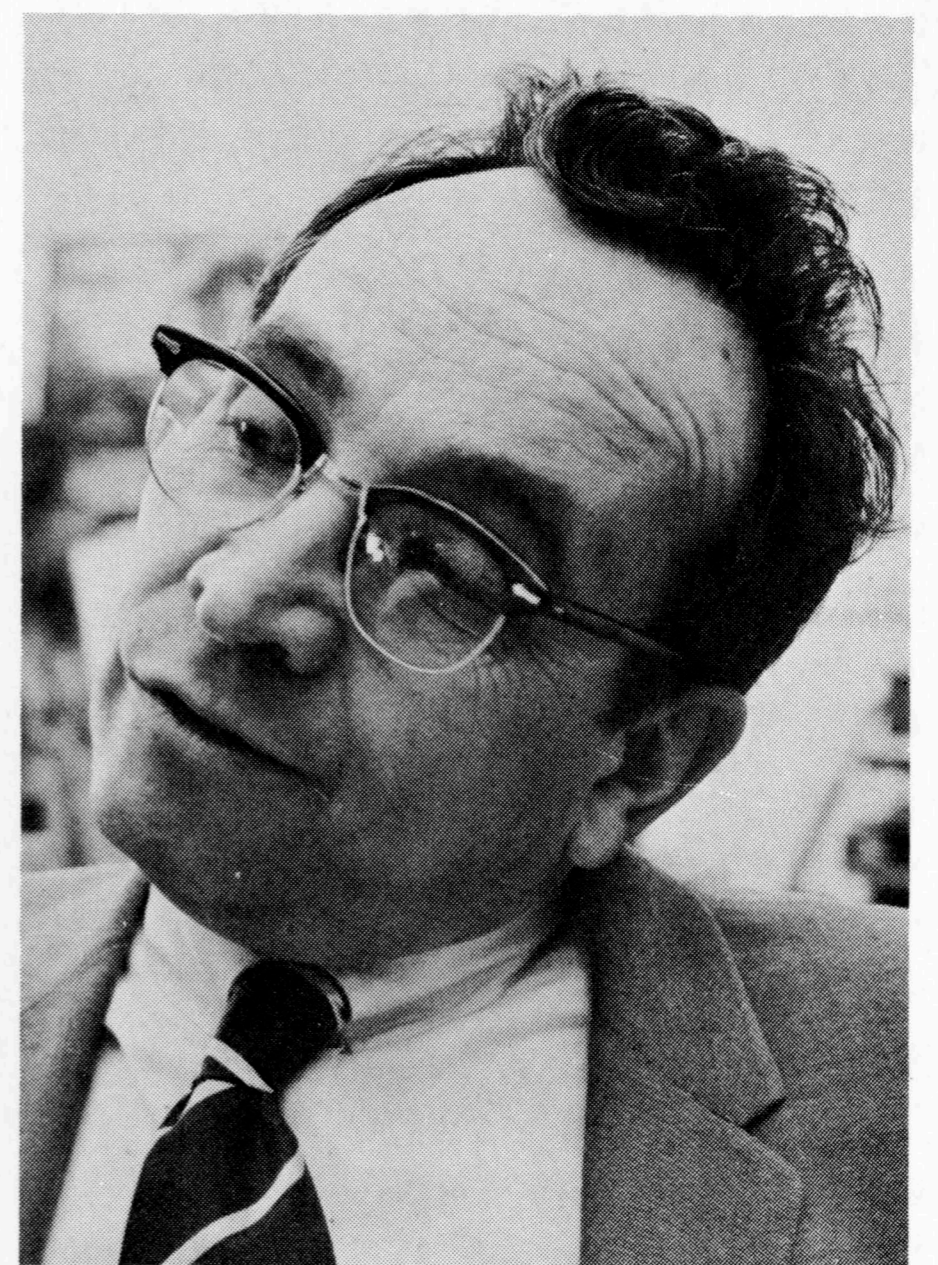
sensationalism. After a time this is going to seem so dull to us, all the mystery is going to be gone; who's going to want to read about it or see it?

JJ: Well, isn't this partly the point: to release minor inhibitions and repressions so that these exhibitions become irrelevant?

Pickett: You mean pornography is really a kind of pioneer effort? There may be something in that. But I would hope a certain amount of mystery would remain. Now, that's not a call for censorship. It's a call for questioning oneself. "Why do I want to say that? Why do I want to show that?" I don't like to think that people's basic human sensibilities will be deadened by a barrage of certain words or certain pictures. Maybe that makes me old-fashioned.

JJ: I hear a lot of readers of your article in *Alumni Magazine* took you for the "savior of everything old-fashioned."

Pickett: I received many, many letters. All friendly. I must say, however, that I received some from people whose support I don't particularly cherish. It's amazing how easily these things can be misunderstood. But I've found that even a number of my students find that they can accept some of the things I've tried to say. A modern miracle.



Sex in Advertising?

Women's Groups Halt UDK Classified Promotion

by Karen Zupko

Two young women caused a furor in the *University Daily Kansan* last semester. One was wrapped in a towel and the other was a voluptuous, reclining nude. Their suggestive message to the *Kansan* readers was, "I get what I want with *Kansan* classified."

Both women were part of an ad campaign for the *Kansan's* classified section.

Sharp reaction from several groups of KU women followed the ads' placements. Mike Banks, Topeka senior and the *Kansan's* classified manager at the time, faced a wave of criticism.

The KU Commission of the Status of Women was one of the first to protest the ads. Casey Eike, commission member, objected to the ads because they "depicted women as sex objects in an area where the product did not require them to fill that role.

"We realize that in the selling of some items, the female form is appropriate and necessary; for example, with something like hygiene products. However, *Kansan* classifieds hardly fall into that category. And that type of headline would never be acceptable."

Banks was also contacted by Emily Taylor, dean of women, who also registered a protest. Dean Taylor and Banks had a long meeting and discussed the women's movement in general.

According to Banks, some of his former views were changed and others were influenced by the meeting. He credited Dean Taylor with a calm and rational approach. After finding out why the ads were so distasteful

to women, he agreed to discontinue them.

An unidentified group staged their protest by burning some copies of the UDK on the front lawn of Flint Hall.

The Women's Coalition also protested the ads. One angry member came shouting into the office and was surprised to find everyone staring at her. She then delivered an emotional harangue, which, according to Banks, "did little for her cause."

Banks said, "Her use of emotion before intellect simply backed up the stereotype image many people have about females' lack of emotional control."

The simple fact that sex does sell was how Banks explained his defense of the ads. He also explained to a UDK reporter that, "After talking with, listening to, and observing students at the university, we found them to be liberal and open-minded. Therefore, we are striving to make our contribution an extension of the school."

Banks added that he disagreed with the "rank exploitation" of sex and women in ads found in publications like *Playboy*. "There, girls and bodies are used to sell most anything from pea shooters to pajamas."

The objections raised about the ads in the *Kansan* are representative of what seems to be happening on a national level.

Members of NOW, the National Organization for Women, have voiced their grievances, by invitation, to members of two leading advertising agencies.



The January 25th, 1971, issue of *Advertising Age* explains the results of that encounter: "The NOW women have written a memo which they hope to circulate through agency creative departments. This memo states that women or their bodies should not be depicted as "objects," especially pure sex objects. Women who are expected to buy the product should not be depicted as stupid or weak. The memo asks advertising personnel to remember that women have other roles besides those of wives and mothers."

Media Bomb . . .

Questionable Reporting of Lawrence Disruptions Spring 1970

by Rick Shontz

During the week of April 21-26, 1970, the media acquainted many people across the country with the city of Lawrence, Kansas.

This was the week when fire damaged the Kansas Union, racial conflict occurred at the high school, and a curfew was imposed on the city.

A question remains as to the accuracy and competency of the news reporting of these events on both local and national levels. Often the student of journalism is asked "why didn't the press report what really happened?"

News reporting and mass communication are an inexact science of representing in words and pictures an actual event. Any two people who witness the same event will almost invariably retell or report it in a different way.

According to the social psychologist "reality" as perceived by one individual is not "reality" as perceived by another. Accordingly, the psychologist suggests that reality is a function of the environment and of one's personal experiences.

As a journalist one must consider that words convey ideas that are representative of a writer's particular conception of reality. When ideas are received by another, they are automatically placed in context with *that* individual's conception of reality.

Groups of words or ideas will inevitably connote different conceptions to different persons. Hence, the need arises for the social scientist to operationally define each concept. But this is not possible for the journalist: total objectivity rests on an out-of-reach plateau.

News judgment on the part of the reporter involves the relative importance of events he observed and the word choice used to describe those events.

News judgment on the part of the editor (or commentator) involves making a value decision as to: the relative worth and representativeness of the reporter's word choice; space (or time) to be allocated in the medium; the position of the news item in the newspaper or broadcast; the type and number of pictures or film (if any) to accompany the copy and, specifically in the printed media, the size and word choice of the headline and the outline that explains a picture.

Last year many journalists cried alarm after Vice President Agnew's tirades against the media and Dr. W. Walter Menninger's (Menninger Clinic, Topeka) implicit suggestion for licensing all newsmen, in both printed and electronic media.

Because this concept is repugnant to our interpretations of the constitutionally-guaranteed free press, journalists often overlook the causes of journalistic criticism.

Various media news judgments concerning the Lawrence disruptions last spring appear to be excellent examples of news reports that led to media criticism.

Gary M. Shivers of Lawrence radio station KLWN stated (May 11, 1970), "On the night of April 20, 1970, fire now attributed to arson caused damage in excess of two million dollars to the Kansas Union. Earlier that evening there were reports of firebombs at Lawrence High School, a small fire in a local lumber company, broken windows and some shooting.

"The following day Kansas Governor Robert Docking, acting upon the request of Lawrence and Douglas County officials, ordered a curfew for the city of Lawrence. The curfew continued for three nights—nights of fires and false alarms, of bombs and bomb hoaxes, of reports of sporadic

sniper firing and reports of still other disturbances."

The April 22, 1970, St. Louis *Post-Dispatch* implied in a front-page story that the Kansas Union fire was related to racial tension: "Fire destroyed part of the Student Union building at the University of Kansas last night when racial tension resulted in firebombings and gunshots."

At that time (and even now) no one knew the Union arson carried racial overtones. The headlines of a second article in the same paper implied that the curfew (and the trouble) was only on the KU campus and not in the city: "Snipers Break Quiet of Kansas U. Curfew."

"Bands of armed youths roamed through the eastern part of the city [Lawrence] . . . and police broke up at least one battle between black and white youths armed with guns and knives." This account appeared on the front page of the *Chicago Tribune* (April 22). A battle—really? If a confirmed incident did take place, would it not have been better to have used a less sensational word in place of "battle"?

The *Chicago Daily News* (April 24) reported that in "Lawrence, Kans., firemen fighting a blaze in a chemical plant in a Negro section of town east of the University of Kansas were peppered by sniper fire." Had not the *Daily News* implied that firemen were hit by sniper fire? Firemen were not hit. In fact, no injuries due to violence were reported during the disturbances.

The Cleveland *Plain Dealer* wrote this headline (April 22): "Kansas Governor Calls Troops After University Fire, Fights." The *Plain Dealer* failed to include anything about the "fights" in the news article following the headline.

Local newspapers were not with-

out fault. The Kansas City *Star* ran a five-column, front-page, headline, "Tense War of Nerves Near KU Campus" (April 22). The word "war" (even when used in the context "War of Nerves") seems almost inflammatory.

The picture that accompanied this front-page story was one of a fire. It must have been a fire of consequence—for it was positioned on the front page. But it was merely rubbish—burning rubbish, the cutline explained.

However, newspapers cannot be held entirely responsible for questionable news judgments when their wire service information is incorrect. This excerpt from UPI copy appeared in many newspapers: "Police said carloads of teen-agers, both black and white, shot out with pistols 'windows in almost every business house' on the city's east side."

Finally, one begins to wonder how the medium weighs news elements of conflict and prominence against proximity. For instance, pictures of the "mace incident" at the Lawrence Administration Center were spread across the fronts of newspapers as far away as New York and Long Island. This appears to be questionable news judgment—possibly sensationalism—especially when coupled with subsequent copy concerning the Union fire.

On May 4, 1970, three national publications carrying coverage of the Lawrence disruptions hit the newsstands.

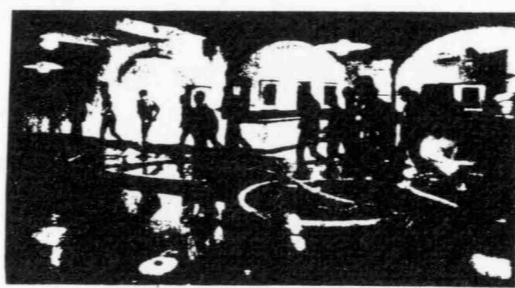
Time magazine compared the Lawrence situation to Quantrill's raid and added: "Lawrence, now the home of the University of Kansas, was once more churning with violence last week. Flames lit the sky over the town, gunshots crackled in the night air. Police and National Guardsmen patrolled the streets, and nervous citizens, fearful of the new outlaws in their midst, could only wonder why 'Bleeding Kansas' was being bled once again."

Newsweek reported that, "Even as Chalmers spoke [in Washington, D. C.], flames were destroying U of K's student union in Lawrence, Kans., and a firebomb exploded in Strong Hall, the administration building. Meanwhile, rampaging teen-agers

Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER
WEDNESDAY, APRIL 22, 1970

Violence in Lawrence



Burning Kansas



Kansas Marchers Repulsed

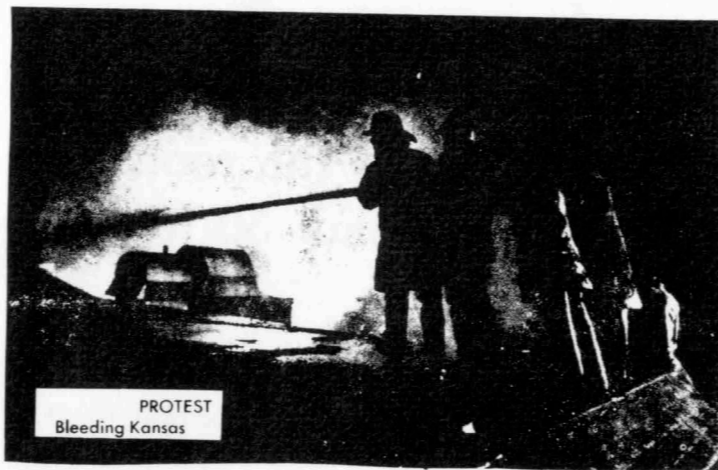
Club-carrying police use Chemical Mace yesterday to turn back protesting black students in Lawrence, Kan. The demonstrators allegedly were taunting officers who had ringed the building and used tear gas to disperse a crowd of several hundred marching on the community's school offices. Earlier, a group of whites and blacks had clashed. Police blamed arsonists for a Monday night fire at nearby Kansas University's student union. More fires, gunshots and rock-throwing followed last night despite a curfew ordered by the governor on the university campus and in Lawrence.
Wednesday, April 22, 1970

Arson Suspected in Kansas Union Fire

THE KANSAS CITY

VOL. 98, NO. 217 KANSAS CITY, MO. WEDNESDAY, APRIL 22, 1970-64 PAGES

Tense War of Nerves Near Campus



PROTEST
Bleeding Kansas

SPRING RIOT SEASON —COMING ON STRONG

Kansas U. Student Center Damaged By Fire Bombs

ST. LOUIS POST-DISPATCH

THURSDAY, APRIL 23, 1970
68 PAGES

Snipers Break Quiet Of Kansas U. Curfew Kansas Governor Calls Troops After University Fire, Fights

Headlines, articles, gain readers — lose reality.

were doing their own thing. Carloads of teen-agers cruised downtown Lawrence smashing windows."

University of Kansas Chancellor E. Laurence Chalmers, Jr., was reported finding [by *Newsweek*] his white-pillared home "ringed by National Guardsmen, local police, campus cops and faculty members—all on fire watch."

In rebuttal Chalmers replied, "I suppose that one could conclude that it was ringed if you would recognize that the entire city of Lawrence was ringed by National Guardsmen and State Patrol. . . . This is one of the exaggerations which I do regret."*

U. S. News and World Report gave a one-paragraph account of the disruptions in Lawrence. News judgment by this periodical appeared commendable. The basic facts were reported—but too briefly at that.

By contrast, *Time* and *Newsweek* exercised questionable news judgments. Their wild analogies and rhetoric were overwhelming.

Chalmers, commenting on the peri-

odicals' reports, said, "I am a bit disturbed about the . . . oh, perhaps it results from condensation inevitably—but there is a slight exaggeration in each of the coverages. The one that refers to 'Bleeding Kansas' is disconcerting to say the least; particularly those who would make this analagous to Quantrill's raid in which the entire community was burned and over 150 lives were lost. That analogy seems to be rather far-fetched in view of the fact that there were no injuries, let alone fatalities, associated with last week's events."*

These examples by no means seek to condemn the sources. Nor did I overtly intend to single out the newspaper and news periodical media. Rather, these examples were intended to create an awareness of questionable news judgment that may have contributed to public condemnation of the media.

*From an interview with Gary M. Shivers, radio station KLWN, Lawrence, broadcast on May 11, 1970.

Royster, "Huck" Boyd, Honored by William Allen White Foundation

by Carla Hendricks

The homecoming queen has come and gone and those who mourn the passing of traditions can take heart; William Allen White Day is alive and well at the University of Kansas. On February 10, for the twenty-second time, members of the William Allen White Foundation honored journalists who exemplified "William Allen White's ideals in service to his profession and country."

Vermont C. Royster, editor of the *Wall Street Journal* from 1958 until his retirement in January 1971, was the American journalist picked to receive the William Allen White Award for journalistic merit.

Royster, who was also senior vice president of the *Journal's* parent organization, Dow Jones and Co., said in acceptance, "The award is presented not to a machine or organization, but to an individual who has made his voice heard, just as William Allen White did."

A small crack appeared in the edifice of tradition when Royster led a panel discussion instead of presenting the usual lecture. In the discussion he said social unrest was connected to the mass mobility of American society and to the loss of the roots and stability Americans had 50 to 100 years ago.

The Boyd family, publishers of the Phillips County [Kansas] *Review*, established their own William Allen White tradition. McDill "Huck" Boyd became the 17th Kansas journalist cited. His mother, Mrs. Mamie Boyd, 97, who had been cited in 1967, was there to see her son receive the award.

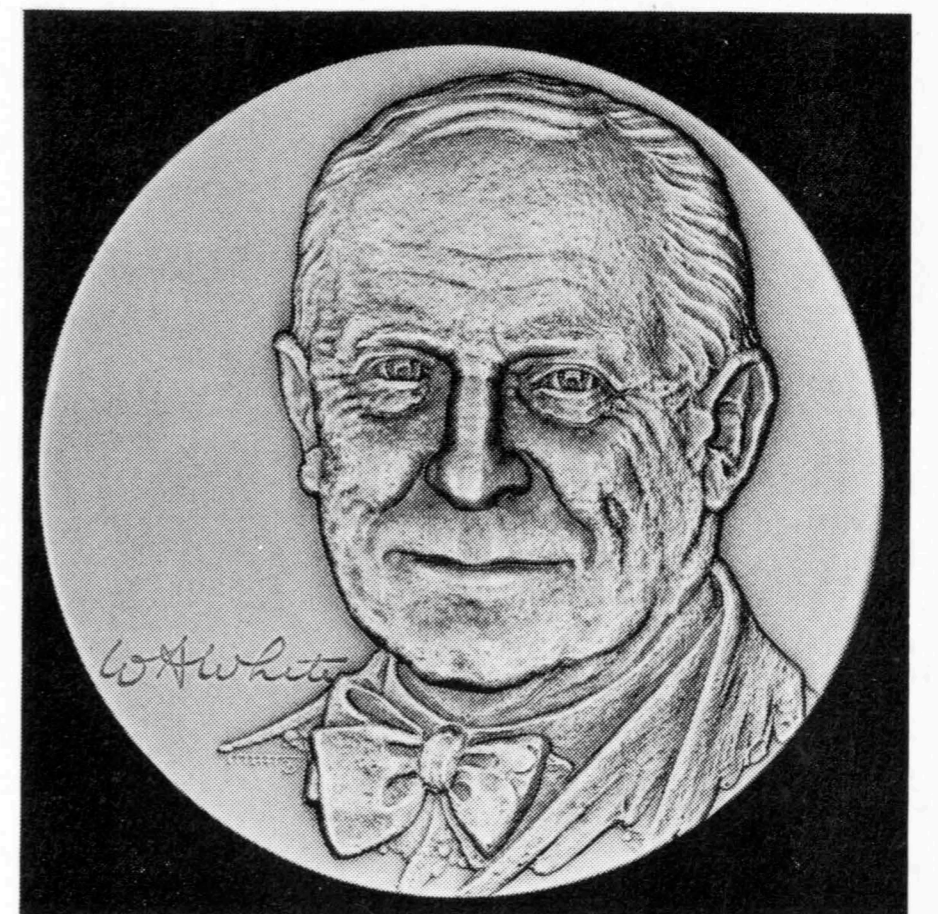
"This is an unforgettable moment in my life," Boyd said as he wiped a tear from his eye. "I shall always be grateful to the William Allen White Foundation and to this year's selection committee."

Boyd is a Republican national committeeman for Kansas and has been state party chairman. He also has served on the Kansas Board of Regents. He said his parents, who taught him the "simple creed" of hard work, deserved the credit for his success in publishing and civic activities.

Boyd and Royster were to receive bronze medallions, designed this year for the foundation by Elden Tefft, KU professor of painting and sculpture. The medallions which were not finished in time for the ceremonies, will be distributed to Boyd, Royster and 27 other journalists who have been cited in the past.



Mrs. Mamie Boyd congratulates son "Huck" — both winners of the Foundation's state citation.



New bronze medallion given to Foundation honorees.



Bruce Linton and Peter Dart film basketball at Allen Field House.

Journalism Profs Film Jayhawks in Action

by Mary MacKinnon

Peter Dart compares it to hunting; Bruce Linton finds it creative. Together, the two professors of radio-TV-film have been filming KU's football games and producing the fifteen-minute Highlights film for the Athletic Department. Linton is producer-director; Dart serves as director of photography.

The finished film is used for recruiting new players and is presented to various civic groups. The entire unedited 22,000 feet of film serves as history of the football season.

The two professors accompany the team on away games, checking into the same hotel and beating it to the stadium by 11 a. m. the next day to jockey around for camera positions on the press box and to test cameras.

With their minimal equipment of six pieces, or 200 pounds, one films the entire game from one camera atop the press box while the other operates a sideline camera, focusing on individual plays or filming "cut-aways" of the crowd or the players on the bench.

Filming the games provides innumerable tales such as the one Linton tells of a hot September day, filming an out-of-town game against Syracuse. The press box was dilapidated,

crowded with cameramen and radio newsmen on the roof or down at the sidelines.

Linton was filming when the magazine on the camera he was using on top of the press box jammed. He waved frantically to Dart, who came running from the sidelines and scrambled up the ladder, ducking a power cable with frayed insulation and performing contortions to keep his balance on the slanting roof.

Dart, who had never before taken a magazine apart, borrowed a screw driver and set to work. Eleven minutes later the magazine was in working condition and only three minutes of game action were lost on film.

While filming at the sidelines, a cameraman has to be prepared to be run over by the players. "You could have 400 pounds of beef charging at you any moment," Dart laughs. "But you just stay there with your eye on the view finder."

Dart views sideline shooting to hunting; predicting plays and bagging shots no one else has. "I guess that's why I keep doing it," he says, grinning. "It shoots a whole weekend, but it's well spent."

"When you lose," Linton comments, "it's a hush trip home. Not much is said, and much of it—very human—is of the 'if' variety, replaying the game and much shaking the heads. When you win—smiles, mild horseplay, animated conversations and no worries about hurting anyone's feelings. Somehow you are not nearly as tired after that long bus ride from KC to the dorms after you win."

Unloading the plane requires a quick exit to the cargo door, waiting with expectant faces to rescue the \$6,000 cameras being tossed down like football equipment. At one time Linton saved a camera mid-air.

After each game Linton develops the film, editing out highlights to be combined with those of the other games of the season. Creating the Highlights film requires over 350 man hours of viewing the entire season's shooting and relating sideline shots of a play with those of the press box camera. Linton estimates that it takes him 15 ten-hour days alone to edit the film.

Using plays from all the cameras, the 22,000 feet of film is boiled down to 15 minutes. "Cut-aways" of the cheerleaders or coaches pacing near the benches are used to form a continuity and to combine the filmed plays.

This year's Highlights theme is "On the Way" signifying that Kansas will be back. Timing is essential with the sound track of the cheering crowds and shouting coaches. During three games, KU coaches were equipped with microphones. Their recorded comments were used for the sound track of this season's Highlights film.

When the composite sound track is complete, the film is shown to the coaches and then sent to Kansas City for final printing.

Professors Dart and Linton find a great deal of satisfaction working week-ends filming the games. They become acquainted with the players, meet other filming teams, occasionally loan needed equipment to network people, sing Hillbilly and gospel songs with the coaches late Friday nights, and practice their professional skills in the creative production of motion pictures—and enjoy it.

Award Winners in Annual Photogro

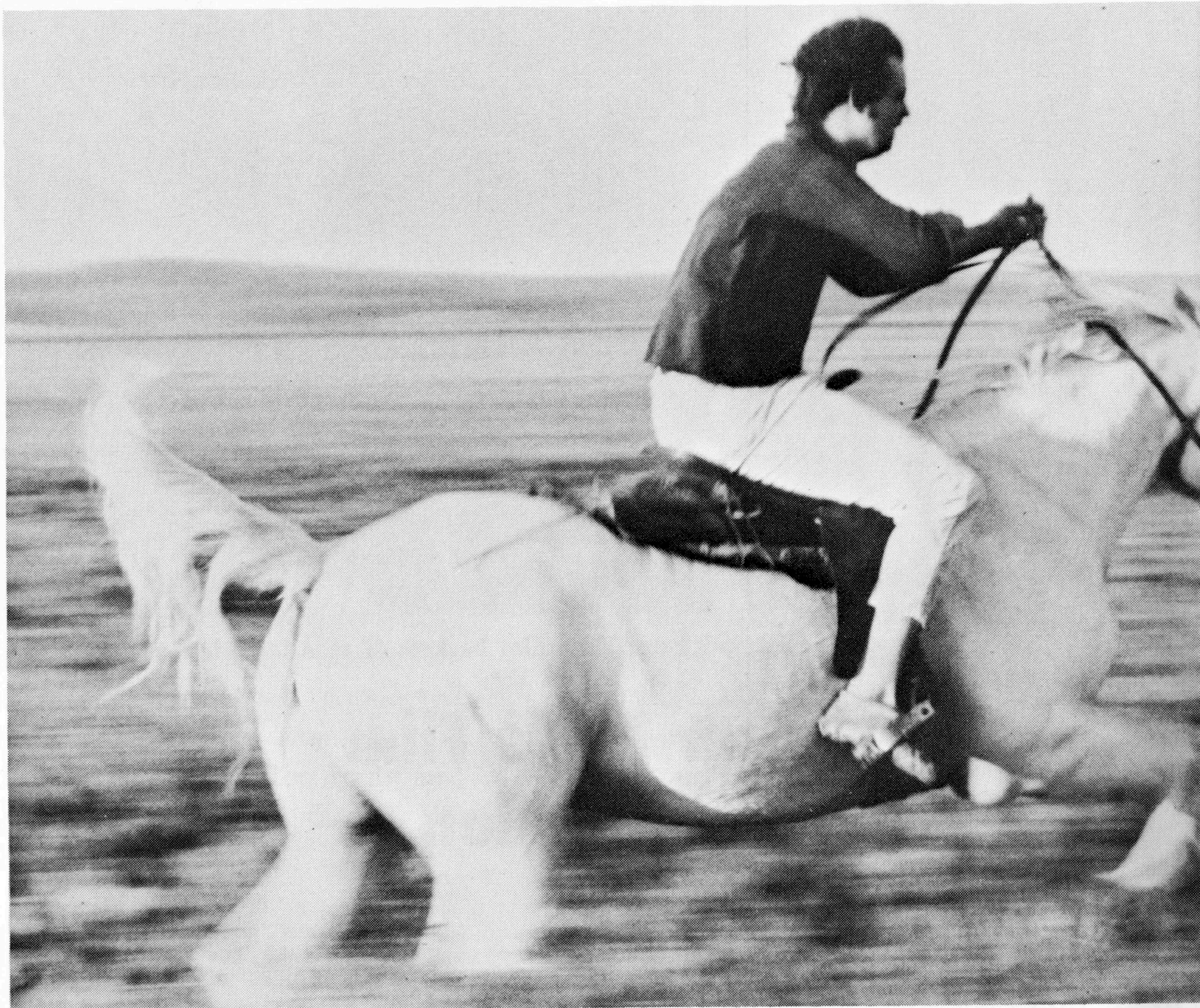
by Matt Amsden

The winning photographs in the fifth annual University of Kansas Photography Contest were exhibited in the newly remodeled display area of the Kansas Union from February 28 to March 6. The contest was sponsored jointly by Student Union Activities and the photojournalism fraternity, Kappa Alpha Mu.

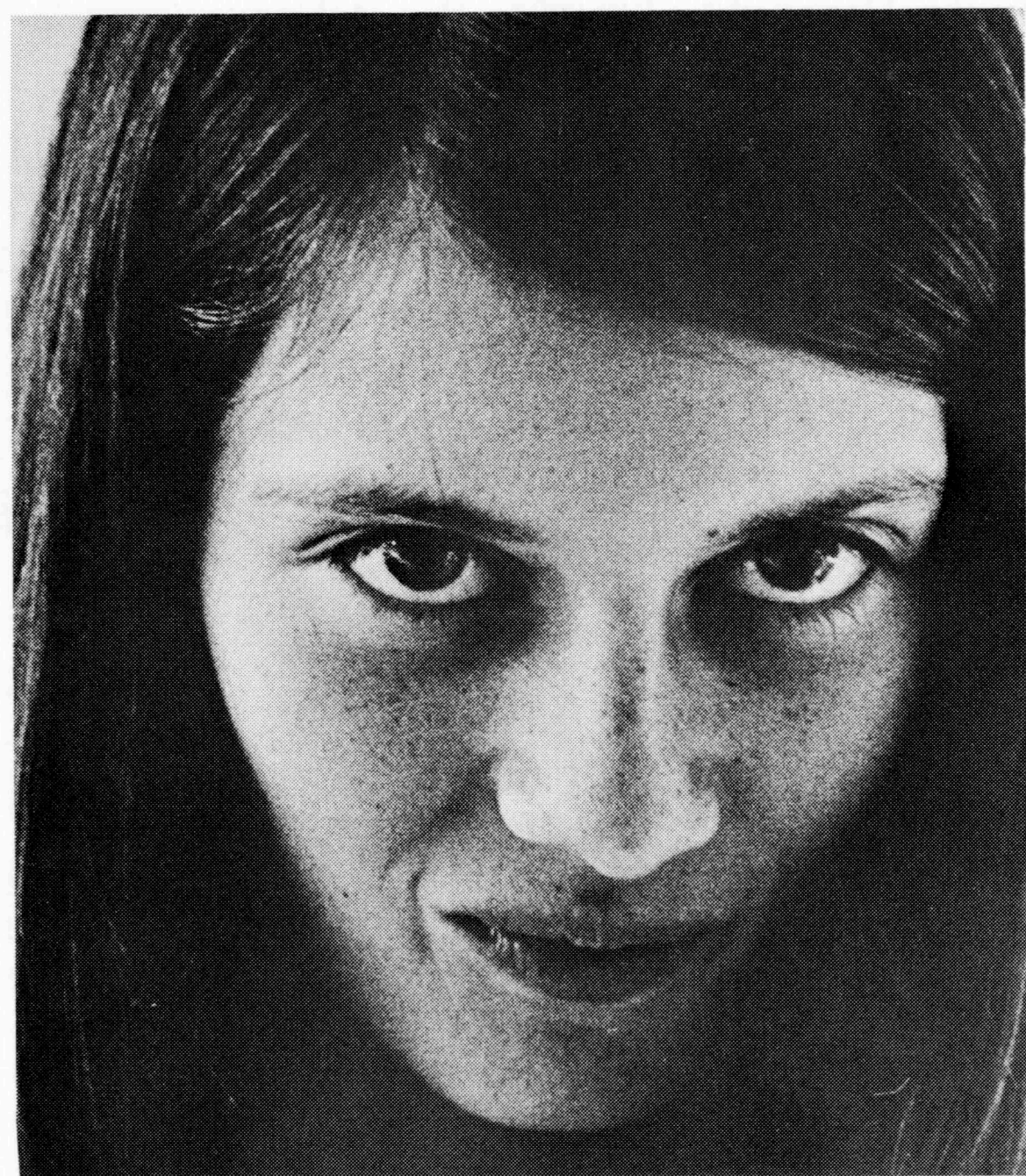
William O. Seymour, assistant professor of photojournalism, said he felt that the contest served as a good educational tool because the judging was open and students could watch their pictures being considered.

The judges spent nearly five hours choosing the winning photographs from the 217 entries. Several pictures will be entered in the Intercollegiate Photography Contest at the University of Missouri in May.

The three grand prize winners were: first place, Fred Berns, Peabody, Kansas, sophomore; second place, Tate Kelly, Sioux City, Iowa, freshman; and third place, David Henry, Wichita, junior in photojournalism.

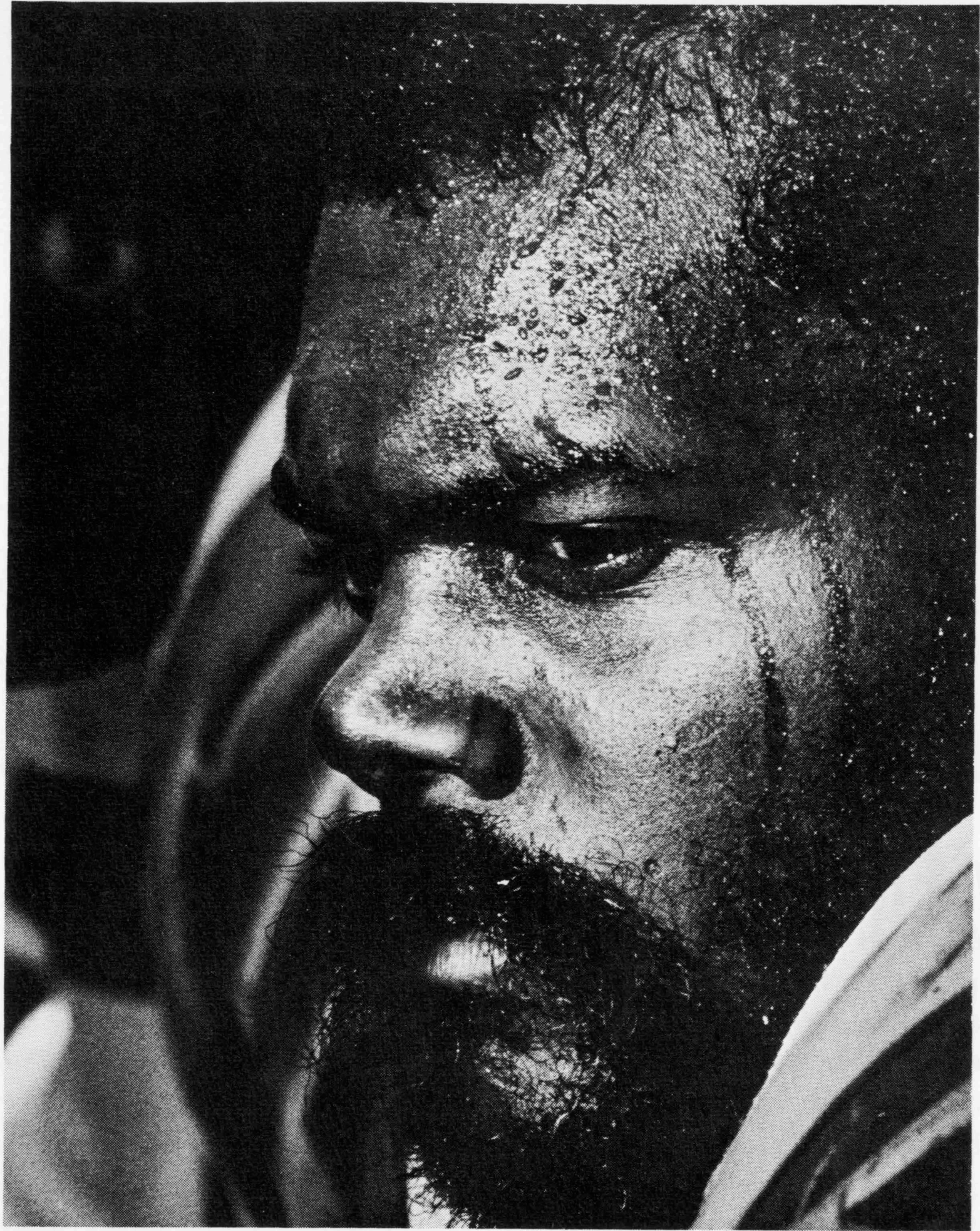


First place grand prize winner, taken by Fred Berns.

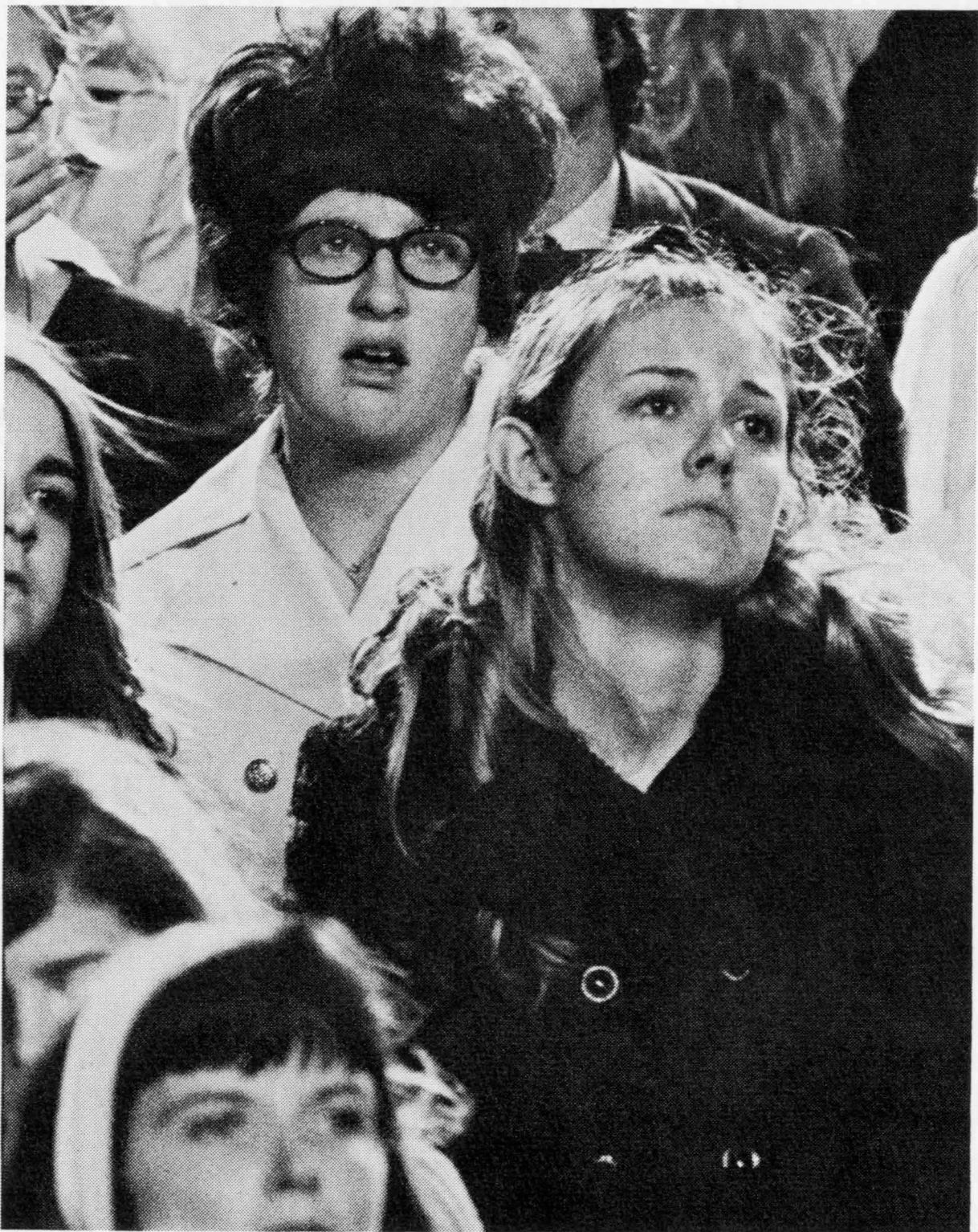


Second place grand prize winner and first place in the portrait category, taken by Tate Kelly.

aphy Contest



Second place winner in the sports category, taken by Hank Young, graduate student in photojournalism.



First place winner in the news category, taken by David Henry, shows reaction to news of the plane crash involving Wichita State University football players.



New Equipment, New Interest--in Broadcast Journalism

by Carla Hendricks

The broadcast news curriculum is coming of age. A new supervisor, new equipment, and greater involvement in broadcast journalism are helping to assure students in the School of Journalism a better chance to learn broadcast journalism.

The man behind the changes is David Dary, formerly with CBS and NBC news, who became an assistant professor of journalism and supervisor of broadcast journalism at the University of Kansas in the fall of 1970. From his office in Broadcast Hall, Dary watches and helps the student broadcasters of stations KUOK and KANU.

Until this semester students in broadcast journalism did not have the tools of their trade. With inadequate facilities, including the lack of wire services, telephones, typewriters and other essential tools of the electronic journalism profession, the process of learning was hampered. Students even had to broadcast their news programs from the center of the newsroom amid many distractions and much noise.

An \$8,000 allotment from the Student Senate has changed all that. New equipment bought with the money has improved the broadcast news lab so that its facilities are now equal to those of the school's print media.

"This much involvement in broadcast news is essentially new at KU," Dary said. "Up until recently most of the emphasis has been on print journalism."

The biggest change in the newsroom is the addition of a news control booth, constructed in a corner of the newsroom at a cost of about \$1,000. This booth is the center of news broadcasting for both KUOK and KANU.

Just outside the broadcast booth is an audio center. Using a new reel tape recorder and a tape cartridge unit, students can record telephone interviews with news-makers or students on the scene of a news story. These reports are then played on the air from the broadcast booth within a news program.

Other new equipment includes five portable tape recorders. Students use these to cover news stories on campus and in the Lawrence area. The UPI wire service and a weather wire were added to the AP service the station had.

Operating two radio stations with only one phone--incredible! But that's what was being done before the changes in the newsroom. Now Broadcast Hall has a more adequate phone system. The stations also have an eight-channel police radio which

searches continuously for broadcasts and automatically tunes in when a message is being sent.

Dary estimated that 30 to 35 students use the lab each semester. Beginning students do their lab work in the KUOK wired wireless station and advanced students in broadcast journalism work on KANU. The lab is also valuable for people who intend to do television broadcasting, Dary said.

"It's regrettable that we don't have the facilities for television broadcast training," he said. "Our equipment is outdated." He added, however, that those interested in television could learn the basics they needed from the new broadcasting lab and then transfer their knowledge to television.

Dary said the new emphasis on broadcast news was generating greater interest from prospective students. "We're just beginning to attract more students and a better quality of student," he said. "They know they can learn broadcast news at the University of Kansas."

His assessment of the future of the broadcast journalism program is optimistic. "The atmosphere here is going to be improved. It will be more professional. We'll be as well equipped as any radio station in the state of Kansas."

Whatever Became of?

Mel Mencher
Blaine King
Jim Bedford

by Karen Zupko

What happens to former faculty members who drift away from Flint Hall? They seem to turn up all over the world . . . or at least in places like New York, Minneapolis or Kabul, Afghanistan.

In tracking down three of them, all of whom were considered to be "dynamite" in their days at KU, we weren't surprised to learn that they still had a knack for finding the unusual and relating it in their unique styles.

Maybe that's why they are still remembered (fondly or otherwise, but nonetheless remembered) by some of the Flint Hall graduates.

After four years as an assistant professor here, Mel Mencher left in 1962 to teach in the graduate school of journalism at Columbia University in New York.

He often sees former journalism school graduates who have been employed with the *Wall Street Journal* and tells of one such encounter this way:

"The other day while I was walking through the *Journal* newsroom, I heard an angry voice at my back: 'A thousand inches for an A,' he cried. And I was back in Reporting II in the *Kansan* newsroom facing angry students who, with good reason, chafed under the unreasonable demands of a young punk teacher.

"Bryon Klapper had caught up with me at last, and as I struggled in his embrace we gave three bows to the West, to Kansas, that had crossed our paths."

Commenting on the employment situation, Mencher advises, "Do not come East to make your way up. There are no jobs here. I'm sending people to Chanute."

Blaine King, instructor and *Kansan*

advisor in 1965-1966 began his letter true to his old form by correcting the grammar in my inquiry.

"I am currently ambling toward a master's degree in American studies at the University of Minnesota, which will prove to the Association for Education in Journalism's accrediting committee that I am not an academic leper, and then I can go teach college journalism, provided I can find a journalism school with enough self-confidence to hire an M. A. instead of a Ph. D. who speaks French, Fortan and Chi-Square but can't communicate a damned thing to anyone."

While working on his master's King reported that he was also employed as a "pencil pusher" for the *Minneapolis Star*.

In his quest for the concise, King had been the cause of a few reporters having been "bent out of shape."

"I was the cause of a page-and-a-half memo from city-side after I changed 'observed' to 'saw' in someone's story."

As to his plans, King wrote that he didn't have any, except someday to teach undergraduate journalism again.

"I haven't the foggiest whether KU figures in that; I'd have no objections at all if it did."

Meanwhile, rumor had it that Jim Bedford was en route from Singapore to Istanbul on a motor scooter and had stopped in Afghanistan for six months to write a book.

Bedford was an instructor at KU from 1954 to 1958. His trip is part of a world tour during his sabbatical from the University of Alaska where he is a professor of journalism.

Some Kansans may remember that Bedford was last seen heading to Topeka the hard way, from west to

east! That was in 1958. He arrived in Topeka two years later after working his way around the world. You can read about it in his book *Around the World on a Nickel*.

Since then he has taught at the University of Maryland, Kabul University (as a Fulbright professor) and the University of Alaska.

To keep himself physically fit as well as busy, Bedford used his spare time to row a rubber boat 820 miles on the Rhine River from the Swiss Alps to the North Sea, swim the Hellespont and organize the 3-day, 300-mile Tour de Khyber bicycle race over the Khyber Pass (Bedford came in the third of four American finishers).

It seems as if Kansas tornadoes were not perilous enough for Bedford. He reported, "By sheer luck I was in Chittagong, East Pakistan, the night of the great cyclone, the worst natural disaster since Noah's flood.

"Communications were so bad that I didn't know there was anything more than one little storm until I got to Dacca, and by then there were more journalists than taxi drivers. So I got on my scooter and headed to Calcutta and Kathmandu."

"If the Good Lord's willin' and the creeks don't rise," Bedford said he will be back in Fairbanks for the start of the fall semester for "another six years to rest up for my next sabbatical."

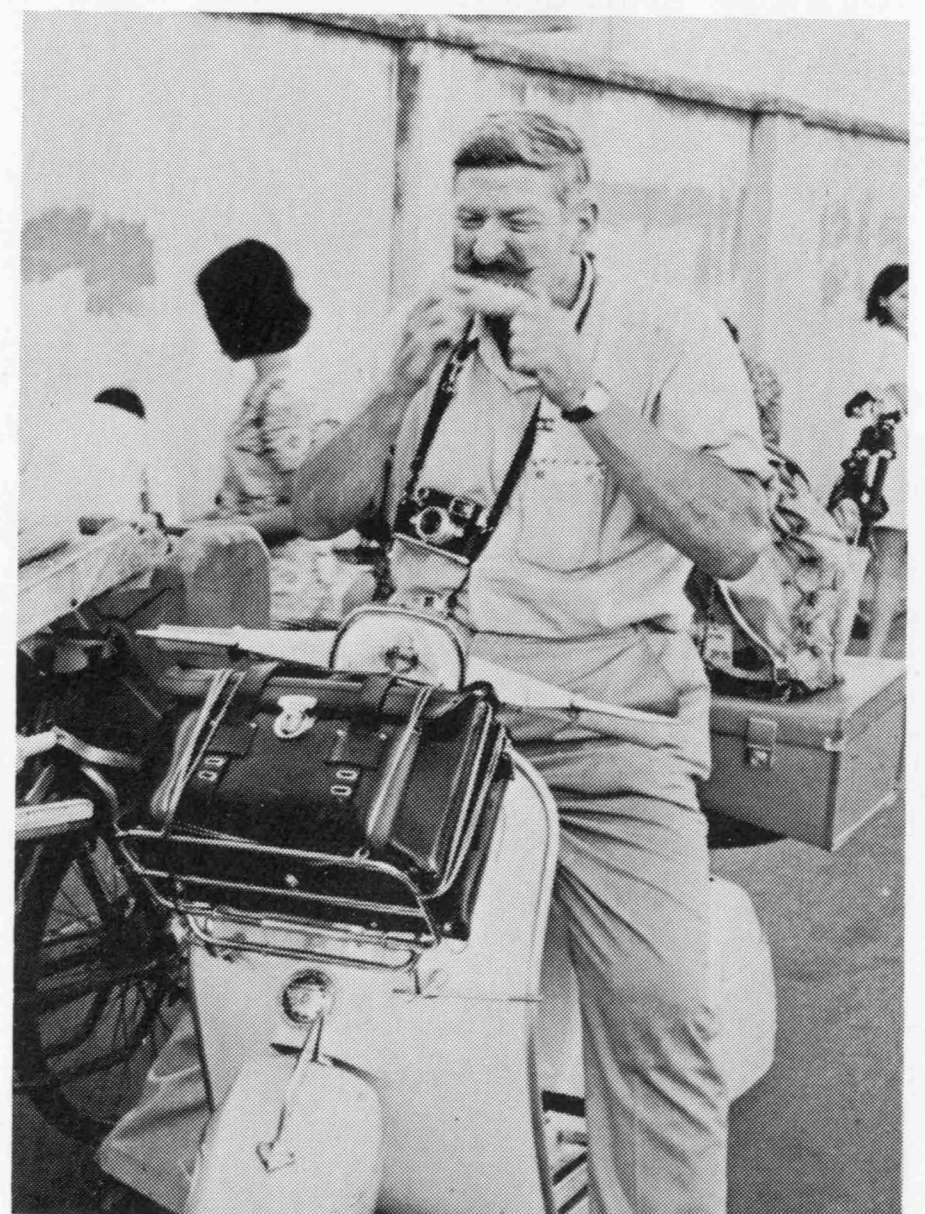


Photo by Francis H. N. Lee

Jim Bedford samples ear of corn at Singapore marketplace.

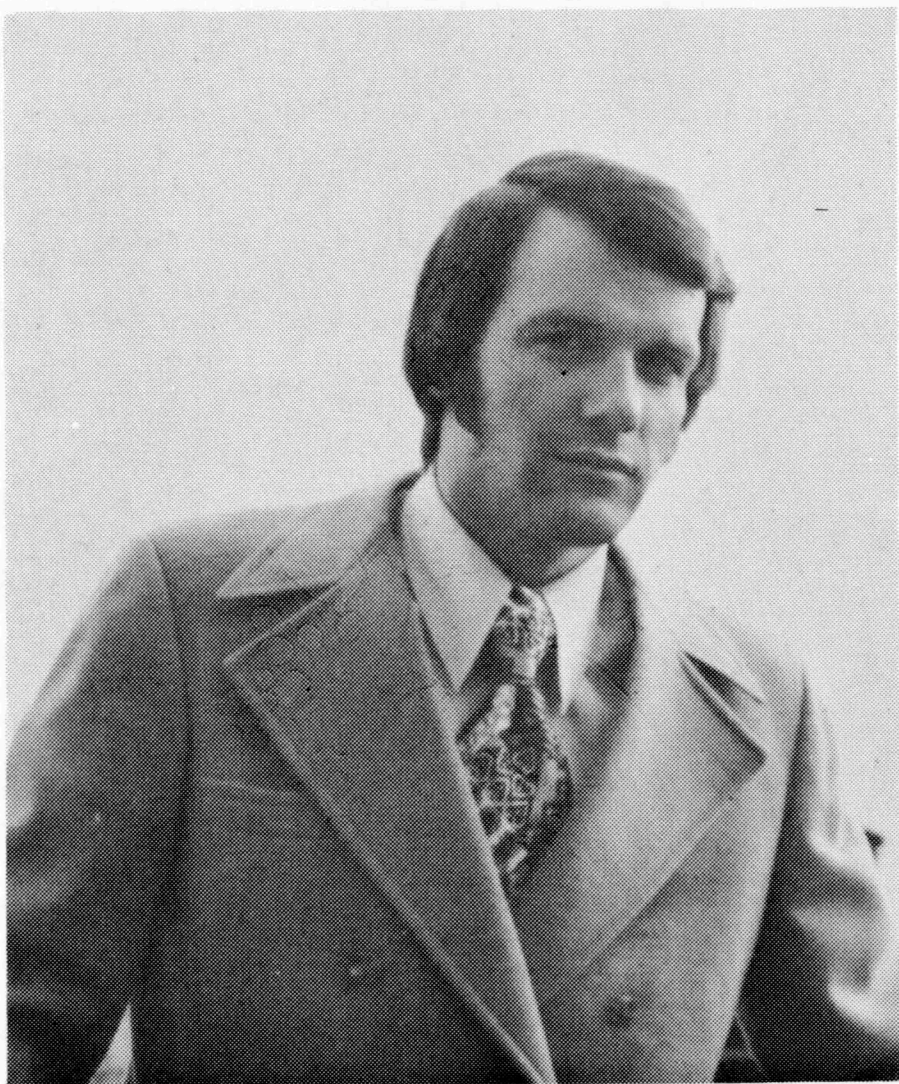
Four Recent Grads Look Back at Their Education

by Patty McLaughlin

Whether or not his education really will prepare him for his profession is a question in the mind of every prospective graduate. Steve Straight, Pam Flaton, John Pepper and Linda McCrerey, four recent graduates of the School of Journalism, answered this question and wrote about their careers in response to a *Jayhawk Journalist* inquiry.

Straight, a 1967 graduate, said he felt he was not completely prepared for his job at Prince Matchabelli, a division of Chesebrough-Ponds, Inc., where he is assistant marketing manager of fragrances. He said the reason for this was that he entered product management, which was not taught in the journalism school.

Although the journalism school does not offer a product management sequence, Straight said he was glad to have graduated from this school rather than business school before entering corporate marketing.



Steve Straight

"I have found that business school graduates know almost nothing about advertising, which is the primary function of an advertising man and know less about written communications," he said.

"Overall, I feel that more marketing and finance courses are needed in the advertising sequence. These courses would be available to graduates going into corporate marketing, advertising agencies and even newspapers. Although I would have disliked it at the time, I feel that much more writing experience should be offered in the advertising sequence—not newspaper reporting, but copy writing and essays."

Pam Flaton, a classified advertising account representative for the *Chicago Tribune*, said, "No college can completely prepare you for some of the frustrations and letdowns, but I really believe KU comes as close as possible."

"By having an eighteen-hour minor and a little over thirty hours of J-School courses, I became a more well-rounded person," Miss Flaton said.

"In the area of advertising, I must write copy that will bring in chemists, engineers, secretaries, accountants, marketing people, and a large variety of other types of jobs. If I were strictly advertising or journalism oriented, I would never have had the ability to even slightly understand these careers," she continued.

She noted that the journalism school professors played an important role in her education.

"They were not only teachers to me, but very good friends. With their help both inside and outside of the

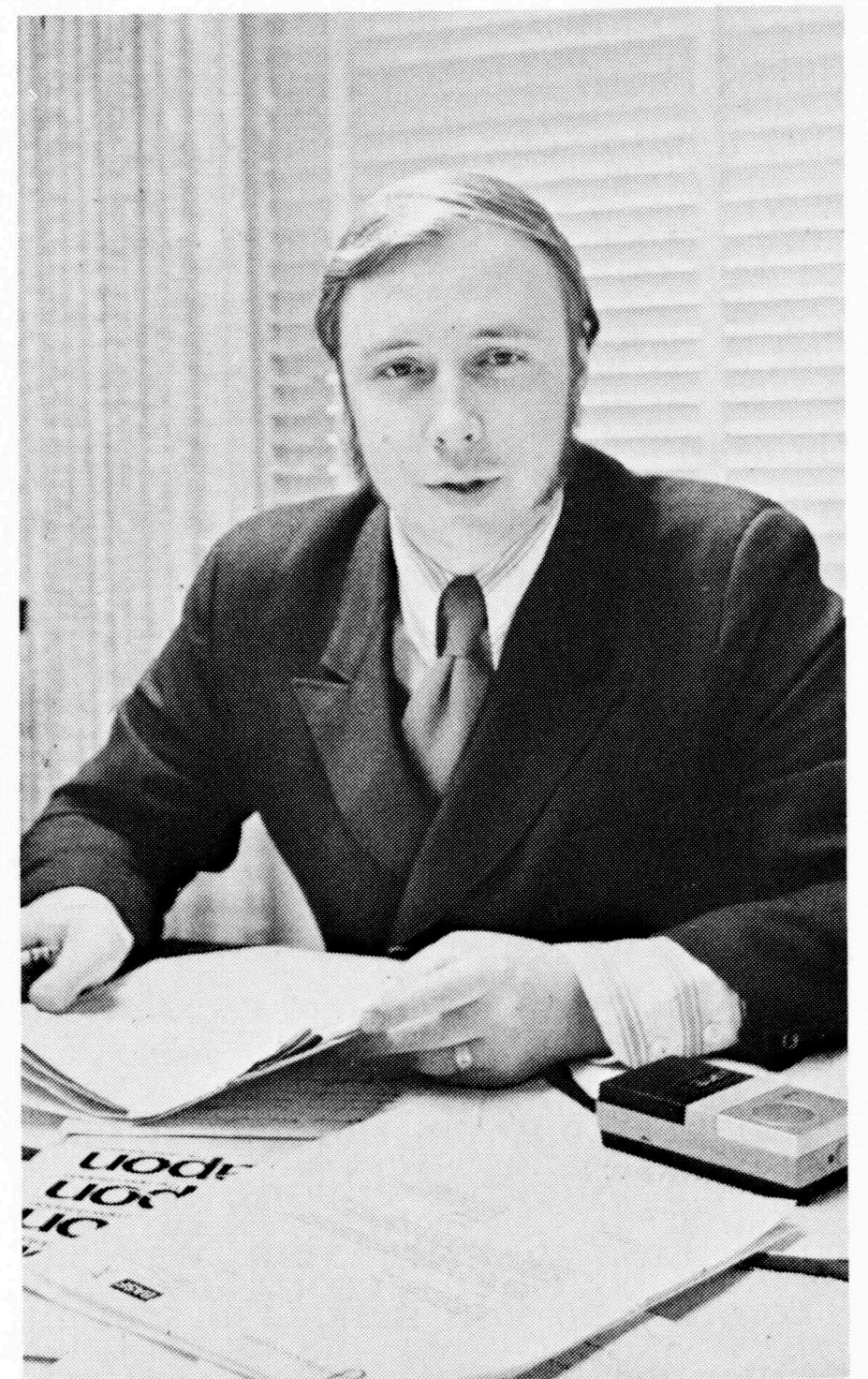
classroom, I became the type of journalist I hope they'll be proud of. They were never too busy to help, listen and advise. People like Professors Beth, Adams, and Young and many others gave me the 'special opportunity' and 'extra advice' that makes the difference between a good education and a great one.

"One particularly good thing about working for a large company such as the *Tribune* is that I have learned so many areas of the communications field. I have written advertising copy, handled billing and credit problems, sold promotions, assisted in layout make-up, developed and given marketing reports, plus most important of all—I have handled my accounts at my speed, using my own selling tools and advertising background. I have never been told how to do my job, unless I have personally asked for help," she said.

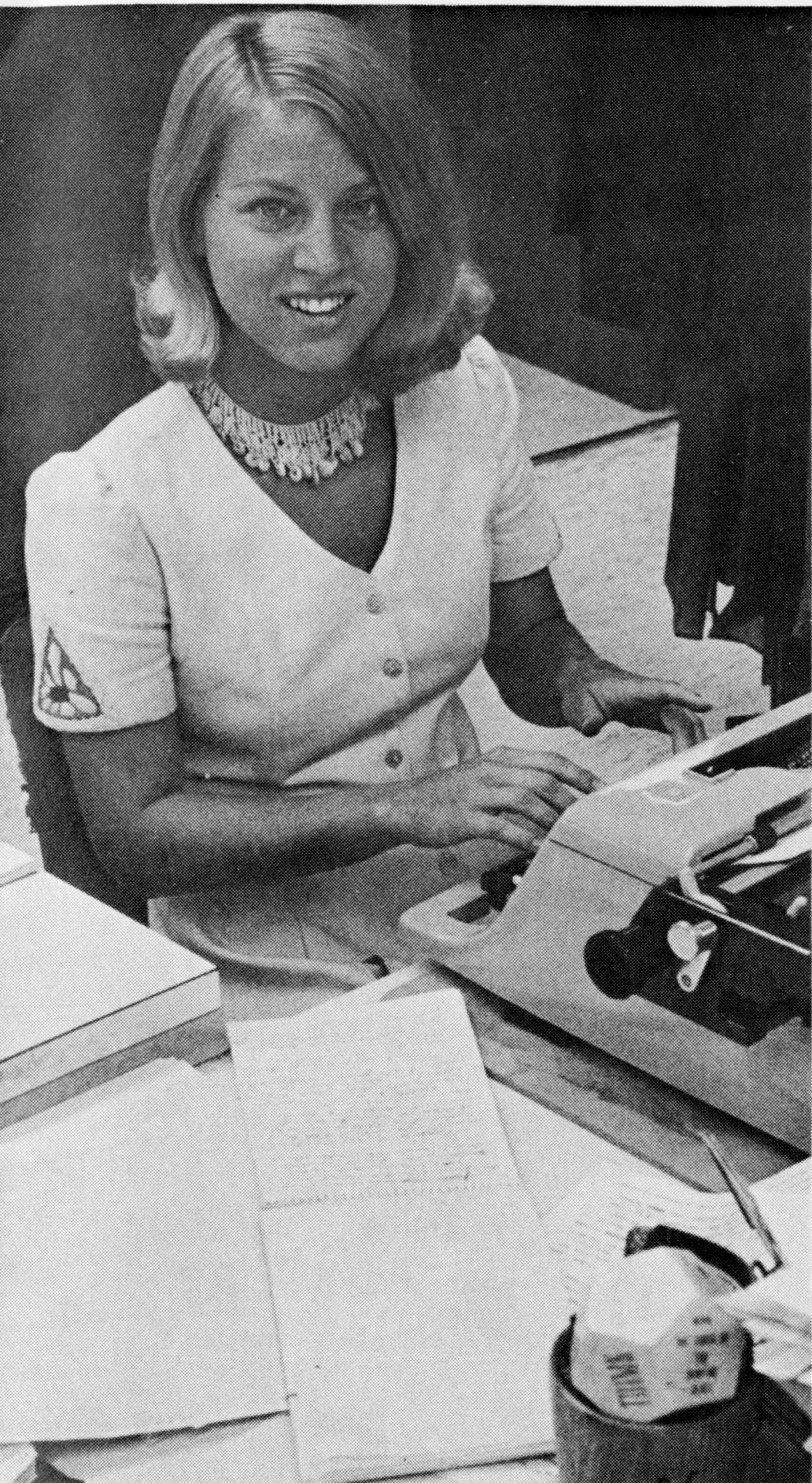
John Pepper, an account executive with Bruce B. Brewer Company, Inc., Kansas City, Mo., gave a more critical view.

"I would have to say that my journalism education only partially prepared me for the job that I am doing," he said.

"During my years in the School of Journalism, I have learned the basics of advertising. But that is really not



John Pepper



Linda McCrerey

enough. Advertising is just one phase of business. And for a person to be truly effective in advertising, he must understand the other phases of business. That's why I am extremely glad that I went ahead to get a Master's of Business Administration," he said.

In his job, Pepper works with clients such as Gulf Oil and BASF Wyandotte Corporation to plan and execute their marketing and promotion programs.

"The major portion of my work is figuring out how to sell products most effectively," he said. "Once we have devised a plan, it is my responsibility to present it to the client for his approval. Then my job becomes one of making sure that the plan is executed with maximum effectiveness. This includes working with our writers, artists and media people in the preparation and placement of advertisements, commercials or promotional materials."

Linda McCrerey, a 1970 graduate, works as a general assignment reporter for the Honolulu *Advertiser*, a morning newspaper with 70,000 circulation. She offered both critical and complimentary comments.

"The practical side of my journalism education prepared me well for the job as general assignment reporter for a city daily. Reporting II, Copy Editing, and History of American Journalism were good," she said.

She felt that other basic journalism courses were less useful. "More editorial writing and 'brain work' courses would have helped with the complex events of today," she continued.

As a general assignment reporter she has covered circuit courts, done police and city hall reporting and is currently putting together the Saturday religion section while the regular church writer is on vacation.

"My editors are critical and encouraging and they have good, challenging story ideas."

"There are hassles in the job, of course," Miss McCrerey continued. "One is the effect of publicizing things. Sometimes you're assigned to an unpleasant story that will make those involved unhappy."

"The job has its moments that make me feel insignificant and useless, but not as many of those moments as most jobs, so I'm happy," she concluded.

Journalism Faculty, 1955-56

How Many Can You Identify?

Back row: Jim Bedford, now with the department of journalism, University of Alaska; R. Edwin Browne, general manager of KXTR radio, Independence, Mo.; Jim Dykes, KU; Vic Hyden, with public television in Winnemucca, Nevada; Bruce Linton, KU; Glenn Price, KU. Middle row: Emil Telfel, died in 1958; George Link, whereabouts unknown; Mickey Ryther, retired but working parttime in the school; Burton Marvin (then dean), journalism professor at Syracuse University. Seated: Elmer Beth, died in 1970; Frances Grinstead, retired and living in Florida; Calder Pickett, KU.



Journalism Education: The Real and the Ideal

Four Faculty Members Give Their Views

by John Rabe

In the midst of a typically energetic lecture on the art of copy editing, Dr. John Bremner, associate professor of journalism, mentioned "the world of the mind." Now this world seemed pretty far away to somebody being gored on the horns of a that-which dilemma, but it had a quiet, utopian appeal.

A little later, Bremner told a student, "If you were my daughter, you would spend four years studying the Seven Liberal Arts; grammar, rhetoric, logic, arithmetic, geometry, astronomy and music. And after all this, you could go into journalism school."

The threat of that kind of education puts the world of the mind even further away—out of the range of aspiration, in fact. Bremner's Seven Liberal Arts are, however, more illustration than real recommendation. His main idea is to give students a broad liberal education. Such an education would include something of these arts and ample study of the physical sciences, the humanities, foreign languages, literature, history, government and philosophy.

It is Bremner's proposition that a student must be a good generalist before he can become a good specialist, a specialist in journalism, for example.

The teaching of journalism should be taught both as an art and as a profession, Bremner said. He finds an analogy in the medical profession.

The surgeon requires art in addition to scientific techniques—art based

on science, but going beyond it in formulating general rules that guide his hand in particular cases—to make the correct incision.

With a good background of general knowledge, the student entering the journalism school still should not be taught techniques and backshop information. Schools generally teach some techniques as a step in having the student undertake actual work experience. Bremner doesn't quarrel with this approach. But in his view a minimum of time should be spent teaching techniques because they can be learned quickly on the job. Most



John Bremner

of a student's time in the journalism school should be used in learning journalism as art, that is, learning the basic principles and truths that operate within the profession.

Teaching success is not so much a question of course or text but of the man, Bremner said. A teacher can only give what he is and has, and nobody can give what he doesn't have.

To provide good teaching, the teacher must have experience, general knowledge and cultural breadth. Without good teachers the elevation of the journalism school from trade school to professional school is like jacking a Sherman tank up Memorial Drive to the top of the Campanile with a popsicle stick lever and a gum-drop fulcrum, Bremner might say, if starved for a simile.

This educational scheme, consisting of undergraduate education in the college, graduate education in journalism with particular concern for principles, and a continuing education on the job, is what Bremner sees as a near ideal approach to journalism teaching.

But the difficulty of knowing which field to enter, the impatience of students to know their field, the reality of financial difficulty in studying two more years and the lack of plentiful expert teaching makes this ideal impossible in many cases.

Although they don't deny the long-range advantages of Bremner's ideal education, other journalism professors

see benefits in an undergraduate journalism education. Mel Adams, associate professor of journalism, sees two main purposes of the journalism school. It gives the student enough information to let him earn a living in his field, and gives him a theoretical background and knowledge of research sources and methods so he can continue his education on his own.



Mel Adams

Lee Young, associate dean of the school, believes there are three benefits to the journalism school's education. First, it helps a student qualify his interests. That is, the student can



Lee Young

find out which field of journalism he might be interested in. Second, it gives him an awareness of real work experience. Finally, the degree in journalism and the placement program of the school make it easier to get the job he wants.

J. Laurence Day, associate professor of journalism, said a purpose of the journalism school was to give the student a feel for what journalism is and to orient him and give him direction toward his career. Most importantly, it should teach him the "why's" of journalism to prevent a mechanistic approach to the job.



J. Laurence Day

The school of journalism must, as Adams pointed out, require at least 70 percent of the hours needed for graduation to come from outside the school for purposes of accreditation. All three professors agreed that these hours were needed by the student, but they differed somewhat on how the hours should be distributed.

Adams said that if a student knew what area of journalism he wanted to be in, he should take courses in other disciplines that applied to his field of interest. Nonetheless, the student should take a broad range of courses outside the school.

Some requirements outside the school are unnecessary, Adams said. Ten hours of foreign language are usually not enough to learn the language, so he would do away with

this requirement. The recent change in the journalism school making the Western Civilization comprehensive exam into two tests taken immediately after each section pleased Adams also.

The credit/no credit option gives the student an opportunity to study subjects he may not be an expert in, without fear of failure, he said. By the same token, Adams said he was against the penalty for the late drop because it was unfair to the student who just couldn't make a go of a subject outside his field of immediate interest.

Day said he liked the change concerning outside requirements of taking three courses in each of three areas in the humanities or social sciences rather than nine courses in various areas with no particular emphasis.

Young would recommend that students take a variety of courses outside the school. But he said the difference between the hack and the professional was specialization in one field. A concentration of hours in one discipline as well as a bit of everything else is a good first step on the way to becoming a professional, he said.

Another change for next semester will be a reduction in available sequences from six to four—advertising, news-editorial, radio-television-film, and photojournalism. Day pointed out that this was really a return to the old sequence alignment. He said he liked it because it provided a broader view of the media.

The new alignment will provide the student with a greater awareness of the communication process and give him an overview of the media, Young said. Less rigid course requirements inside the school will give the student a better chance to choose his field.

The key to whatever success the school has is people, Day said. He agreed with Bremner that despite a balance of good courses, education would not be complete without good teachers. He said KU's School of Journalism was especially lucky in this respect, because its teachers were researchers last and teachers first.

Vortex

(Continued from page 5)

"The underground press will have to become more and more an educational medium if it is to continue," Johnson said. "But it won't be a very good one until these papers get off their militant kick. If they don't, they'll find themselves speaking to fewer and fewer people with less and less to say."

Vortex discovered this on its own. The January issue criticized the December bombing of the KU computer center in Summerfield Hall. Jim admitted the criticism surprised some of the *Vortex* readers.

Four-letter words and references to police as "pigs" haven't screamed at *Vortex* readers in the last two issues. One reader said, "I looked all over the thing and the only four-letter word I could find was 'free.'"

A reassessment of the politics of confrontation is partly responsible for the softening of *Vortex* rhetoric. Conflicts in the streets with police bring little except feelings of paranoia and fear.

"Attacking the police with stone-age weapons when they obviously have very sophisticated ones isn't going to get you anywhere," Jim said.

"Watching someone die like happened to these two dudes last summer made people take another look at themselves. Seeing that happen just once rearranges some heads about winning the revolution in the streets," added Tom, who does a lot of the art work.

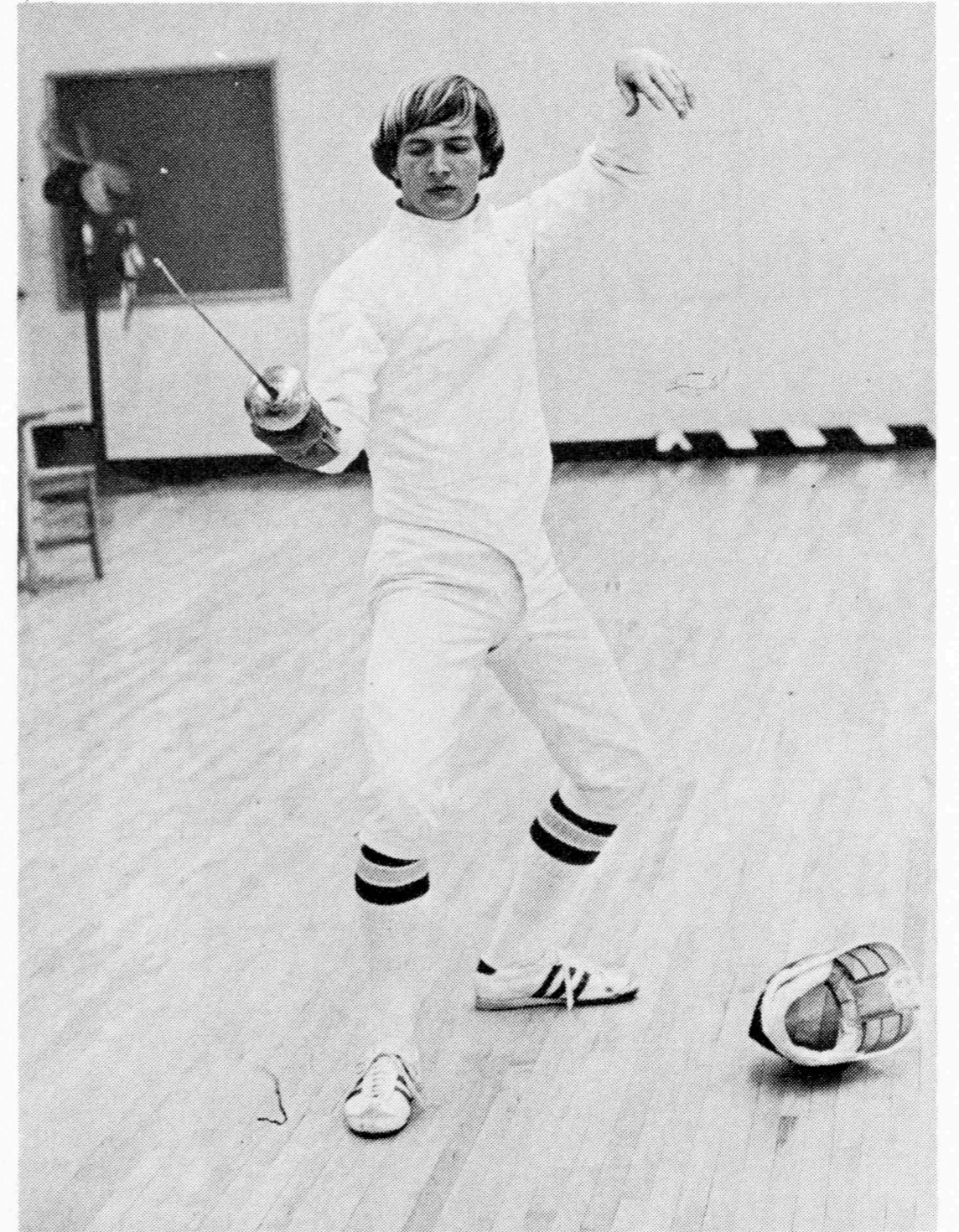
An attempt to reach a more diverse audience also contributed to the softer voices.

"We're trying to get the women to experience sisterhood," said Patty as she despairingly tried to decide on the graphic treatment for her page on Gretchen Miller, spring semester candidate for student body president. "Not just the ones living on Oread and Louisiana streets, but the ones living in the dorms and sororities. They just won't listen to words like 'fuck' and 'shit' from us."

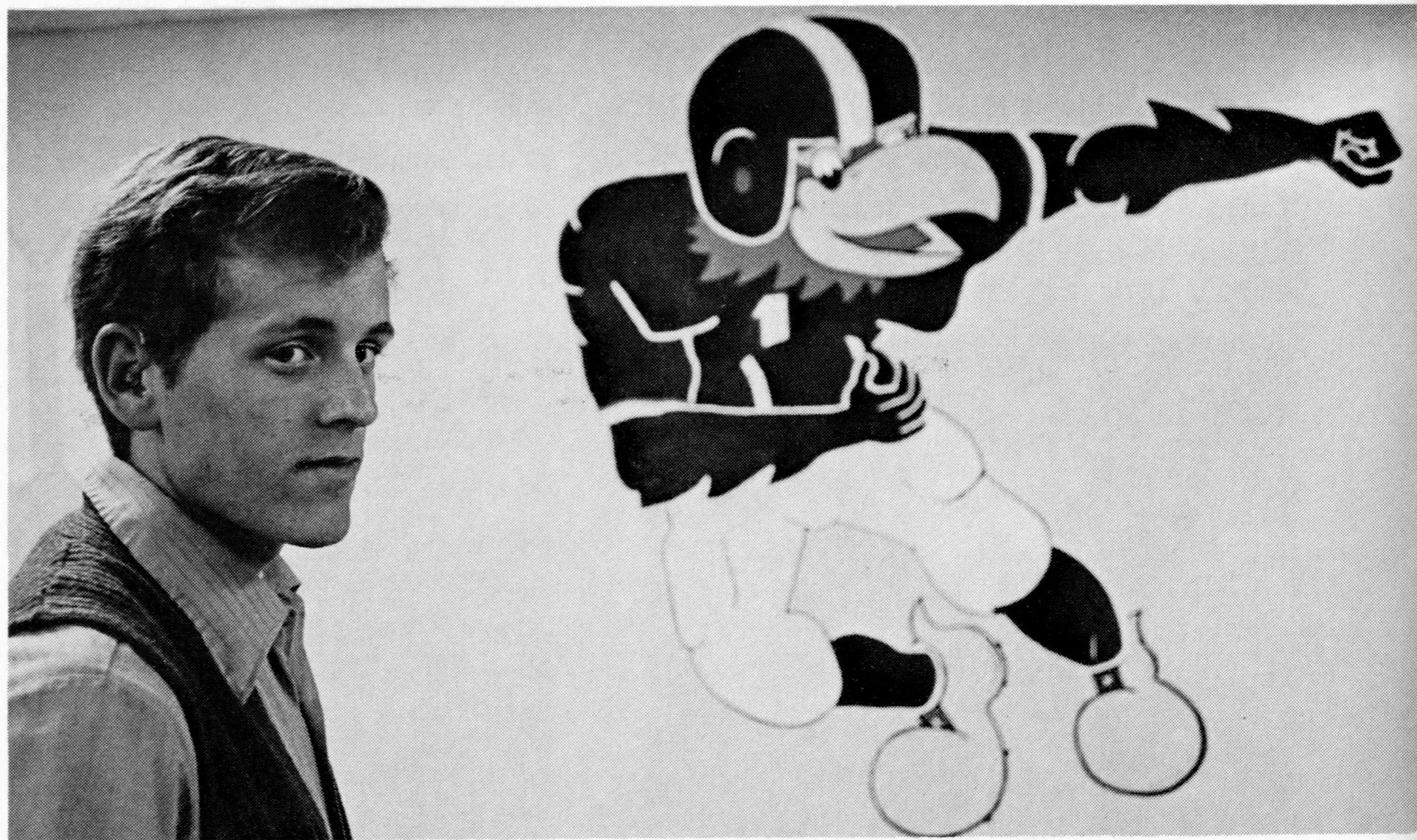
She paused and thought for a minute. "I don't think anyone listens to that anymore."

Journalism Students

Compiled by Kathy Coleton



Matt Begert, junior in magazine, demonstrates a fencing stance. Begert is on the KU Fencing team.



Except for watching basketball not many journalism students ever get over to the Allen Field House. But Marc Hein, senior in graphic design, not only manages a KU baseball team, but he paints. Nothing Renoirish! He has designed several new Jayhawks to illustrate each sport played by KU. He has also painted a wall-size mural for the weight room and a Jayhawk swinging a bat for the dressing room door.

Make News Outside Flint Hall



Mary MacKinnon, senior in magazine, demonstrates a "kata" consisting of the punches, kicks and blocks which she has mastered. As a ninth degree White belt she's "at the bottom of the barrel." Still she has learned enough about self-defense to protect herself, and to enjoy the practices.



Above, left, John Balk, senior in advertising, donned make-up and gray hair coloring to become the master of ceremonies at the annual Rock Chalk Revue. He added dark shadows and lines to give the appearance of bags and wrinkles and dark tan pancake to achieve an old and leathery look. At right, Gardiner "Twig" Rapelye, senior in radio-television-film, this year's coordinator-producer of the 21st Rock Chalk Revue.



Steve Warner checks the film he and Kylan Wakefield wrote and filmed. Their entry, "Plowshares and Pruning Hooks," won the award given by the Commonwealth Theatres of Kansas City and the KU department of radio-television-film for best original student film.



Few people look for a woman when the subject of marksmanship comes up. But, Mary Arnold, senior in news-editorial, was the captain of the women's team and woman's champion of the Big Eight last year. She will receive her commission as a second lieutenant in the Women's Army Corps after graduation.

Graduates 1961-1970:

What they do — what they make

by Rick Shontz

Whether you have just graduated or have been working for several years, you may wonder sometimes how your salary and occupation compare with those of other journalism school alumni.

The following information may give you some indication if you graduated in the last ten years. It was obtained from a questionnaire sent by the school last October to all graduates from the period 1961-1970 for whom there was a mailing address.

The questionnaire was used to obtain alumni opinions concerning courses and instruction. To qualify the information, questions were asked about the respondent's sequence, employment experience and income level.

Approximately one alum in six in this ten-year period responded to the survey. The majority of them graduated within the last five years. It is not possible to determine that this represents an accurate sample and it should not be projected as being representative of all graduates since 1961.

There were responses from 79 male and 50 female graduates. About two-thirds of the men and slightly less than half of the women were employed in journalism at the time of the survey.

The following data describes the type of employment now held by sequence studied in school:

Male:

Majored in advertising or public relations	39
Now working in that field	20
In other type of journalism	6
Not working in journalism	13
Majored in news-editorial	25
Now working in that field	13
In other type of journalism	6
Not working in journalism	6
Majored in radio-tv-film	15
Now working in that field	6
In other type of journalism	2
Not working in journalism	7

Nine of the 50 women replying to the survey reported that they were now housewives but that they had been employed in journalism at one time.

Several of the advertising majors are now working in agencies or advertising departments but one began his career as a car wash manager. Later he returned to his field and is now a newspaper advertising representative. Another began as a copy boy, then a writer, next a photographer and then got a job in the advertising department of a newspaper.

The news-editorial sequence has produced, among other journalistic occupations, reporters for the *Wall Street Journal* and for *Newsweek*; several news service bureau chiefs, and a Methodist minister.

Management traineeships, customer service management, and a partnership in an investment company claimed five graduates. Many more of the recent graduates are involved with the Armed Forces or enrolled in graduate school.

It appears that several of the women graduates had to begin their careers in secretarial or clerical work before attaining positions more in line with their professional goals. But several are employed as reporters; one PR graduate is now director of public relations for a real estate concern; another of the women was a city commissioner.

Female:

Majored in advertising or public relations	18
Now working in that field	8
In other type of journalism	2
Not working in journalism	8
Majored in news-editorial	25
Now working in that field	10
In other type of journalism	4
Not working in journalism	11
Majored in radio-tv-film	7
Now working in that field	0
In other type of journalism	1
Not working in journalism	6

Several news-editorial female alums now teach journalism in high schools or junior colleges. Four of the recent women graduates are attending graduate schools.

It is difficult to draw any conclusions about salaries earned by respondents to the survey. Almost three-fourths of the responses came from alumni who graduated within the last five years. Many of these are just beginning their careers.

The following information was obtained from the questionnaires:

Graduated from	1961-65	1966-70
MALES	22	57
Earning over \$15,000 per year	7	3
From \$10,000 to \$15,000	11	16
Under \$10,000	4	38
FEMALES (employed)	9	32
Earning over \$15,000 per year	0	0
From \$10,000 to \$15,000	1	2
Under \$10,000	8	30

The numbers of responses by sequence were too small to attach statistical significances to salary levels. It appeared that there was no real difference between salaries earned by those working in journalism and those who are employed in other fields.

Perhaps all that can be claimed for the information that has been presented here is that this is "what is happening" for 129 of the people who have graduated from the school of journalism in the last ten years.

There is no way of knowing whether we heard from the people who have been *most or least* involved in journalism; from those who are doing better than the others financially, or below the average.



Set yourself in reverse

Classes, interviews, photographs, articles, ads, pasteups, deadlines, and so it goes. You know it's a hectic, interesting, and often anonymous life being a journalist.

So, reverse yourself. Find yourself sitting down, being interviewed and written about instead. To be seen and heard in the *Jayhawk Journalist* magazine.

Or—you can just sit back with the *Jayhawk Journalist* and read it. You may learn a few things about your world that you didn't have time to know about before. You've already found out the magazine is free.

But best of all, you can read about yourself. Now is the chance to change that anonymous situation of yours into a personality focus with the added dimension of being a journalist yourself. That's truly setting yourself in reverse. Begin today by submitting news and views of yourself to the *Jayhawk Journalist*, a magazine for K. U. journalism students, faculty, and alumni, William Allen White School of Journalism, University of Kansas, Lawrence, Kansas 66044.

From the Flint Files . . . Alumni News

1971

Carolyn Dammann Pyle is copywriting at Western Auto in Kansas City, Missouri. **Michael L. Frederick** is a photographer on the Salina Journal. **Joe A. Zink** is doing advertising sales on the Chanute Tribune.

Graeme Blasdel is advertising manager at Goldblatt Tool Co. in Kansas City, Kansas. After leaving KU, he was in Europe for a while and then returned to KU as a staff member of the human development department. After three years of traveling for the department, he went to work for Goldblatt. **Laina Nelson** is editorial assistant at Bank News magazine in Kansas City, Missouri.

Steven Lee Nafus is reporting (general assignment, police and city beat) for the Daily News of Johnson County (Harris Group paper) in Olathe, Kansas. **Michael E. Banks** is with the Banks/Lagois/Osborne Business and Advertising Associates in Lawrence, doing sales, public relations, personal promotions, correspondence, and serving as art director and creative director. **Stephen C. Burnett** is studying for an M. B. A. at the University of Missouri, Kansas City.

Thomas A. Vrabac is in the Army Reserves and currently completing basic training and awaiting orders. **Julie L. Jasper** is a production assistant ("KUP'S SHOW") at Kupcinet Productions in Chicago. **Sandra Simmonds** is working in the advertising department of Cunningham Drug Stores, Inc., in Detroit. She will be Mrs. Sandra Ruhmann after May 22.

Ronald D. Carter is a graduate student in the School of Journalism at KU. He married **Sandra Sue Smith**, June 1970 advertising graduate.

Winona Jensen married Donald Gibbs Dec. 3. They live in Lawrence.

1970

Barbara Linde is a receptionist and secretary at the University of the Pacific School of Dentistry in San Francisco. **Dick Hvale** is a social worker for the Wyandotte County welfare department in Kansas City, Kansas. **Kenneth W. Peterson** is a general assignment reporter with the Stauffer Publications in Topeka.

Larry L. Campbell is in production at Goodyear Tire & Rubber Co. in Topeka. He plans to return to the KU graduate or law school. **Linda McCrerey** is a general assignment reporter for the Advertiser Publishing Co. in Honolulu. **Ens. J. R. Falkner** is a communications officer in the Navy

in San Diego. **James Cornish** is a first lieutenant in the Naval Reserves. **Camille Gudger** is editor of the employee publication for the Corvallis, Oregon, hospital.

Warren Fenske is a copywriter for Montgomery Ward & Co., Chicago. **James Biehler** and Lucia Cookson were married May 29, 1970. He is an account executive with Boothe Advertising Agency in Wichita. **Larry Weeda** is a dental student at the University of Missouri, Kansas City.

Cynthia Bartlow is working in the advertising department at Montgomery Ward in Kansas City. **Scott Johnson** has been assigned to Pacific Air Forces Taiwan as a radio and television production specialist. **Pamela Snook** is working in the public relations department for the Prom Sheraton Hotel in Kansas City, Mo. **Robert King** and his wife Mary have a new son, Christopher David, born Sept. 3 in Lawrence. **Chuck Chowins** is doing public relations work and editing a magazine for the Texas AAA. **Tom Hickey** is a management trainee with S. S. Kresge Co. in St. Louis, Mo.

1969

Jill Brackbill works for Cavanagh-Huffman Travel Center in St. Louis. **Owen Kross** is vice president in charge of sales for Office Outfitters in Kansas City, Kansas. **Patricia Murphy** is assistant to the vice president in charge of advertising for Hart, Schaffner, Marx in Chicago.

James Olson is a copy trainee with Needham, Harper & Steers, Inc., Chicago. **Thomas Weinberg** is assistant director of admissions at Kansas Wesleyan University in Salina. **Lt. Donald Willoughby** went to Vietnam in September after completing Army Flight School. **Rick Whitson** is with the KU Endowment Association.

Judith Dague Bates is editing the Professional Medical Assistant, the official publication of the American Association of Medical Assistants in Chicago, Ill. **Pamela Flaton** is an advertising accounting representative for the Chicago Tribune. **Ken Muller** is a management trainee with Coca Cola Bottling Co., in Kansas City.

1968

Swaebou Conateh is now general manager at Radio Gambia, official radio station of the government of Gambia, West Africa. He and his wife, Fatou, have a son, Moneodou. Conateh was known at KU for his work in The African publication. **Randall Senti** is in Lancaster, Pennsylvania, where he is an advertising supervisor at Armstrong Cork Co.

Robert Bettcher married Kathleen Lypps in December 1969. They live in West Hollywood, California, where he is doing Winston and Folgers commercials. Bettcher, whose professional name is Barnabus Hill, recently returned from a stage tour of "The Rainmaker," and is engaged in writing for a new television series. He wrote the title song and score for "Incredible Transplant," a film soon to be released. **Linda Sleffel Moore** is a copy editor at the Topeka Capital and lives in Lawrence.

Gene Yovetich and Diana Wallace were married June 20. He is an assistant account executive for Dancer, Fitzgerald, and Sample advertising agency in New York City. They live in Port Washington, Long Island. **2nd Lt. Joseph Godfrey** has been assigned to Laughlin A. F. B. for pilot training. **Joel Klaassen** and his wife Nancy are parents of a daughter, Lynn, born Jan. 7 in Lawrence.

1967

Ronald and Amelia Huff Brockman live in Kansas City where he is production manager of The Packer, a division of Vance Publishing Co. **Cheryl Hentsch Hoople** is working toward her master's in American studies at the University of Hawaii in Honolulu. **Alan Poland** has been promoted from reporter to chief of the Sussex Bureau, News-Journal Co., Georgetown, Delaware.

Mrs. Carolyn Plavcan is working toward her master's in journalism at the University of Oklahoma. **Ken Hickerson** is with Christenson-Barclay and Shaw Advertising, Inc., Kansas City, Missouri.

William Mauk is the coordinator of audiovisual productions for the Kansas Center for Research and Development in mental retardation and human development. **Constance Myers Gaston** and Mr. Gaston are the parents of a son, Jack Barry, born November 8th in York, Pa.

1966

John Sharp is employed by the Kansas City Kansan. **Linda Simpson** is working for Valentine-Radford advertising agency in Kansas City. Last year she spent three months in Europe, working on a secretarial exchange program and touring.

Karen Lambert was married to John Black on January 23rd at Salina. She is a reporter for the Salina Journal.

1965

Trudy Meserve Bryan is working in governmental relations for the Council for Exceptional Children. Her husband, **Tom**, is on the cable desk of UPI in Alexandria, Virginia. **Russ Calkins** is vice president of Crowell-Collier Educational Corp., New York City, and edits the year's Who's Who in American Colleges and Universities and University Administration.

Clare Casey is a staff writer for the Tire Industry Safety Council in Washington, D. C. **Charles and Carole Parmley Pomeroy** moved from Lexington, Kentucky, to Kansas City where he is promotion director for KCSD-TV. **Willis Henson** was married to Juanita Stuart, Aug. 22, 1970. Both work at Western Electric in Kansas City. **Robert W. Jones** received a master's in journalism from the University of Oregon in August 1969 and now is employed with the federal government in Washington, D. C. **Richard and Judy Watson Shireman** are in Minneapolis, Minn. He's a salesman for the Bemis Co. in the twin cities area.

1963

Carrie Merryfield Heim is living in San Antonio. **J. P. Husar** has been promoted to golf columnist at the Chicago Tribune after two years of general sports reporting. He tours the country to cover major tournaments and gather feature material and covers football in fall and winter.

Martin Dick took a new position a year ago as the lighting director at WPIX-TV in New York City.

1961

Carrie Edwards Erickson is living in East Norwalk, Connecticut. Her husband is director of employee publications for the Singer Corp. **William D. Goodwin** and his wife, the former **Jane Varnum**, are leaving Nashville, Tennessee, and moving to Washington, D. C. He is the new press secretary to Bill Brock of Tennessee.

1958

Larry Boston is the assistant director in the Washington, D. C., department of the American Medical Association. **Kent Pelz** is with Needham, Harper & Steers, Inc., Los Angeles. **Ramona Rush** received her Ph. D. in mass communications from the

University of Wisconsin in August 1970. She is teaching journalism at Kansas State University and is assistant director of the mental health mass communication program.

1955

Jim Cameron flies for United Airlines as copilot of a DC-8. Based in Denver, he flies domestic schedules nationwide. He and Mrs. Cameron have four children.

John and Shirley Jones Mitchell moved to St. Joseph, Mo. Mr. Mitchell is an assistant professor at Missouri Western College.

Doris Greenbank Livingston, Wayne and their three children continue to live in El Dorado, Kansas, where he is copublisher of the Butler County News. He was president of the local Chamber of Commerce in 1970. **Fred Brooks** became editor and publisher of the Garden City Telegram last June after serving as managing editor of the Hutchinson News. He has been with the Harris Newspapers for 20 years.

1954

Mary Betz Duroche, her husband Leonard and their four children have moved to

Minneapolis where he has joined the faculty of the University of Minnesota as an associate professor of German. **Jack Stonestreet** and his wife Janice have settled into their "dream house on the serene waterfront of Wollochet Bay" in Gig Harbor, Washington. He is vice president of Tacoma-Pierce County Life Underwriters Association and does some basketball officiating in the Pacific Coast Conference.

Ken Coy is the news director for WDAF Radio-TV in Kansas City, Mo.

1949

Wallace Abbey opened his own editorial and public relations firm in Minneapolis, Minnesota, after 11 years as director of public relations for the Soo Line Railroad. **Martha Jewett Abbey** continues to work as assistant to the publisher of several small publications including Schizophrenia, official professional journal of the American Schizophrenia Association.

Charles Moffett remains with the Boeing Co. in Seattle as corporate director of personnel. He is still officiating football and basketball games for the Pacific Coast Conference schools.

Journalism Coed Mixes Studies With Show Business

by Kate Manske



Linda Pritner

Keeping 20 musicians employed is hectic, particularly when you are a full-time student yourself. But Linda Kay Pritner, Kingman senior in public relations, is doing it.

"I was thinking in September that it was a shame that more student musicians weren't used. So I started calling people," Miss Pritner said.

As a result, she is managing about 20 jazz and rock musicians, most of whom are full-time students at the university.

Although Miss Pritner isn't performing now, she is a mezzo-soprano and sings blues and ballads. The summer before her twentieth birthday she went to Europe and made preliminary tapes with three European recording studios.

"I almost stayed because of the opportunities in radio and television," Miss Pritner said, "but I decided to come back and finish my degree. I was only 19, and wet behind the ears."

She came back to Kansas and enrolled that fall at KU. After one semester she dropped out and went to work in Topeka.

"You'd have to be mad to do what I did," Miss Pritner commented. She worked 19 months as an auditor and secretary. During that time she organized and sang with a jazz trio which performed in Kansas City, Wichita, Lawrence and Topeka. The trio split up so the members could go back to school. Miss Pritner enrolled at KU the 1969 fall semester.

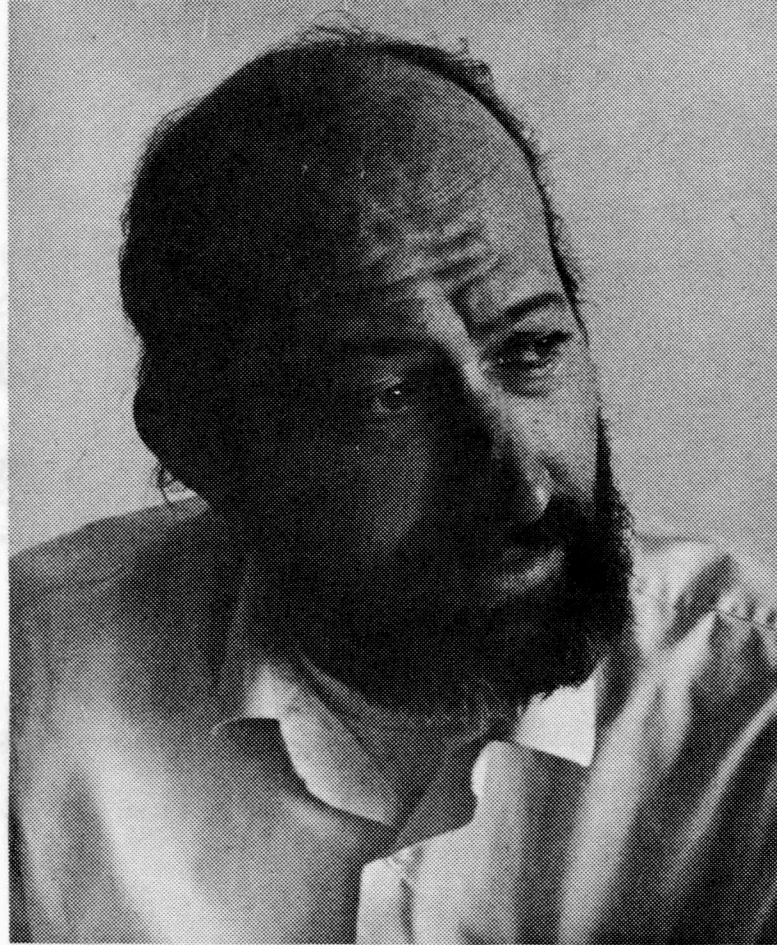
This year before Thanksgiving she made some preliminary tapings for recordings with a studio in Texas. Music is being composed for some of the lyrics she has written.

Miss Pritner said that after graduation this spring she would like to assist in finding talent for a booking agent or a recording studio. She wants eventually to operate her own booking agency where she could handle the entire promotion cycle of talent.

"Because I'm a performer first, I would find it difficult to turn from an opportunity to further my own career." She added, "I'm very much interested in recording some of the music I have collaborated on and perhaps in doing some musical comedy."

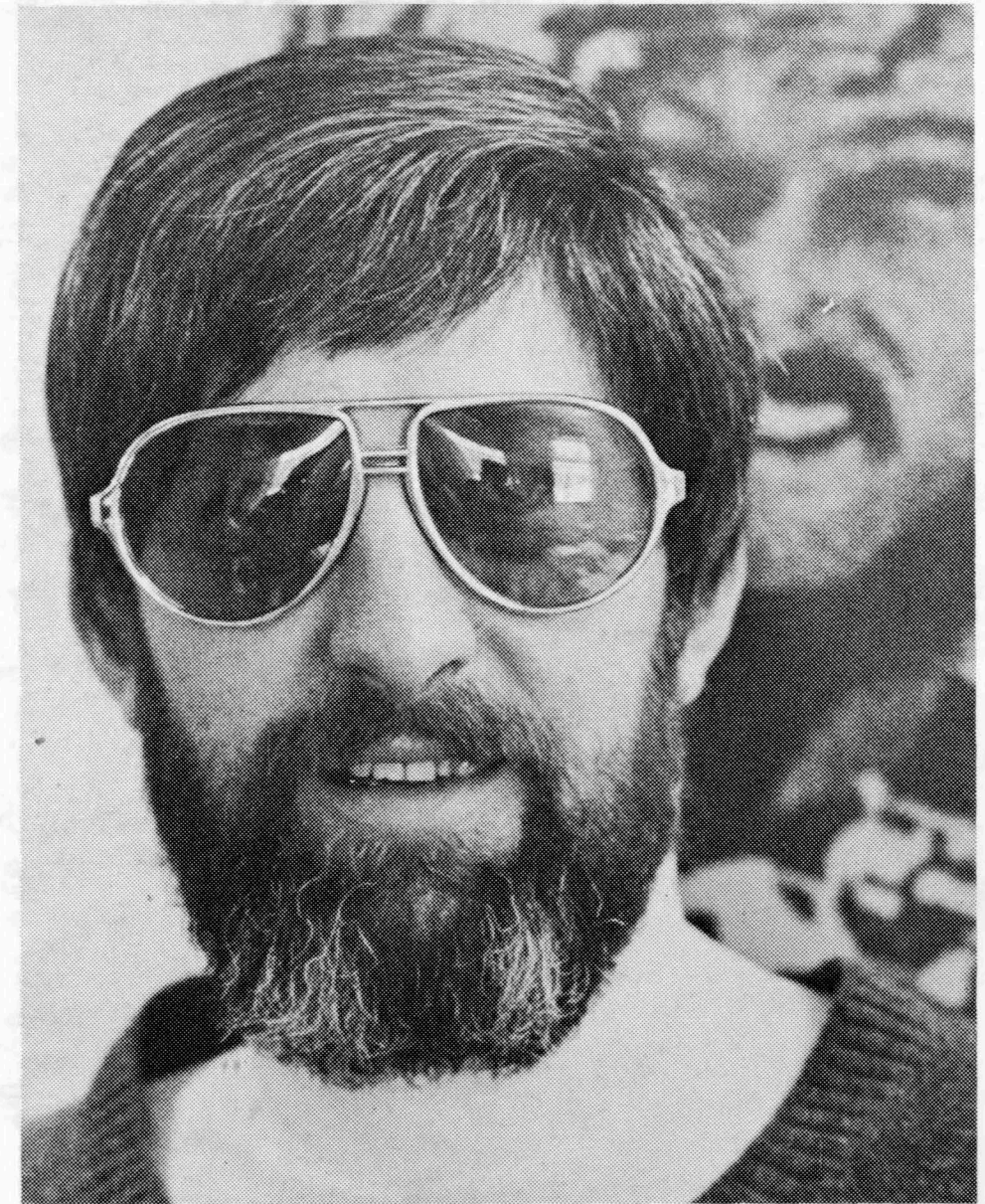
Dart's New Look...

by Mary MacKinnon

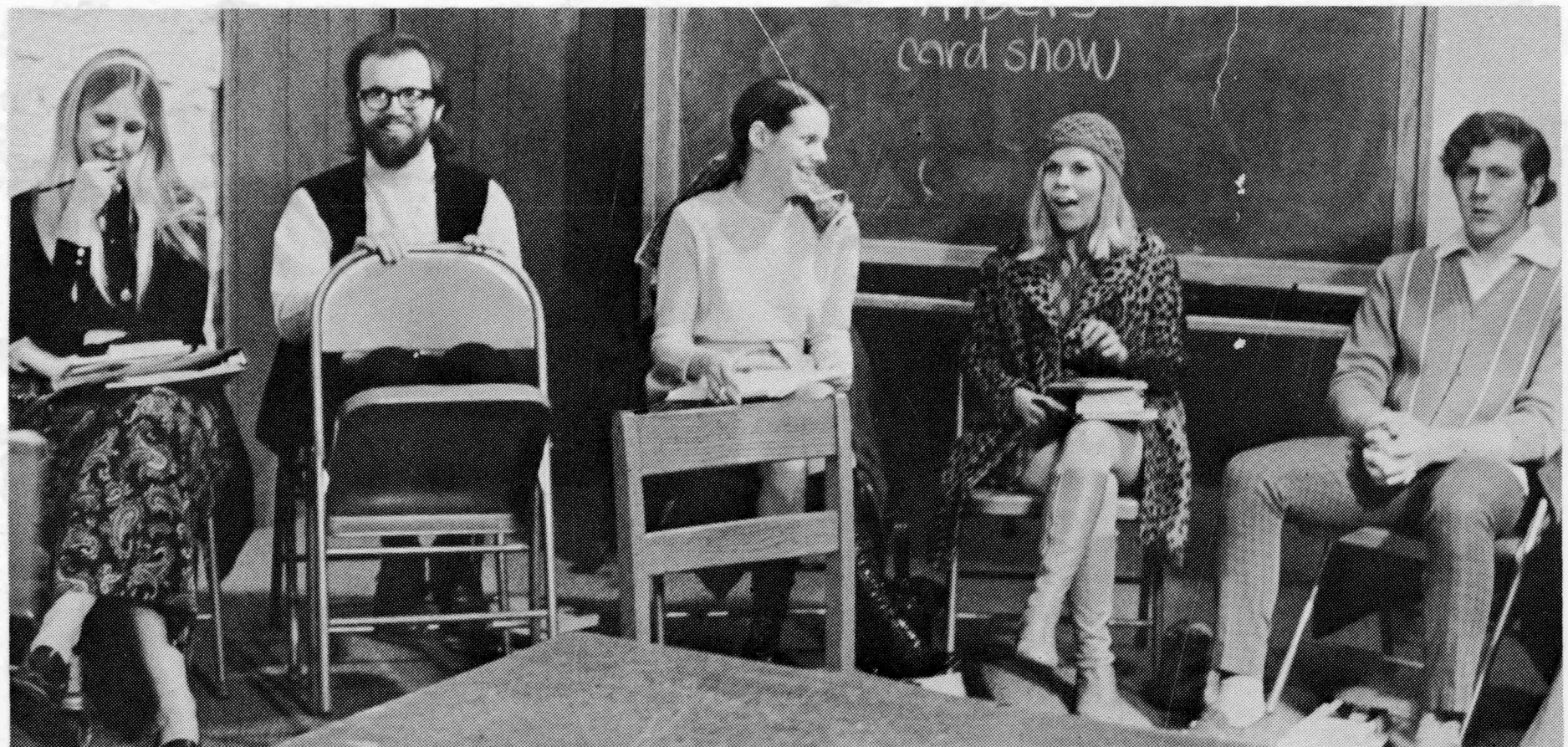


At left, Peter Dart, associate professor of Radio-TV-Film before his grand transformation. "Each of us face the conflict of how we see ourselves; how we would like others to see us."

At right, the renovated Dart with his wig matching newly-trimmed beard. The sun glasses provide the finishing touch. "This is the way I've been for the last ten years," says Dart. "Only now I look like it."



Dart's students react to his "new look." Some were shocked; most were delighted. He is regarded as an exemplification of "being yourself."



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