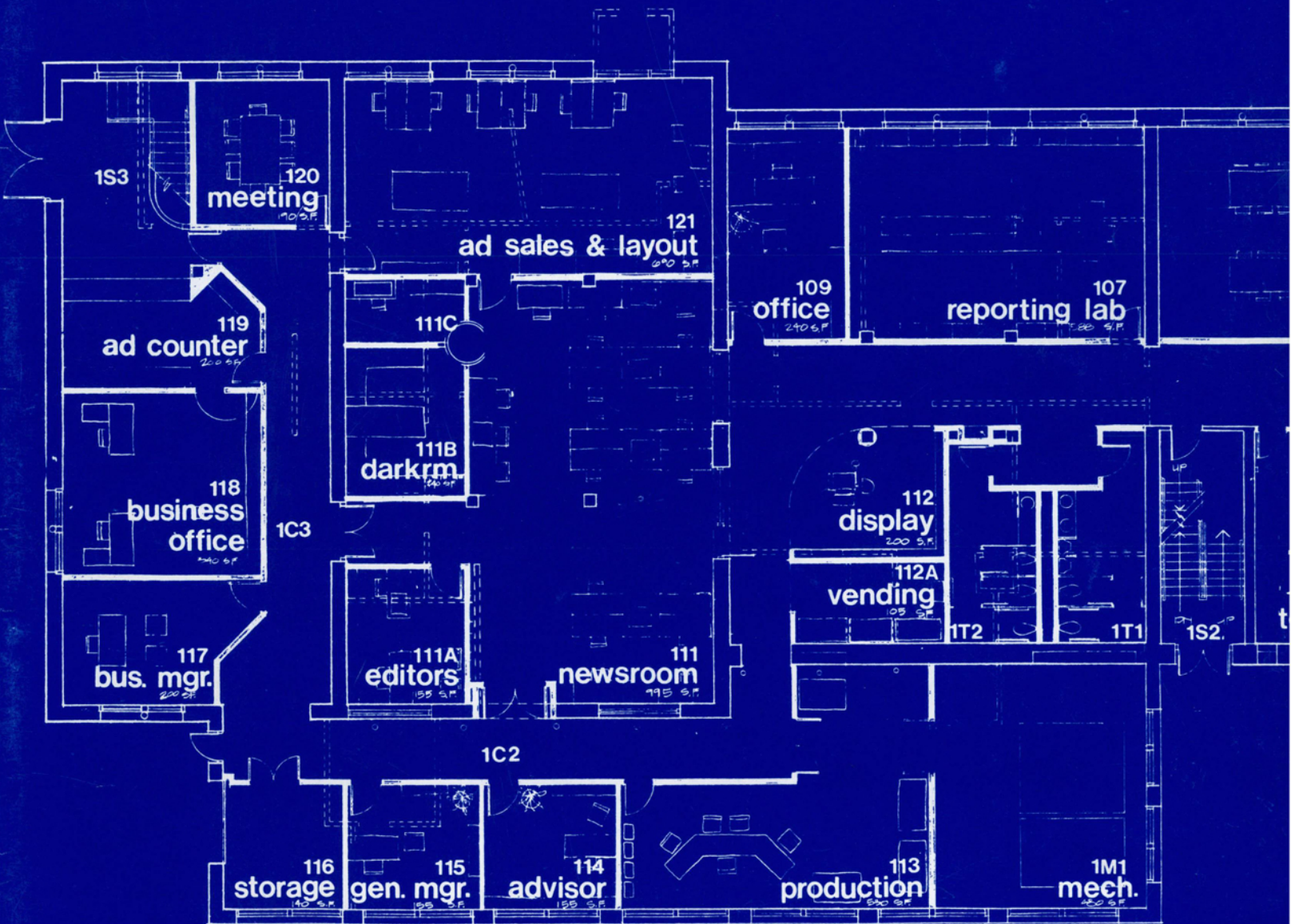


Jayhawk Journalist

SPRING 1981



Farewell to old Flint halls

This issue of the *Jayhawk Journalist* is different from any other since the first one in the fall of 1969. It is devoted to a single feature — Flint Hall. Sometime in May, carpenters and contractors will tear down and rebuild most of the inside of the building. What were offices will become classrooms and some former classrooms, offices. The Reading Room will move up one floor; the lecture hall will fall one floor and be transformed into a modern amphitheater.

The *University Daily Kansan* will be found in the back of the building in modern electronic surroundings. A few rooms on the second floor will be marginally affected: rooms 206, 207, 210, and office 211. All of third floor will remain the same except for minor changes.

A few people will remain in Flint throughout the construction period, moving from one area of the building to another as the remodeling progresses. The dean's office personnel will hold out in room 105 until it is safe to venture into their new offices on second floor. The *Kansan* staff will be keeping the dean's office people company until their spacious new offices are completed. All dwellers of third floor will remain during the entire construction period. They're even going to attempt to teach reporting classes amid the noise and the dust.

Gone will be every journalism-loving soul on the second floor and in the basement. They will be scattered to all corners of the campus in search of suitable working areas. Lippincott (Old Green) Hall and Strong Hall will house many of the displaced

journalism students, faculty, and staff. The broadcasting complex in Jolliffe Hall, KANU, KJHK, and the television production laboratories in Flint will be moved to West Campus after the completion of the \$3 million broadcasting center.

After the dust has settled and the contractors and carpenters have packed up their tools and left, Flint Hall will become once again a fully-functioning building . . . sometime in 1982.



Good-bye to the old typewriters that have long ceased to type their "y's" and "t's" correctly.

Good-bye to the cramped rooms where many students have attempted to study before class.

Good-bye to the dark, dreary hallway of second floor.

Say "hello" to video display terminals and Selectrics for editing and reporting classes, spacious offices and classrooms, and brightly illuminated hallways.

Gone will be the old Flint Hall, a building we all loved and hated at various times in our careers. There will never be another one like her.

We owe a special thanks to the photographers who took on the challenge of covering every possible angle of Flint. We tried to capture each KU journalist's remembrance of his or her alma mater.

The regular departments of the *Jayhawk Journalist*, "News Notes" and "Alumni News," can be found on pages 32 and 38 respectively.

Welcome back for one last walk through old Flint Hall.

STAFF:

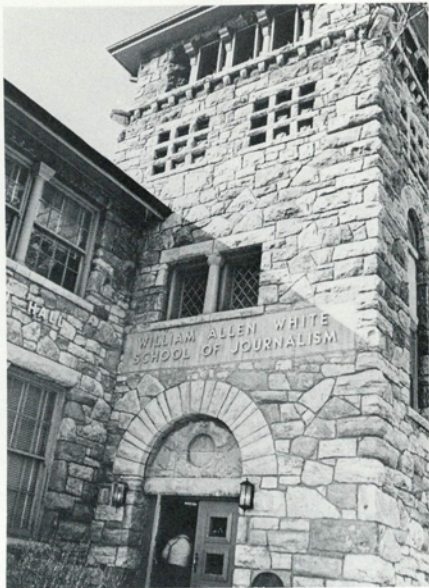
Laura Bedwell, Karen Booth, Larry Booth, Cynthia Cartwright, Byron Ginsburg, Sandra Grey, Terri Holloway, Carolyn Kobolt, Laurie Larson, Tamara Love, Nina Malone, Linda Mangelsdorf, Annika Nilsson, Michael Pearce, William Peregrine, Greg Richards, Leslie Spangler, Linda Suter, Kendra Zacher. Adviser: Lee Young, professor of journalism.

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Recollections of the oldest inhabitant



Cathy Jarrett



Gina Stevens

Though my memories aren't quite as acute as they used to be, I'd guess that it was an October night in 1951, about the time Mohammed Mossadegh was taking over the Anglo-Iranian Oil Company, that we walked over from "The Shack" to take a look at the new journalism quarters. I was with two of my colleagues, Elmer Beth and Emil Telfel, and it was a warm night. The place looked quite fine, especially in comparison to the old place (note to youth: The Shack was an old building east of the library, but don't go looking for it, because it's long gone).

I was first installed, as I recall, in an office where the elevator shaft now shoots into the sky. I was then opposite the *Kansan* newsroom, in the office now occupied by Chuck Chowins.

Then I was put upstairs, 'way upstairs, with the pigeons and the squirrels. I was at the University of Minnesota in 1957-58, when Telfel died, and when I returned I was given his office, 204 Flint. I still think it's the best office in the building — which wasn't named "Flint" for a few years, by the way — but I've given up my plan to fight to keep it.

Flint is an old building. It has often needed paint, and men's room graffiti wasn't invented by recent students. The printing services used to be in the west end, and when they were melting metal a noisy fan was used. It was right outside 210, and it drove me mad while I was in there, teaching Reporting I or something. The clatter of the machinery also was disturbing to some, but I liked having the *Kansan* printed right in our building.

The halls echo. I can hear people clear down by the editing classroom between classes. Students like to have love trysts — are there any other kinds of trysts? — outside my office door. The elevator is noisy. The stairs usually need sweeping. I don't think my office has been truly swept and waxed in 20 years. And I love the place.

Flint is one of the two most beautiful buildings on campus, the

other being the little chapel. Flint blends with the landscape. That stone looks just right. The building is splendidly located. How happy we can be that we haven't been located out west somewhere.

I'm sure we'll all do a better job of teaching, and that the students will get a better education, in a renovated building. After all, we must have progress, and better facilities assure progress.

Maybe.

It hasn't been bad in the old quarters. There used to be a sliding door between 206 and 207, and I could hear Telfel next door, raising hell with his editing class while I was raising hell with my reporting class. When we got rid of that door we went through one improvement, but I missed hearing Telfel yell.

And we taught our students something about typography when we had a printing lab, there in the west end of the second floor.

And at one time we even — in the old building — had to teach Reporting I in the *Kansan* newsroom.

Will I cry when I lose my office? No, but I'll never have another one that will be quite like it. Will I wish I could continue to teach History in 205? No, but I think I may have imparted a good bit of lore in that big, stuffy classroom, one that reeks of hot-sweaty bodies after three 100-student classes in a row have poured out of the place. Will I wish we could return to the years when we had to take photographs downtown to have engravings made? No, but those early years in the 50's advising the *Kansan* were a memorable time.

These are some of my impressions. We are keeping the building itself; I think I'd have quit if we'd been moved into something like Wescoe. (Calder Pickett)

One last look

and some words from students, faculty, and alumni, about what it was like to live in Flint Hall.

You may not know many of the names, or recognize several of the 1981 scenes caught by our photographers. But if you ever studied here, or if you were a "Shack-rat" who later visited Flint, the words and pictures will stir a memory or two.





Cathy Jarrett

This is a castle, a fortress, say the lines etched into the sky south of Jayhawk Boulevard. It is a rock, says the building's name. It is the foundation. Swear loyalty and allegiance, all ye who enter.

And now the insides, the anachronistic guts of Flint Hall, which have underscored the architectural statement, the accident of nomenclature, will be scooped out, replaced by the trappings of a New Age, a Better Way, a More Realistic Environment.

What the scooping-out, the remodeling, the changing of the personality of a building will do to the mental Flint Hall is anybody's guess — even the most astute architect cannot foretell what psychological effects his scurrying and patching will denote. (Robert Samsot)

The teachers, the classes, the learning experiences, these are the soul of Flint Hall — not the ivy-covered stone building, but the memories made within. (Linda Mangelsdorf)

It resists the weather, fads and fantasies of its students through its stolid sameness, all the time performing its campus duty as translator of world and campus affairs for all KU students. (Laurie Larson)

It's very sturdy, like an old grade school — nothing can destroy it. (Kendra Zacher)

They're actually going to rebuild Flint Hall inside of its shell. The exterior of Flint Hall will remain the same. But inside the cocoon, through the magic processes worked by architects, wrecking crews and carpenters, the tired old moth of a building will be transformed into a beautiful new butterfly. (Tamara Love)

While most of us would agree that Flint Hall could use improvements, each of us will carry away our own fond memories and mental pictures of what Flint Hall looked like before the big overhaul.

I will always remember Flint classrooms being hot in the summer and even hotter in the winter. (Sandra Grey)

Just dodging the pigeons that roost on the roof above the front entrance can be a challenge. I often walked through that door and uttered a prayer of gratitude that I didn't have to go back home and wash my hair. (Linda Suter)



David Hornbeck

Students remember look and feel of Flint

Once inside the building, there is only one kind of light except for the all-too-few huge, old windows. It is a dingy, gold light from old fixtures, reminding me of a police precinct in a small town on a rainy afternoon. The cement floors, metal-tipped stairs and hospital-green walls have always reminded me of an Army base and always will.

It always has the same mood, no matter what time of day or year, a semi-gloom, semi-smug mood like that of a cantankerous old mule. "I know I'm stubborn and not so pretty, but I do really well," Flint Hall seems to say. (Laurie Larson)

Well, old friend, the memories are many. And I guess no matter how much the inside of the building changes, the same kind of people will remain and, after all, they really make the memories. (Tamara Love)

Through all the moving and changing, the soul of Flint Hall will still be there. The classes will still be the same and the teachers will still tell their favorite stories (and maybe add a few new ones). (Linda Mangelsdorf)

Why the popularity of the reading room? Its tables are always crowded, students stuffed into hard wooden chairs. Light filters through dusty blinds and reflects off the faded wood paneling to provide a yellowed, pale glow. (Greg Richards)

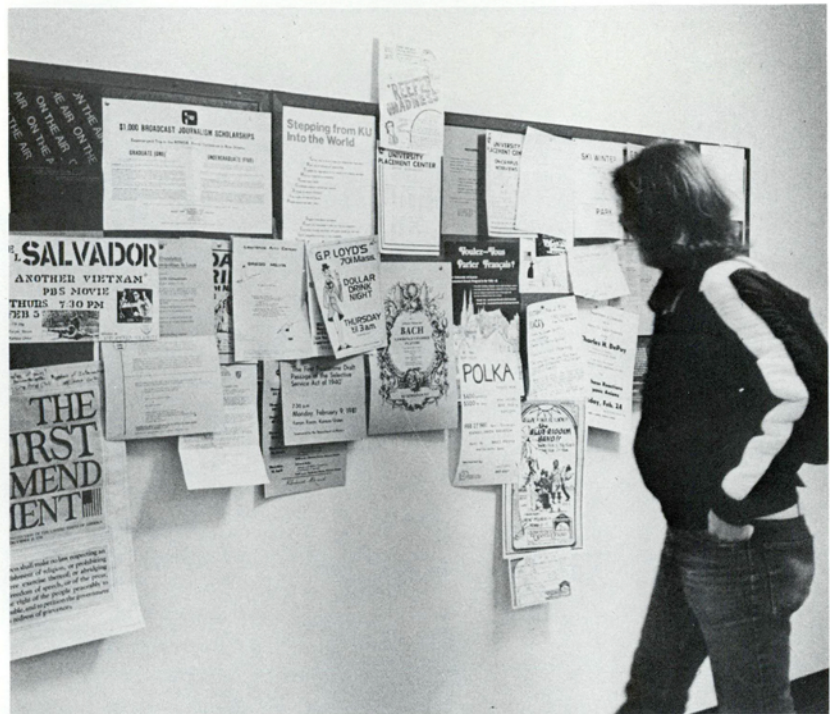
Flint Hall is a comfortable place to learn. Because we put up with its imperfections, it puts up with ours. (Laura Bedwell)

I do regret that I'll never be able to show others the rooms where I spent most of my classroom hours, instead only where they used to be. (Byron Ginsburg)

The computer age is about to descend on Flint Hall. It is needed because it is part of modern journalism. I, however, am glad to have had a taste of the old school. When the journalism class of 1981 walks down the hill in May, we will be the last to have shared the special secrets of Flint Hall. (Laura Bedwell)

Yes, when the transformation is complete, the old caterpillar, Flint Hall, will have become a new butterfly, but inside it'll still have the same old soul. (Tamara Love)

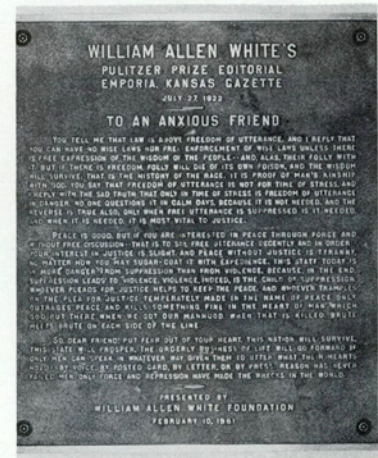
I have grown accustomed to the idiosyncrasies of Flint Hall and the people who occupy it. Nowhere else but in Flint Hall can it be impossible to go from room 222 to room 224 without first going down a flight of stairs, through two rooms, up another set of stairs and across the width of the building. (Cynthia Cartwright)



Cathy Jarrett



David Hornback



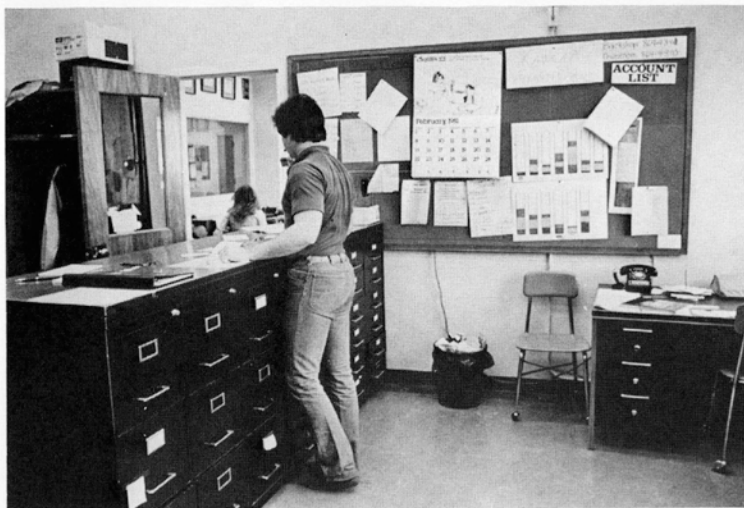
Bob Hart



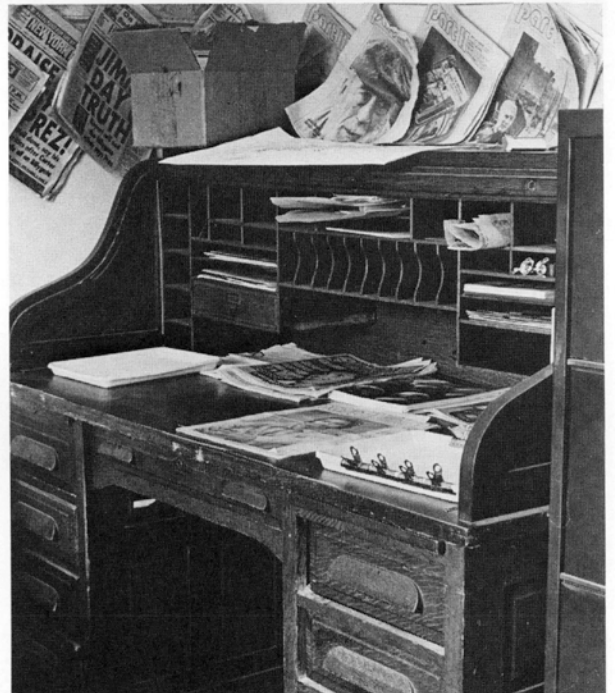
David Hornback



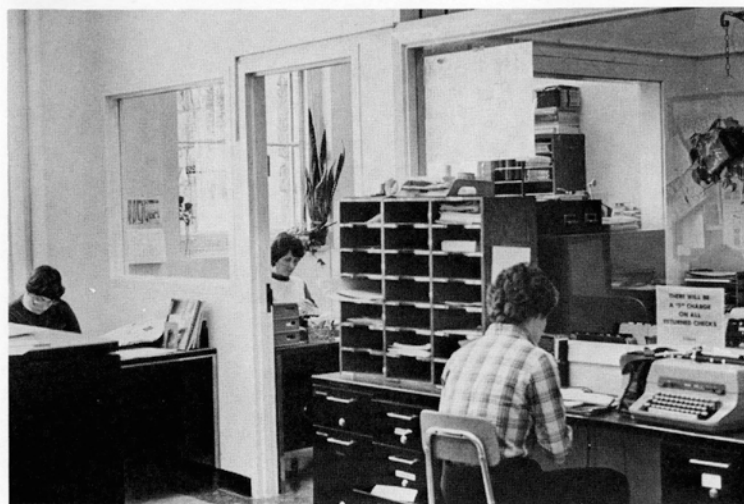
Lynn Seiben



David Hornback



Lynn Seiben



Lynn Seiben

Leon "Daddy" Flint's old desk occupied many offices in the building. It now resides in 108, an office that housed Elmer Beth, Del Brinkman, John Bremner, and this year, Bob Samset, the Gannett professional-in-residence.



David Hornback



The *Kansan* newsroom seems popular. Its tiny desks and midget-sized chairs are always filled with eager reporters. The appearance of the room is allowed to deteriorate until a romanticism is attached to such relative squalor. (Greg Richards)

Like the Mad Hatter himself, the *Kansan* editor races around the newsroom, checking his watch and screaming something about deadlines. And like the rest of the tea-party guests, the *Kansan* staff members appear equally hurried. Encased behind glass windows, they sit at their typewriters furiously pounding the keys, keeping one eye on their machines and the other on the clock, afraid of being late. (Cynthia Cartwright)



David Hornback



Burt Lancaster



David Hornback



David Hornback

In a little more than a year, we will need a blueprint to find our way around — former classrooms will be offices, former offices will be classrooms. There will be other changes, too. Electric typewriters will replace the World War I vintage manuals and their near-inkless ribbons. Editors will turn in their pencils for Video Display Terminals. Copy editors and reporters will work together in the same room, forming a cohesive unit. (Cynthia Cartwright)

The second floor is the main body of Flint Hall. The minute you open the door you can hear all of the reporting students pecking away. It sounds like a centipede tap dancing, "tap, tap, tap, tap, damn, *&%#©\$%*." (Michael Pearce)

Of all the classrooms, 205 is the one that I'll remember forever. The old wood floors and rows of chairs almost make you believe that William Allen White, himself, sat here. (Michael Pearce)

You can never do anything quietly in that lecture room. If you arrive late, the banging door announces your dawdling. You scrunch past knees to find a chair and pull up a squeaking battered desk top to write on. You quickly learn not to write with just a single piece of paper on the old desk tops because your pencil will gouge through among the capillary of graffiti recording the boredom, passion and Greek order of generations. (Laurie Larson)

I often remember being hit in the head by the large window shades in the big lecture room upstairs. The second-floor classrooms provided an extremely warm environment in which to catch some rest during a few less-than-captivating speakers. And, as expected, the desks in the journalism building had the best graffiti. (Kathy Wilson)

The thing I will remember most about Flint Hall is the graffiti on the desks in Room 205. Only journalism students could cover desk tops with such intelligent commentary on life in Lawrence. (Shayla Williams)

When the desks go, so will a little part of everyone who ever wrote on them or read them. (Karen Booth)

Remember room 216 where we always sat conference room style, learning the fine art of editing, magazine production or whatever, only to be interrupted by the latest campus protest or ambulances and police cars roaring down Jayhawk Boulevard? (Tamara Love)

I remember my Reporting I class in room 212. It had the worst acoustics in the building. There were pillars in there and whoever sat behind them had trouble seeing the front of the room. It worked out for them because they could hide from the professor's difficult questions. (Larry Booth)

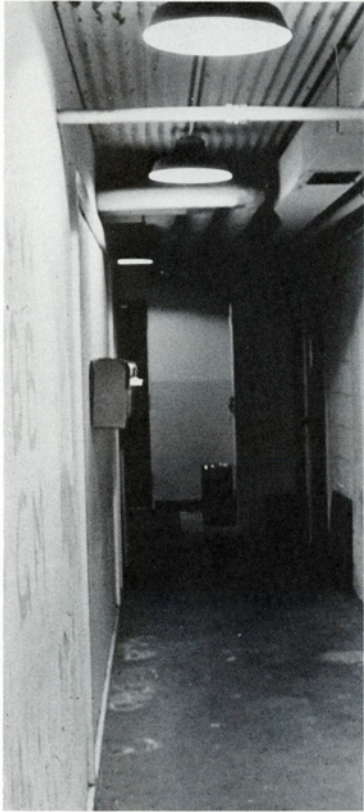


David Hornback

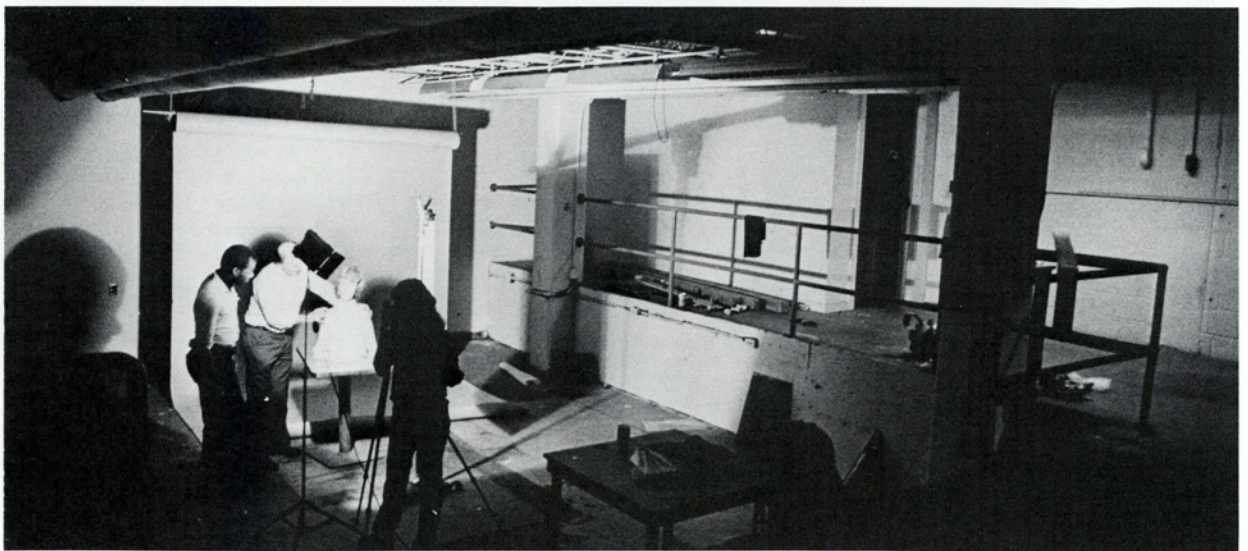


David Hornback

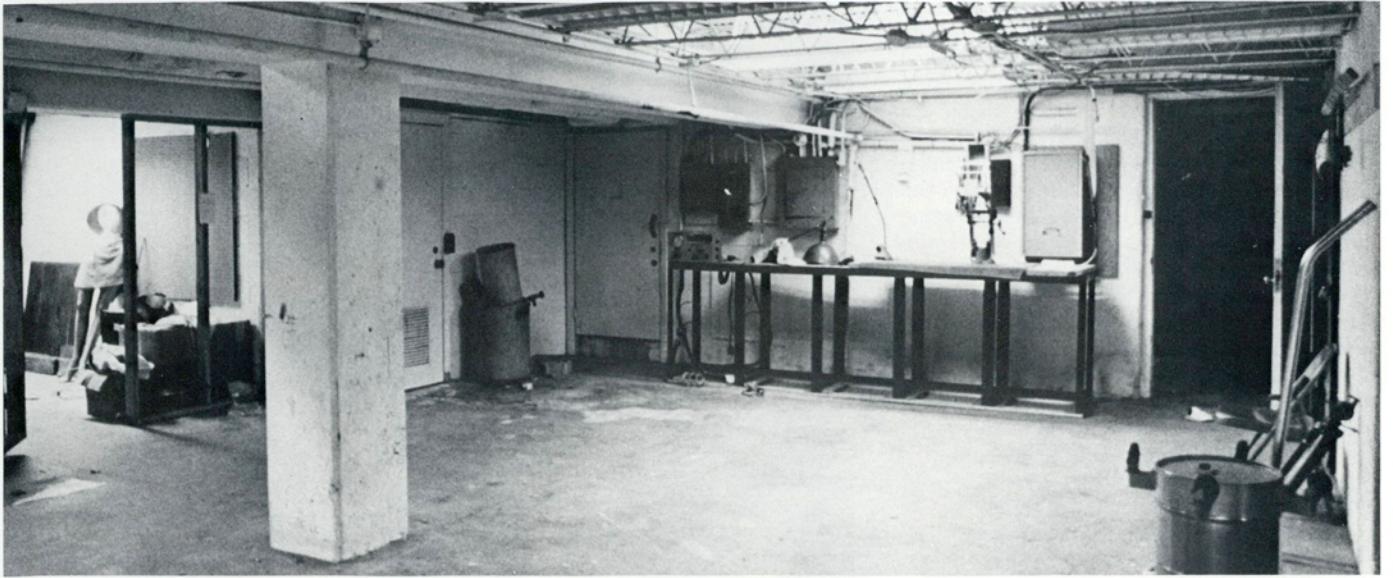
In a photo from the 1960s (right), Mickey Ryther, Printing Service director, examines a Kansan as it comes off the press. Now, the Goss press is gone and the basement belongs to photo students (bottom photo) and the pit where the old press was is a studio.



Gina Stevens



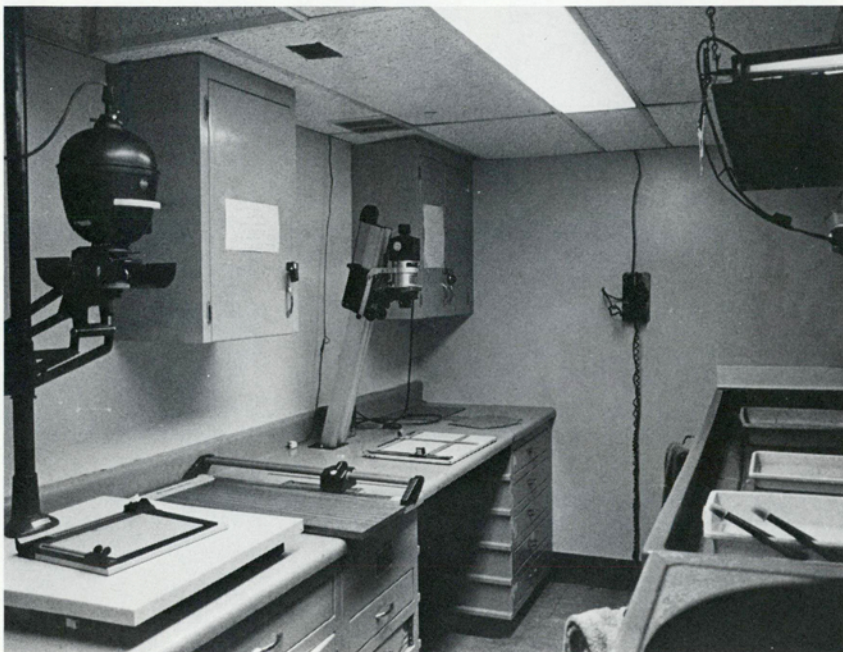
Tim Pott



Tim Pott



Tim Pott



Tim Pott

Remember when we took photojournalism? We could barely fit three people in the developing room the day we learned to develop film. And we always slobbered water all over anyone who dared to come into the darkroom at the same time we were going out to check the quality of our latest prints. (Tamara Love)

Remember the maze-like entrance to the darkroom? I could never manage to go in or out without bumping into someone in the process. The sharp vinegar smell of the stop bath tray always seemed to penetrate the air. (Larry Booth)

Strange as it may seem to you, I will really miss the basement. We didn't have much to work with, just an old cement basement, cold, dark and gloomy. I learned how to work with simple tools, to improvise and make do with what I had to achieve good results. That's an important learning experience that will not be known in the new lab or studio. (Larry Booth)

When we hear the martial music pouring from a classroom, we will be assured that Prof. Calder Pickett is somewhere filling students' minds with all they wanted to know about the history of American journalism — and more. (Cynthia Cartwright)

When we hear the bellicose cry of Prof. John Bremner, "There are 72 points to an inch, tattoo it on your wrists if you have to, but learn it!" we will be comforted that all is well again in Flint Hall. (Cynthia Cartwright)

When the restrooms are out of toilet paper, indicating that Prof. Lee Young is giving another press-run demonstration to his magazine classes, we will be assured that life has returned to normal. (Cynthia Cartwright)

I spent one memorable semester in room 117, if it could be called a room. My photo class met there. On the first day of class I had a little trouble finding the room. You come in the front door, go past the reading room, the deans' and *Kansan* offices and through two doors. If you see the pop machine, you're on the right track. Some layout tables are on the right. Keep going. Ah hah! There are some chairs and a desk. This must be it. (Karen Booth)

There's only one bathroom. (Lisa Wertman)

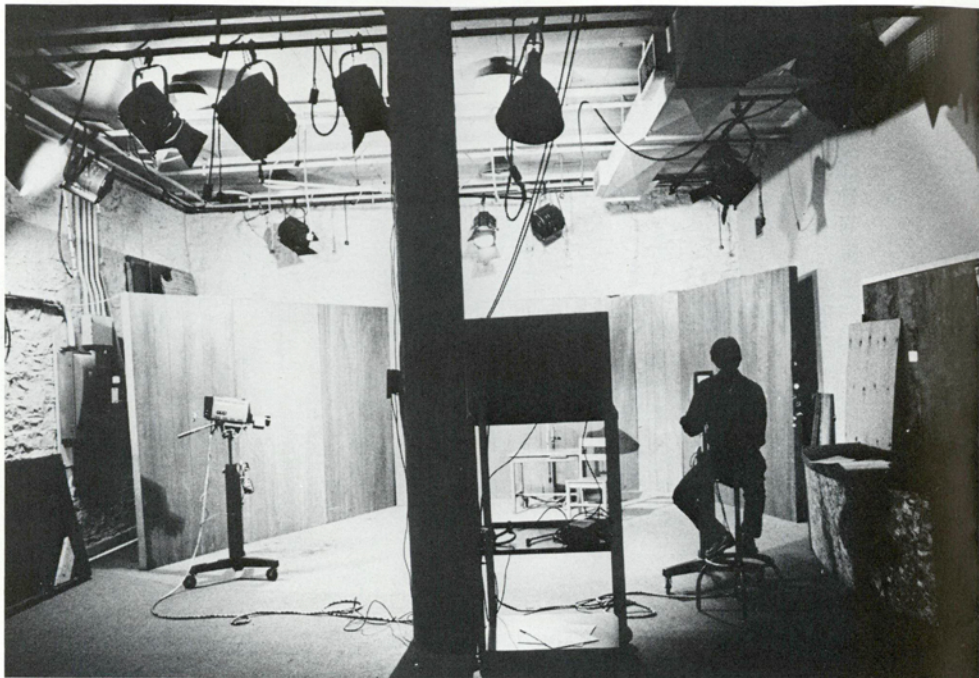
One thing I will always remember is, "please turn on the air conditioning, I'm suffocating." (Roger Erickson)

My impressions of Flint Hall "as it was" are, for the most part, filtered through a stuporous haze caused by repeated head injury on the angular Dadaesque ceilings of the third floor. (Mark E. Smith)

Flint Hall: The furnace of the campus. (Marcie Chudy)

I understand I'm moving from a "Les Nessman-type" office with no windows to an office with a locking glass door and my name on the desk. Me, I'm really sorry we have to leave Flint. (Dave Phillips, Operations Manager, KJHK-FM)

I wonder if the new Flint Hall will be as comfortable. (Greg Richards)



David Hornback

As the faculty remember it

I remember Flint Hall when it was Fowler Shop, part of Buildings and Grounds. The J-School was in a building then known as "The Shack," which was torn down in the 60's. Around 1950, following the war — the big one, World War II — Building and Grounds gave up the Fowler Shop building to house the William Allen White School of Journalism. (Mel Adams)

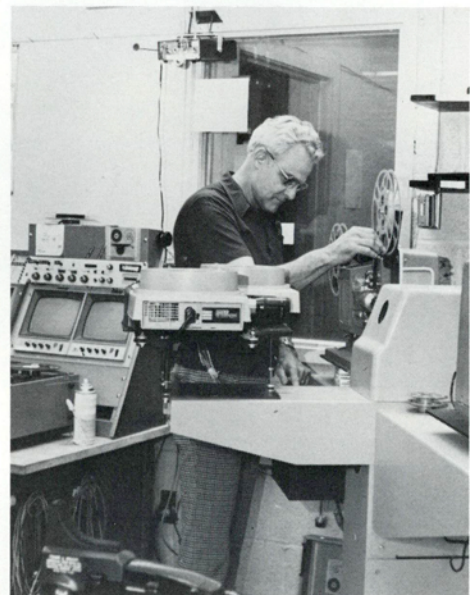
The first class I took in Flint was in the fall of 1952. The building was dedicated that spring; everything was new; typewriters were in good condition; the Printing Service was only a few steps from the newsroom, and there was more than enough space to accommodate the approximately 85 students and 13 faculty members. (Dana Leibengood)

What will I miss most? Twenty-six years of the best view on campus — the north office, which looks down through that magnificent pine tree down the lawn, walks and buildings of the central campus. I'll miss our pet squirrels who come to the window for a handful of nuts. (Bruce Linton)

Elmer Beth's office was crammed with papers and books and an accumulation of journalism-related things. I marveled that he was able to locate anything. The office remains the same, but John Bremner is a better housekeeper. (David Dary)



David Hornback



Bruce Linton



Hal Whalien



David Hornback



David Hornback



David Hornback



Tim Pott

Room 108 — John Bremner's room, according to many generations of students, and Elmer Beth's to the students of the '50s and '60s, no matter that there were and are interlopers at times — will remain fixed in the mind as a venerable mix of the ancient and the modern. (Robert Samsot)

I remember how John Bremner's office began at one point to look like a greenhouse, not by his choosing. He chortled over it, but it was always strange to see the ivy from outside crawling through the gaps along his window frame and threatening to ensnarl everything in his office. (Mike Kautsch)

The room is many things. It is student and it is teacher. It is authority and it is access. It is a heavy door, but an open one. The room is naked to the passerby, the chairs empty. The room is shelter and it is public. (Robert Samsot)

When I started teaching in Flint Hall I was happy to be given an office. Then I found out that four of us were assigned 218D. We nearly always had students conferring with us, requiring one person of each pair to perch on a desk. The sacrifices of privacy and even of intelligent exchange of information were obvious. We even turned down the offer of an

additional filing cabinet so we could keep our coat rack and wastebasket.

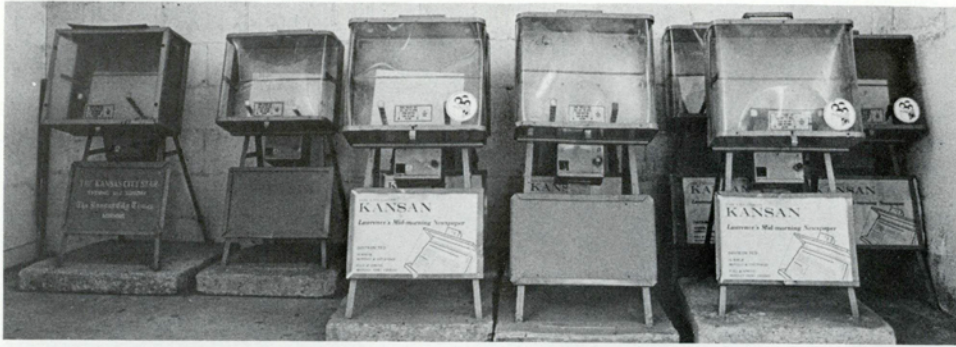
The below-zero gales of February come up the stairs, through a door and around three right-angle turns to hit my ankles. (Mary Wallace)

I learned to give up on heating and cooling as a resident of 218C, which is in a cluster of four offices scoffingly referred to by others as the "brain trust" area. (I prefer to think that sarcastic remark about this clutter of offices, occupied by Paul Jess, Mary Wallace, Bill Baker and myself, was a sign of envy on the part of my colleagues.) Anyway, I and the others in this cranny of Flint never had even the slightest influence over the climate. Usually the furnace ran when the outside was hot and the air conditioner kicked in when the outdoors was cold. We've come to the conclusion that the thermostat either wasn't connected to anything, or else it controlled temperatures somewhere else on campus. (Mike Kautsch)

I have many fond memories of my first three offices, the coffee room, the Hall of Fame room and the *Kansan* newsroom. (Del Brinkman)



David Hornback



Until the late 1960s, the areas shown on these pages housed the Printing Service. They then became classrooms for the Fine Arts department. Presently, the space is used for advertising classes.

(Left) Abandoned Kansan vending boxes line the wall between classrooms; single copies are no longer sold downtown.

To really feel the throbbing pulse of Flint, one has to walk the darkened first floor hallway any evening from Sunday through Thursday, past the bronze plaque honoring William Allen White to where light streams from the windows of the *Kansan* newsroom. There, you can hear typewriters clacking, telephones ringing, the rumble of a dozen voices talking, and see the editors and reporters inside busily practicing their emerging talents. (Ted Frederickson)

Room 119 definitely had personality; it definitely lacked charm. It was a jumble of spaces with cinderblock walls on the south and the old stone exterior of the building to the north with a bare raftered roof slung 15 feet above — all painted dull white. (Dave Johnson)

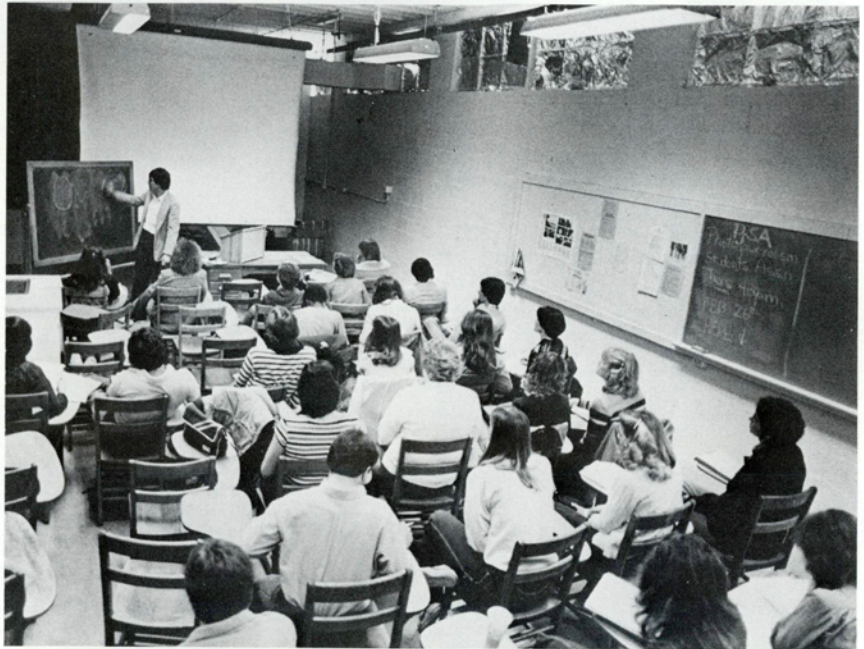
The west end of Flint's first floor was the home of the Printing Service when I came here, and you could go back and see the *Kansan* being made up in hot metal lines of type and heavy chaises of locked-up pages. And I remember that the whole building would shake when the rumbling old Goss press in the basement started churning out the paper. (Lee Young)

The halls haven't changed much in more than a decade. A new paint job or two have kept them reasonably bright, and dog-eared copies of the *Kansan* still clutter the second floor within an hour after the paper hits the old churchbox near the front door of Flint. (David Dary)

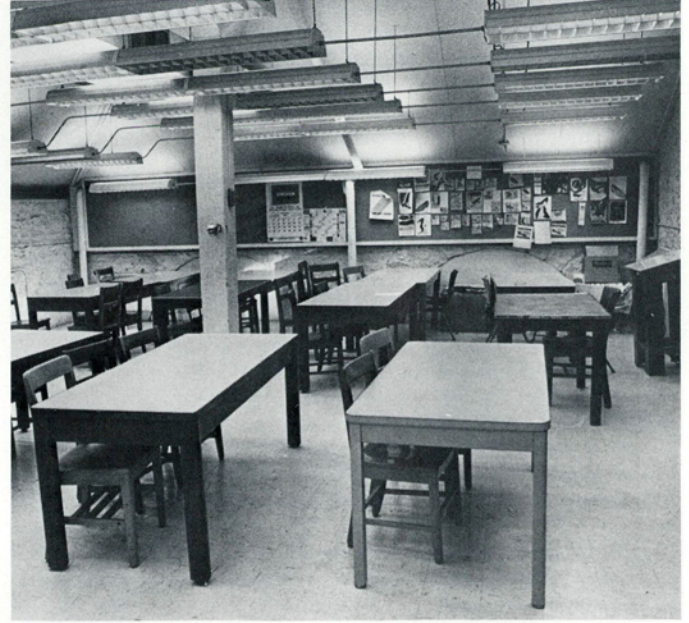
The green and white walls reminded me of the Army's idea of decorating at various posts where I'd suffered on duty. (Mike Kautsch)

What good were the walls anyway? They were wailing walls. They were walls for scrawls. I think some students studied the walls more than they studied their assignments. We certainly see some students with their backs up against the wall every semester. (H.L. Carr)

There is no cozy nook in this old building. There are no fond memories, no pleasant surprises in its far corners. I don't think it's all Flint's fault. It's been chipped into little squares and sealed over and made do with so long that it doesn't exist as an entity. Maybe, brought back together, it will become a building that I can fondly recall. It needs the work. It needs to be changed. (Rick Musser)



All photos: David Hornback



All photos: David Hornback



In 1967, the *Kansan* was still printed on a press in the basement, and what noises came forth from that great, old dinosaur! First floor shook and second floor rattled — there was no third floor. It was just a dirty, dark loft where “old things” were kept. Later, the loft was converted to usable space; then we gained an elevator but lost a coffee/conference room and three offices. First floor remains much the same, however, and I suppose it is there I have my most vivid mental pictures of Flint Hall. (Diane Lazzarino)

The building can change, and it will. We can add an elevator or remove a press; these are only things. It is the students who give our work purpose, and though their faces change and their garb swings from bra-less to designer, they are the continuing spirit behind the school. (Diane Lazzarino)

I know we must remodel because the place is run down and not very efficient. I hope the old Flint Hall spirit will live on in the remodeled quarters. I am confident that it will, but I'll miss the old place. (Del Brinkman)

Flint Hall is home, and we spend more waking hours there than anyplace else. Changes to make that home more modern and useful as a place for work and study are welcome. (Sam Adams)

The real interior walls of Flint Hall will never fall, because interior can be defined as belonging to the mental or spiritual life, which may be Flint Hall's true inner nature and character. (H.L. Carr)

Unless Flint is torn down, both physically and conceptually, it will endure, at least in the mind. The ivy, whose leaves the janitor grumbles at after brisk fall days of open windows, will always look in. And remember. (Robert Samsot)

There are quite a few things I won't miss at all: the water which drips on my desk every time we have a heavy rain; my drooping plants, victims of wild changes in temperature regardless of thermostat settings; the acoustical tile decor of my office — remnants of the control room of KUOK, circa 1955; and the lectures of John Bremner, feeding through the walls of 216, in spite of that acoustical tile. (Bruce Linton)

The quality of the facilities has deteriorated substantially. During the past 11 years, one of my duties as assistant dean has been to look after the building and see that necessary repairs are made. I have grown weary of trying to get plumbing, heating, air conditioning and leaky roofs repaired. I hope when the remodeling is completed that most of these problems will be solved and the school will have the facilities and equipment needed to provide a quality educational environment for students. (Dana Leibengood)

Mortar and bricks don't make a high quality school of journalism. We need to maintain the good faculty and students. A refurbished interior will create a better working atmosphere. A few larger offices will give some of us additional room for more stacks of newspapers. (Susanne Shaw)

The bugs, the cold air, the hot air, the intruding noise and the minor annoyances may be gone when Flint gets its new face. But they'll still be counting the cribbage points in Lee Young's office, and putting the *Kansan* to bed in the new newsroom. The good things in Flint Hall will always be here. (Ted Frederickson)

Flint has irrepressible strength of character. No one should be surprised if Flint foils the architects and remodelers and, despite their best efforts, reasserts its seedy charm. (Mike Kautsch)

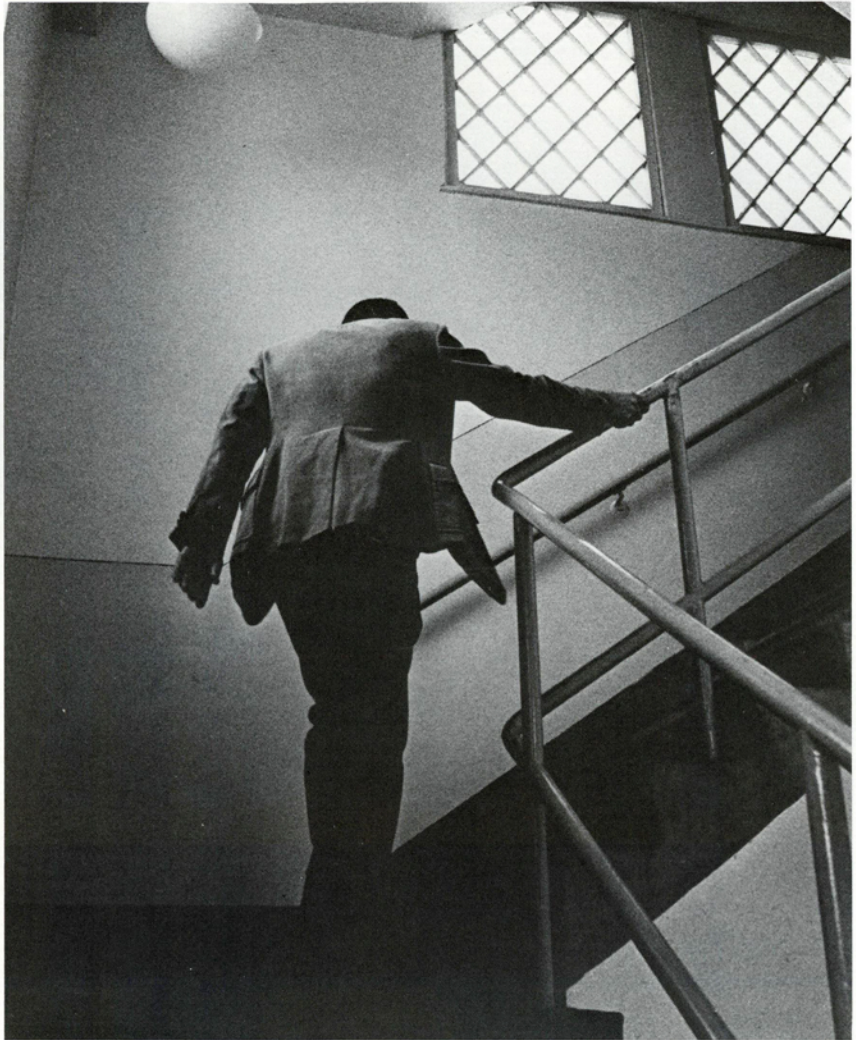
My first sight of Flint Hall was in November 1968, when I arrived for a job interview with Dean Warren Agee and the rest of the faculty. I got the job.

In January 1969, Dean Agee assigned me to the office in the attic, already occupied by one J. Laurence Day. I didn't mind sharing the office with him. I did mind sharing it with his pigeons. Dr. Day, I discovered, was a pigeonophile. He cooed to and fed the hundreds of pigeons that desecrated the window ledges of hallowed Flint Hall.

One semester in Pigeonville was more than plenty. In August, Lee Young, acting dean, pitied me and moved me to Room 222 and then to Room 203 (now the elevator shaft), which, unlike most of Flint at the time, was air conditioned. The editing lab wasn't. I still sweat when I remember summers spent in that furnace. My students surely remember, too.

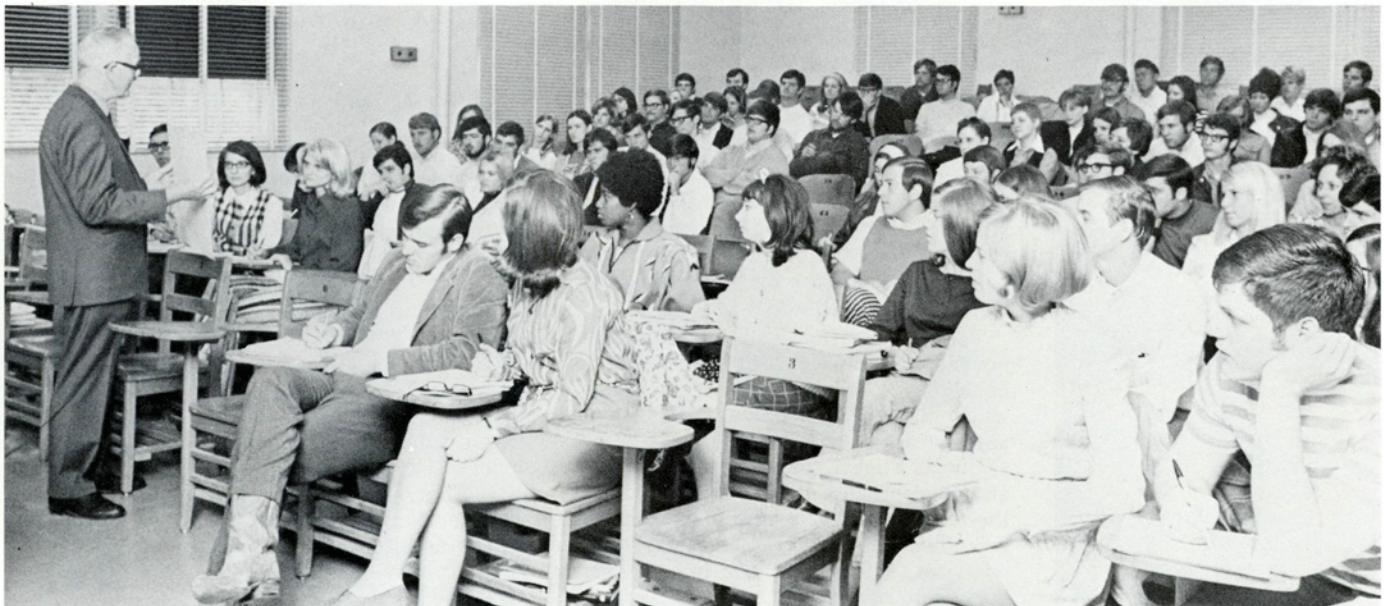
It took a heart attack in April 1973 to persuade Dean Edward Bassett to move me to Room 108, opposite the day care center, otherwise known as the *Kansan* newsroom. That was the late Professor Elmer Beth's old office, later Dean Del Brinkman's before he foolishly became an administrator. Elmer's ghost, I swear, still haunts Room 108. I hear him sucking his pipe and muttering gentle curses at trembling students.

Because I have a year's leave of absence, to conduct editing seminars for geographic groups of newspapers around the country, I'm not in Flint this year. But I'll be back, God willing. I miss the place. I miss the students. I miss my colleagues. I don't miss the committee meetings and the other boondoggles of academe. And the day care center will no longer be opposite Room 108. (John Bremner)



David Hornback

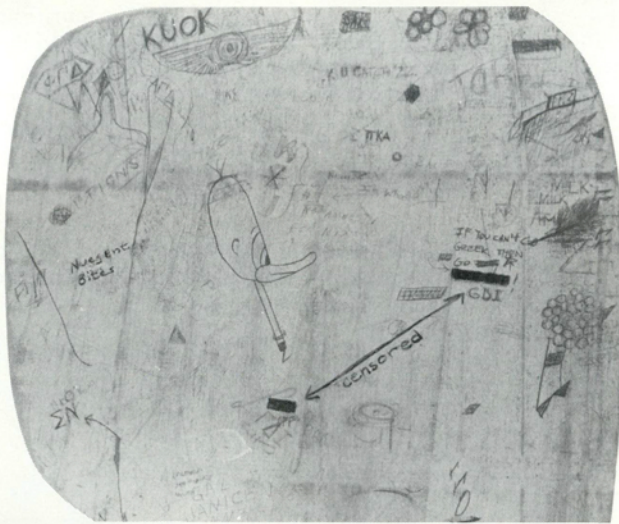
History and Arts of Printing classes, taught by Mickey Ryther, now professor emeritus, used to fill room 205 the way law, history and ad classes do today.



Greg Gorman



Larry Booth

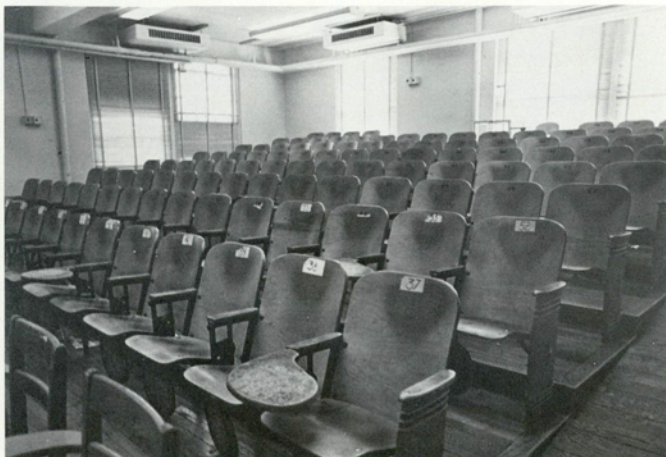


David Hornback

As Alums remember it

Flint Hall — I remember walking past it on campus and thinking how glad I was to belong somewhere. I always joked that Flint was my “home away from home away from home” and I wondered about all those poor General Studies majors . . . where did they call home? Being in the journalism school gave me a professional identity and an odd sense of security as well. Flint was my dock in the Sea of Madness along Jayhawk Boulevard.

I've always thought the outside of Flint was very charming . . . and I'm glad to know it will stand as is. That wonderful ivy-covered stone should never be touched.



Bill Peregrine



Larry Booth

I also recall the daily crunch on the steps at 20 minutes past the hour. A student was risking her life if she attempted to ascend the steps leading from the main entrance at that time because everyone else — and I do mean everyone — was descending simultaneously.

I remember feeling hemmed in on the third floor. The new wing was pretty, but the sloped ceilings and walls gave me the feeling I was being locked in an attic.

I recall 1:30 MWF classes were always fun. If I got bored with my instructor, I could always strain my ears a little and catch drifts of Professor Pickett's tapes and music. (Is he going to get a soundproof room next time?)

I remember hearing that — during one holiday break — the interior walls of Flint had received a badly-needed coat of paint. How wonderful!, I thought, until I saw it. Putrid green. It made me cringe to look at it. I recall mentioning to my friend that "they must've gotten a good price on that color."

I fondly remember the library . . . and the librarian. She was always so sweet. Flint Hall's library was my college library, I was a conscientious objector where Watson was concerned. The only bad thing about Flint's library was there was about six tables crowded into a space designed for four. But I always found something (or someone) interesting in that place.

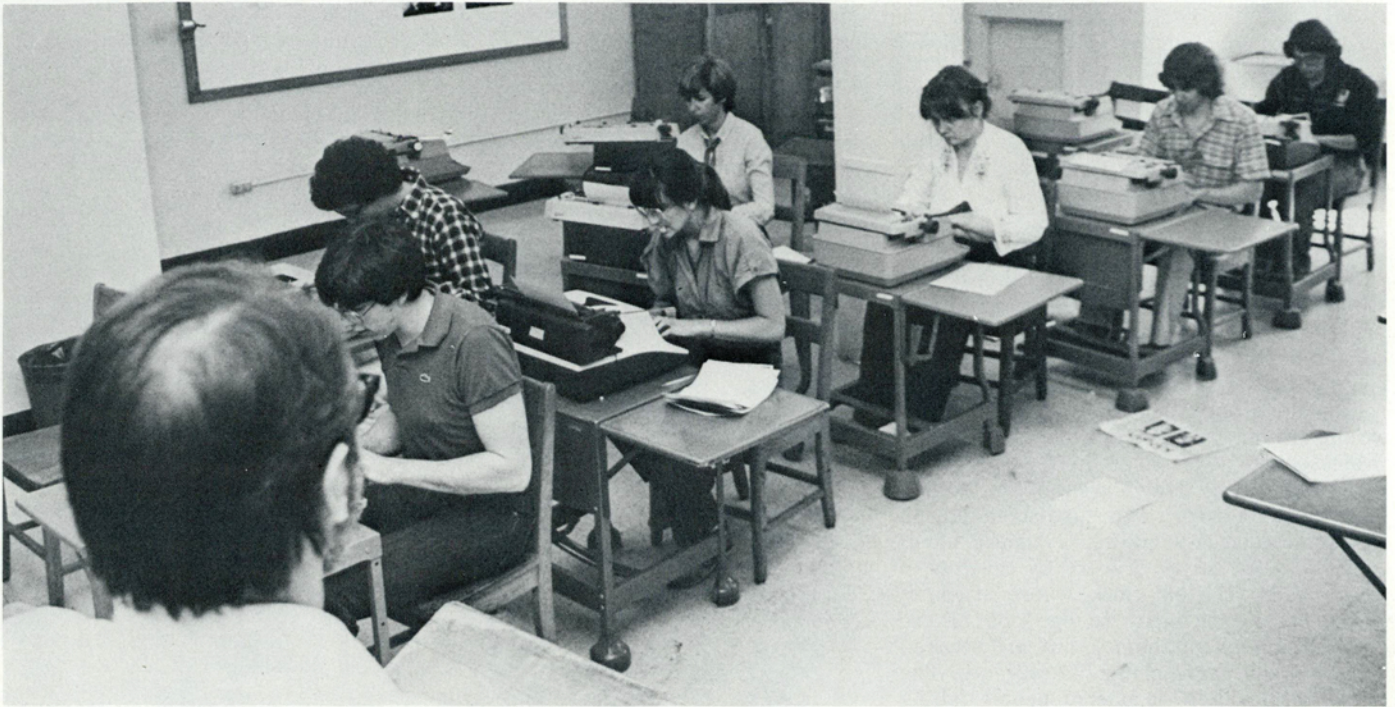
You know, the building was old, the equipment dated, but it never really concerned me because the people were so great. There was, is, and always will be a spirit in Flint . . . one of ambition and drive, intelligence and humor. Aspiring journalists are a breed unto themselves . . . and no million-dollar facility will alter that. I'm glad. (Carrie Kent, '79)



Larry Booth



Gina Stevens



Larry Booth

My most vivid memories of Flint Hall are the musty, inky smells I always have associated with the building. I remember being assaulted by something almost physical in the building's atmosphere when I walked in those windowed double doors at the front. It was almost as if someone had dropped an invisible bag over my head.

At first, when I was not too sure of my journalistic abilities, the smell, or atmosphere, was stifling and oppressive. I felt a sense of foreboding as I walked into Reporting I or encountered "the smell" mixed with a cloud of cigarette smoke upon entering Professor Bremner's editing class.

But it was sort of an exciting smell, too. I think it was the ink and the feeling of electricity in the air, especially around the newsroom. I knew something exciting, new and urgent was happening in that building, and I was both anticipating and dreading being a part of it. It was sort of like being in one of those old movies. We all believed we were uncovering scandals, breaking new ground and were terribly important.

The library was one of my favorite rooms in Flint. I was intrigued by the blond woodwork that seemed to have been built somewhere else and just dropped into the room.

I used to sit at those crowded long tables, awkwardly trying to adjust my *Kansan*, my backpack full of books and my coat.

The picture of William Allen White in the corner also interested me. I used to wonder what he was thinking as he looked at all those earnest young bodies hunched over newspapers and magazines or studying for the law test at the last minute. The rows of editors on the opposite wall seemed to reiterate the

constant diatribes of our editing and reporting professors to know everything — and don't make any mistakes.

Finally, there was the most scary room in the whole building, at least for my first year at Flint. That room was the small, old classroom holding all those manual typewriters. There also was a big clock with a sweep second hand that raced around the dial when we had only 10 minutes left to type. I think I learned more in that room than in any of the fancy new classrooms in Wescoe, with their plastic chairs, brightly-colored walls and no woodwork. (Nancy Teeter Wiebe, '78)

Anyone who doubts that buildings play an important role in memory has never made the return visit to grade school, where hallways, classrooms and staircases shrink surprisingly, even in the year that follows graduation.

Flint sticks in my memories of KU, oddly enough, because of those massive, somewhat rickety windows in the *Kansan* room, which make such a contrast to the dark and narrow halls and stairways.

For one thing, they were a means of entry to the building after the janitor locked the outside door at 7 or 8 p.m. Although the only time I remember people actually crawling through them was during the warm spring nights when streakers appeared and disappeared amid the crowds along Jayhawk Blvd. More often, we'd hear a rapping and see a face peering through the pane. Then someone would trot down the hall to let in a reporter or a copy editor for the second shift, who often showed traces of annoyance that no one had stuck an old *Kansan* in the door to keep it from swinging shut. (Carol Gwinn, '74)

(continued on page 40)

As students saw the faculty offices

108 — “Stepping into 108 is almost like stepping into another era, an era of 30 or 40 years ago. The semi-modern bookshelves cannot destroy the antique feeling of the room as further evidenced in the old wooden rolltop desk and the yellowed newspapers strung around the right half of the room. The professor sits at his large desk with various papers and books strewn around him, bathed daily in the southern exposure streaming in through the large windows.” (Tamara Love)

105 — “The carpet is worn by the row of chairs under the old clock where students slump or sit nervously to see one of the deans. Supplies for them to buy are stacked on top of the encroaching file cabinets. The overall atmosphere is one of people falling over each other in various pursuits. In the midst of it all, the three secretaries preside with relaxed humor over the disorganization. They are always in control although their desks are cluttered with the half-finished ends of various projects.” (Laurie Larson)

“Calendars cover the cracked plaster walls of Dean Leibengood’s office and what is lacking in general clutter is made up for with cigar smoke. Students perch on the edge of the room for quick entrances and exits. One is never really in Leibengood’s office — you get one foot in the door.” (Laurie Larson)

107 — “The tall ceiling is the only thing in the office (Chuck Chowins) that makes you seem small. Everything else makes you feel at home — down to the hook rug of a Jayhawk hanging on the wall.” (Carolyn Kobolt)

116B — “The office in which our yearly visiting professional-in-residence is housed clearly lacks comfort. Room 116B is cramped, only 6 x 10; airless, it has no window; and heatless, it has no radiator. If the occupant of 116B were a prisoner of war, his living conditions would be in violation of the Geneva standards. I’m sure the room must have some redeeming features that only its occupant knows. But a cursory glance at our visitor’s office makes me blush. Is this any way to treat a guest?” (Cynthia Cartwright)

9 — “Upon entering Gary Mason’s office, you see two desks arranged in a L-shape in the middle of the room. On these desks are various photojournalism student projects and photographic equipment. The location of the office is ideal for the student, because the teacher is close by for consultation and help for problems concerning the nearby dark-room.” (Larry Booth)

(continued on page 22)



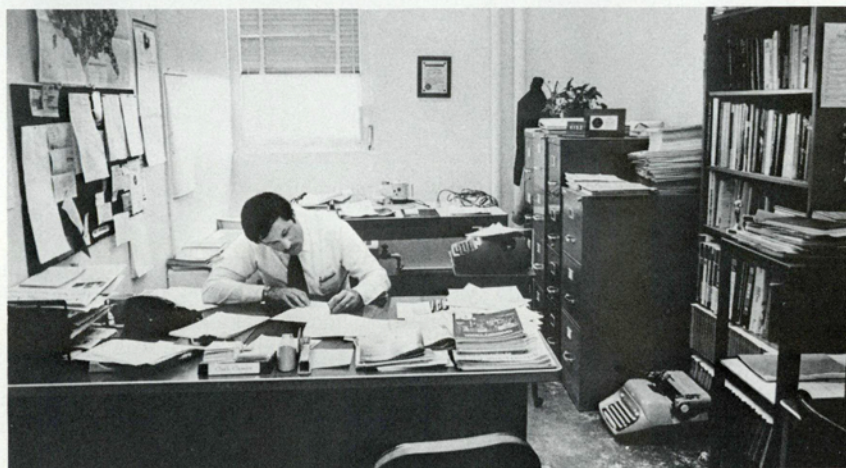
Gina Stevens

108



David Hornback

105



David Hornback

107



David Hornback

105



David Hornback

119C

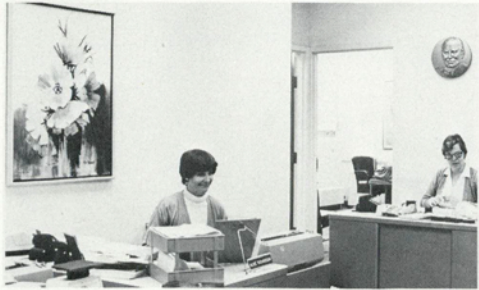


9



David Hornback

116B



Lynn Seiben

105



David Hornback

105



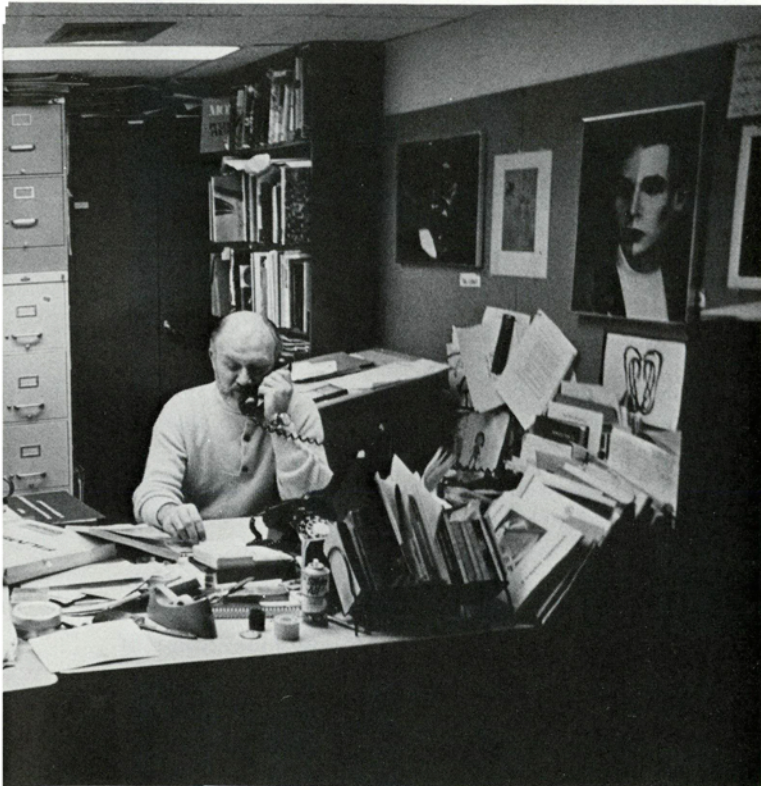
David Hornback

119C

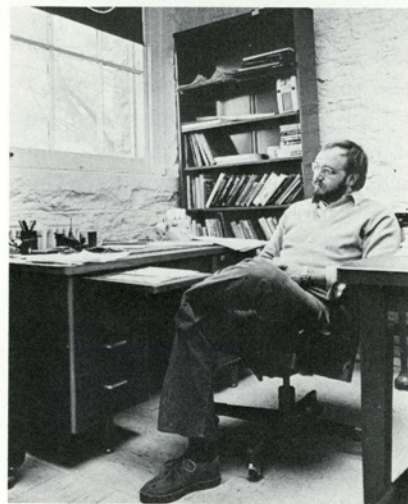


David Hornback

124



David Hornback



David Hornback

116A

The new look

The floor plans opposite this page tell the story:

Flint Hall is taking on a new look. You won't recognize the place if you see it in 1982 when it opens again for full-time business.

Design/Build Architects of Lawrence planned the Flint Hall renovation. David Evans was the partner in charge of the project and Mike Treanor was the architect. Both of these men were in charge of critical decision-making throughout the planning. Mike Fountain worked full-time as the project manager. These men are responsible for the major changes that will take place in Flint.

As you walk through the front doors, you will see the familiar elevator and stairs, but that is where the old look ends. As you pass the foyer, you will come upon a modern lecture hall — an amphitheater. There will be two entrances to the room that once was the Reading Room. The design and location of the room will help the traffic situation before and after classes.

The dean's office complex will become a conference room, a faculty lounge, and an interview room. Across the hall, the *Kansan* offices will be transformed into reporting labs, a seminar room, and an editing lab.

Rooms 108 and 110 will remain offices with minor revisions. A janitorial area and pay telephones will take the place of the present men's restrooms.

New women's and men's restrooms will be down the hall. No longer will women have to climb the stairs to the second floor to find a restroom. A display area will be set up at the entrance to the *Kansan* offices. This section will double as a small study area with a vending machine area just around the corner.

The entire back of the first floor will be converted into a modern newspaper environment. There will be separate offices for the advisor, general manager, business manager, and editors. The newsroom, production, and advertising sales and layout also will be in separate rooms. There will even be a darkroom in the area, a much-needed convenience.

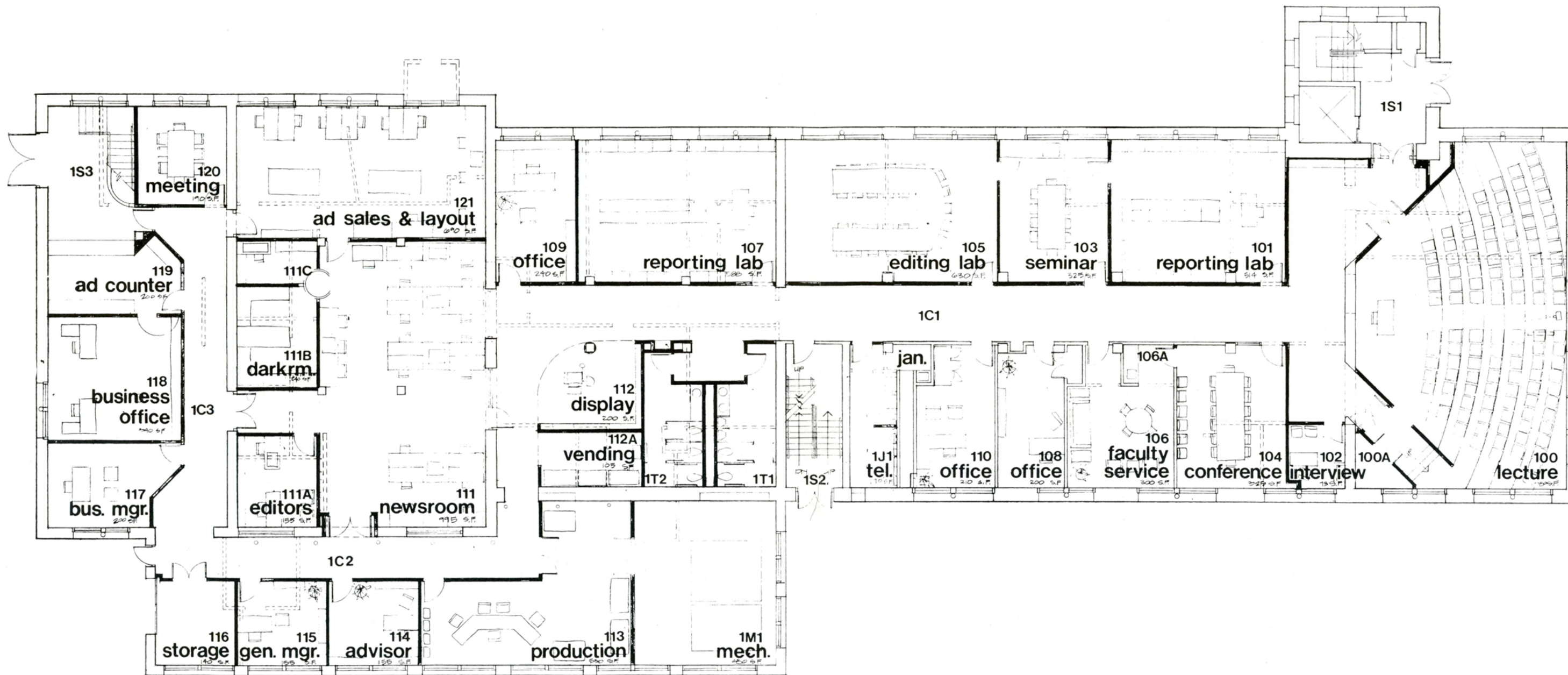
As you enter the second floor through the main stairs, instead of encountering Calder Pickett's office and the lecture hall, you will find the dean's reception area, other administrative offices, and a workroom. Student records will be across the hall.

Faculty offices will encompass the north side of the long hallway on second floor. The classrooms and the one faculty office on the south side will receive only minor changes.

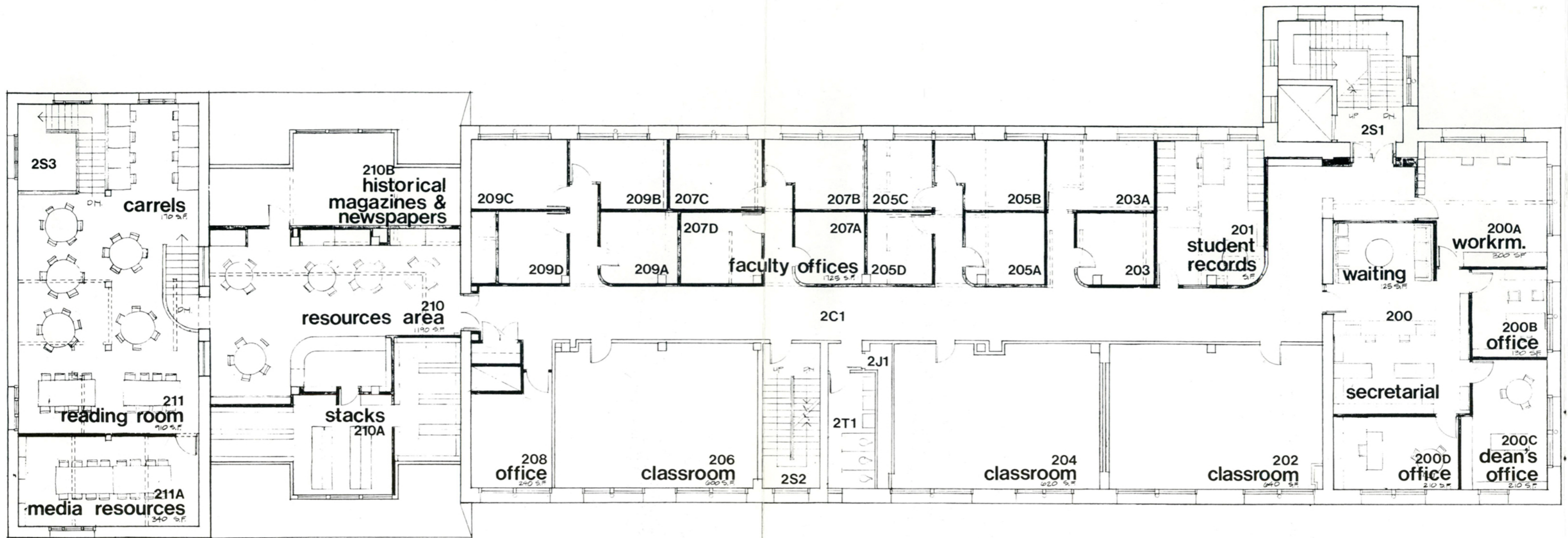
At the west end of the floor, where the Reporting I lab and faculty offices were (once the home of the printing laboratory to pre-1970 graduates), you'll find the new Reading Room. This expanded area will include separate rooms for magazine and newspaper collections and media resources. There will be a separate study area and individual carrels for the more serious student. The crowded Reading Room of the past is gone.

The photo area located in the basement will include expanded photo labs and a classroom/office. A roomy studio will replace the old, dreary one. Photo-journalists will enjoy the spacious printing lab, darkrooms, finishing room, and mixing lab.

Flint Hall will certainly take on a new look. Some of you probably will say that the character is gone. But the new Flint will develop its own character through the new students that make the halls their new home-away-from home just as you did in your day.

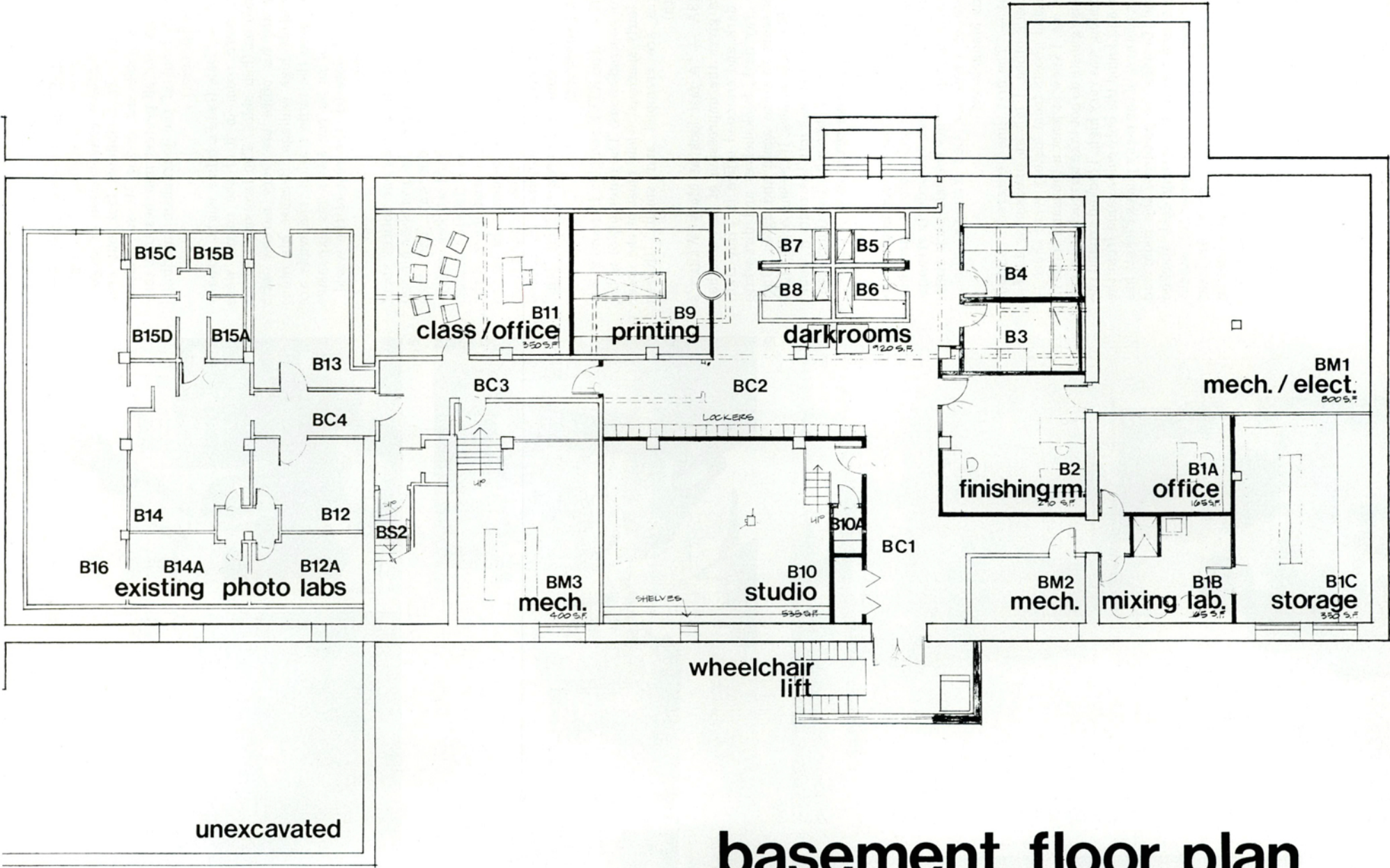


first floor plan
 1/8" = 1'-0"



second floor plan

1/8" = 1'-0"



basement floor plan
1/8" = 1'-0"

116A — “Rick Musser’s office is both loved and feared by *Kansan* staffers. It is a place for either pleasant conversation or a good chewing-out. The windows look out onto Jayhawk Boulevard, giving Musser a close-up of any and all protest marches that take place in front of the journalism building.” (Leslie Spangler)

220 — “Dale Gadd’s office might actually have more room in it if the rooms were turned on their sides. The two small rooms that are his office are very narrow with extremely high ceilings. Because his office used to be the radio station, the walls are sound-proof so he can sit in his expansive office and close out the rest of the world.” (Tamara Love)

218B — “The first thing one notices about Paul Jess’s office is that the professor himself is not visible from the doorway. The office indicates that Jess is a hard worker, enjoys his subject matter and has a flair for humor. Cigars and their odor are a trademark of the office. While bothersome to many, he enjoys them along with classical music coming from the transistor on the window sill, tucked away in a remote little area of Flint Hall.” (Byron Ginsburg)

217 — “The RTVF complex in room 217 is full of contradictions. The outer office is big and fairly spacious, while most of the inner offices are cramped and small.” (Karen Booth)

218A — “A fast look at Mary Wallace’s office gives the impression of just another old, dark and cramped office in Flint Hall. The gray desk, bookshelves and dirt-white walls seem to come again and again. Only what fills them differs. If the sun or daylight had a chance to sneak into the room it would look very different, but with the fluorescent light, only the grays really have a chance.” (Annika Nilsson)

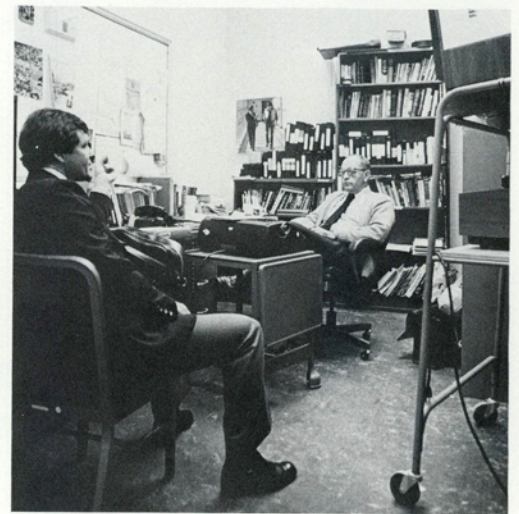
211 — “Stepping into the openness of his office, you feel freer and more at ease than before. The cleanliness, the orderly arrangements, it all represents the laid-back atmosphere of Professor Lee Young’s office.” (Linda Mangelsdorf)

204 — “The first time I entered Professor Pickett’s office, I felt an uneasiness as if a thousand ghosts from history were there to greet me. I knew at least a thousand could fit because ghosts do not take up much room and the ceiling was very high. I looked around the room and found the only color came from the scenic pictures of the many places Pickett has visited. Besides the pictures, the room had little to offer except a strong desk stacked with papers, a very used typewriter, stacks of books and a Sony tape player. As I sat waiting for Pickett, I felt the ghosts coming out from everywhere. Then, I glanced out the two large windows and I saw the students walking on campus and I came back to 1981.” (Nina Malone)



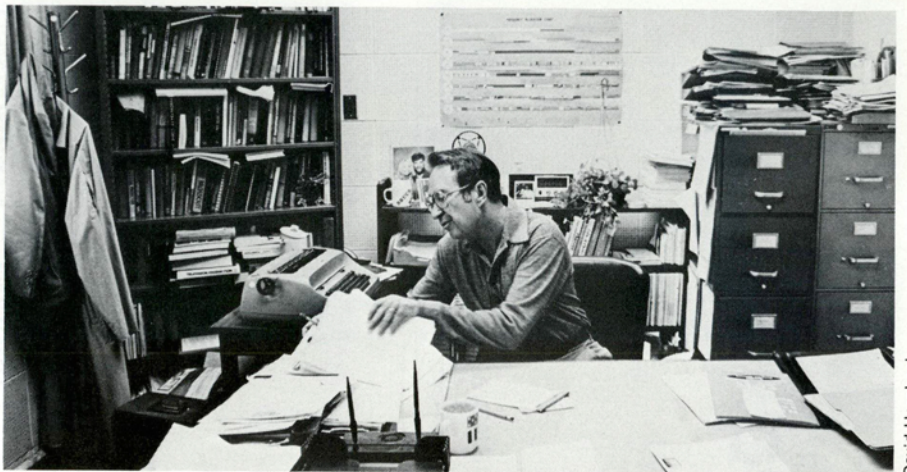
217

Gina Stevens



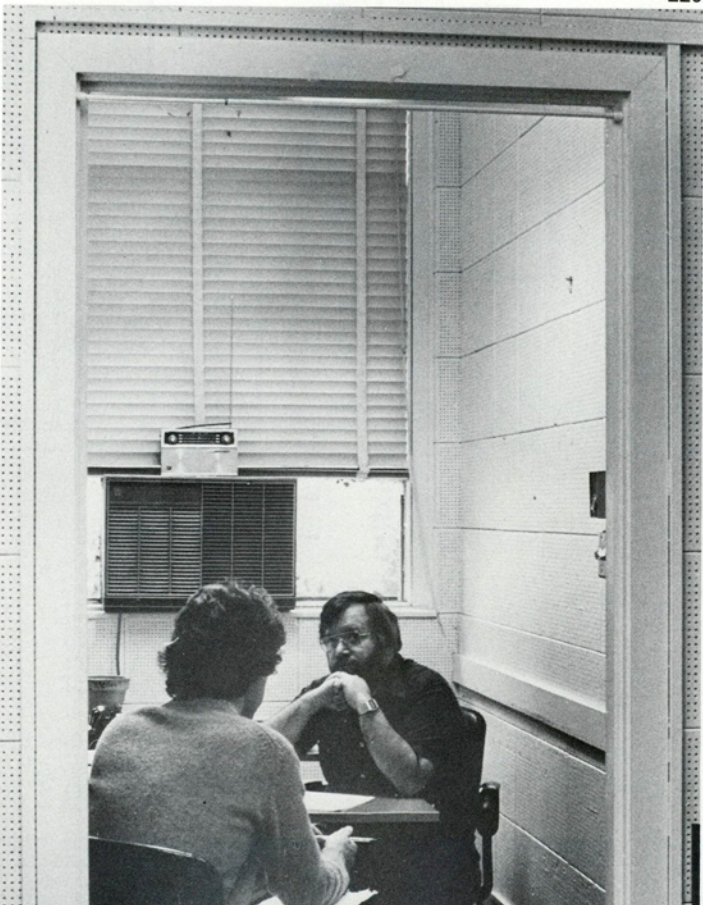
217

David Hornback



217

David Hornback



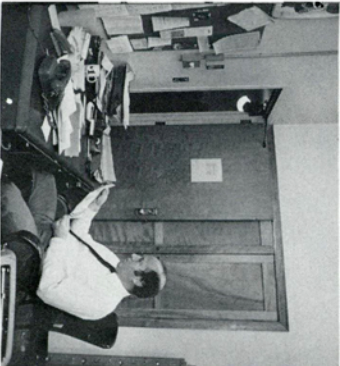
Gina Stevens



204



218C

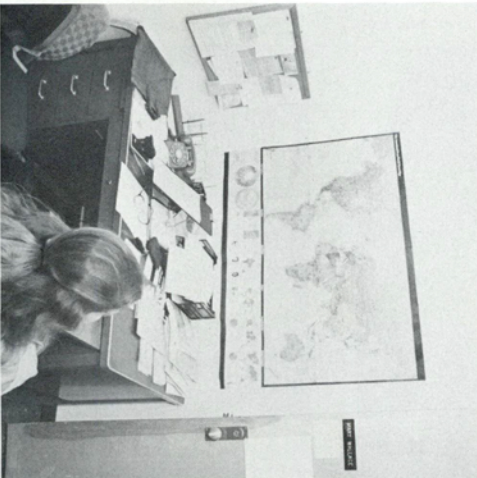


David Hornback

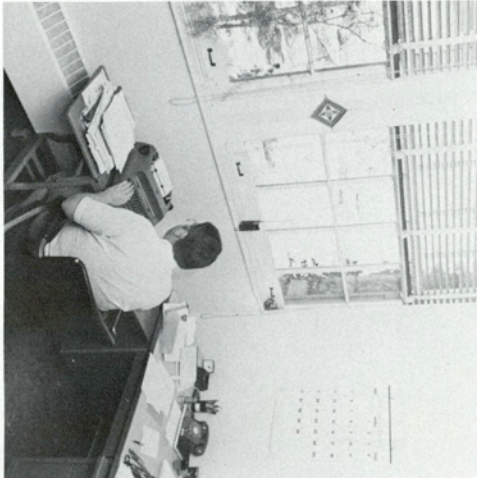


Larry Booth

218A

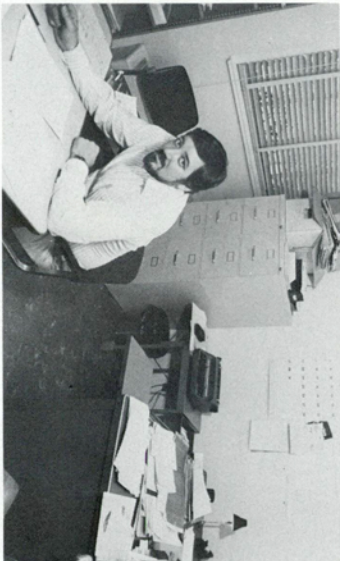


Larry Booth



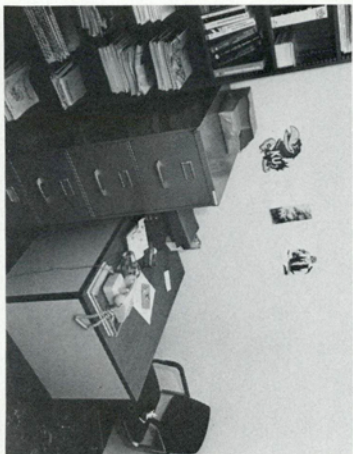
Larry Booth

218B



Larry Booth

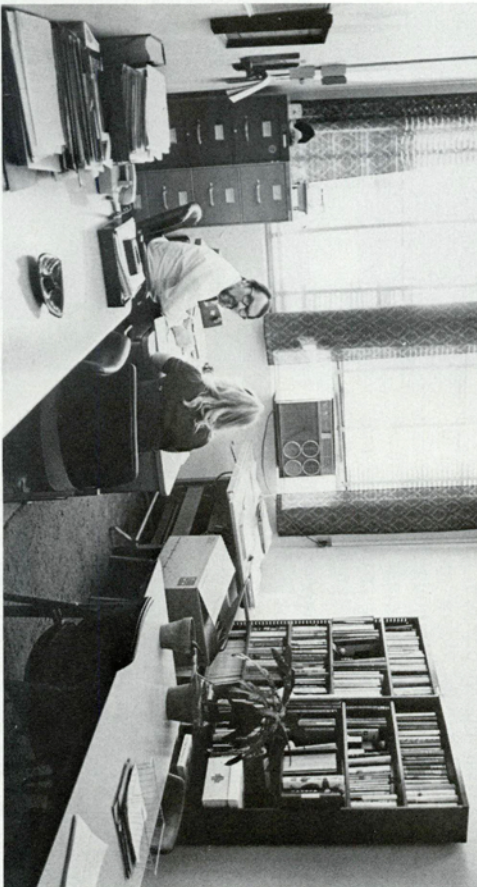
222



Larry Booth

218D

211



David Hornback



Gina Stevens

217



Larry Booth

217

119C — “If it weren’t for lots of white paint and Karen Shaw’s smile, you might think that Room 119C Flint Hall was some sort of dungeon.

The floor is of splotched concrete, the walls are made of concrete and stone, and the ceilings are high, exposing pipe and duct assemblies jutting out in different directions. But the room’s equipment proves that this dungeon is an important facility at the school. Here, mimeograph and photostat copy machines are found, and from their rollers and chutes spring the school’s memorandums, letters and class handouts. Lining the walls are shelves stocked with a variety of papers in different colors and sizes along with other office supplies.” (Greg Richards)

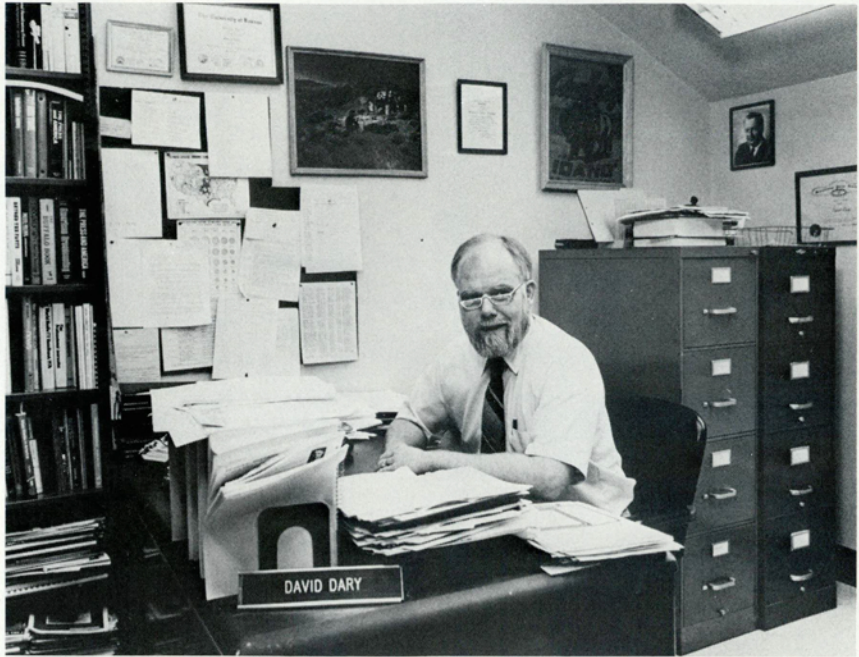
212B — “Once you’re in her office, you begin to wonder if you’re in a journalism staff office or the nursery at the zoo. The walls are covered with animal posters. The ceiling is slanted, which cuts down on Diane Lazarino’s work space. Although cramped, a feeling of security overwhelms you. It must be all the big eyes coming from the animal posters on the wall.” (Carolyn Kobolt)

212C — “If Room 212C were open for new occupancy, professors would be trampling each other to get in their bids. The office, however, is firmly in the hands of Sam Adams, who shows no signs of moving. It is off the building’s main traffic pattern. This office is what you might call ‘prime real estate.’” (Cynthia Cartwright)

212D — “David Dary’s office looks like any other office in the building except it is decorated with Western paraphernalia — steer horns, pictures and wooden plaques.” (Leslie Spangler)

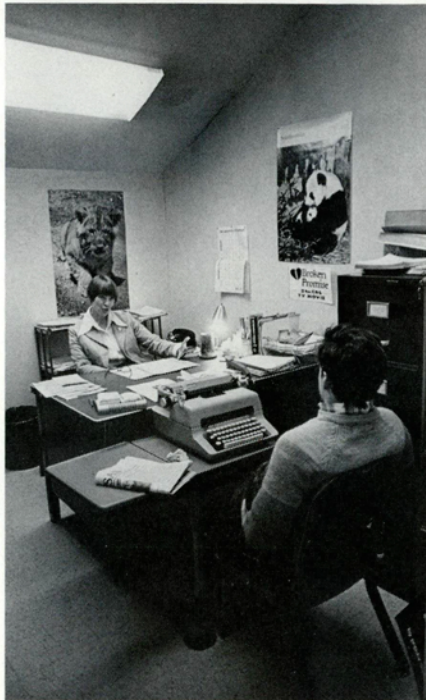
305 — “Howard Carr’s students are guaranteed at least one thing: that their ideas for advertising layouts and creative copy will not be lifted from his office, because no one would ever find them. When you visit Carr’s office, you get the impression that he is drowning. Only his head is visible as he looks up from his desk, and you don’t see the desk for the piles of paper on it. The four walls of his tiny cubicle are crowded from floor to ceiling with his book collections, and even they appear to be moving inward. This is merely the most literal example of a creative mass that Flint Hall has to offer. Carr could feasibly organize his office in a more obvious professorial manner, but he is comfortable the way it stands (or should I say sways?). And fortunately, he need not worry about destroying his space. Carr will stay put during the renovation, and so will his office design.” (Laura Bedwell)

307 — “King of the Mountain, that’s what it feels like sitting in Dr. Bengston’s office, 307 Flint. From the row of windows on the south it offers a breathtaking view of the campus, Lawrence and the rolling countryside. It’s a scholar’s haven. The frantic ad campaign student can even find a sort of assurance with the world.” (Kendra Zacher)



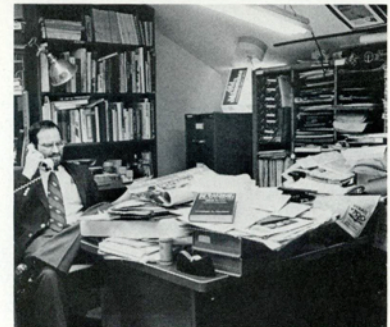
212D

Gary Mason



212B

David Hornback



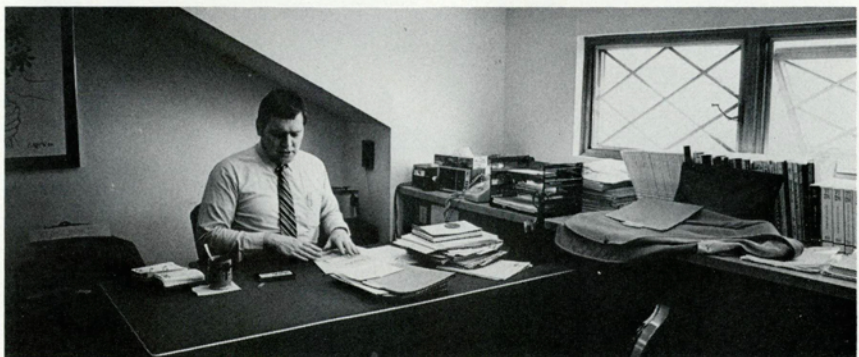
305

David Hornback



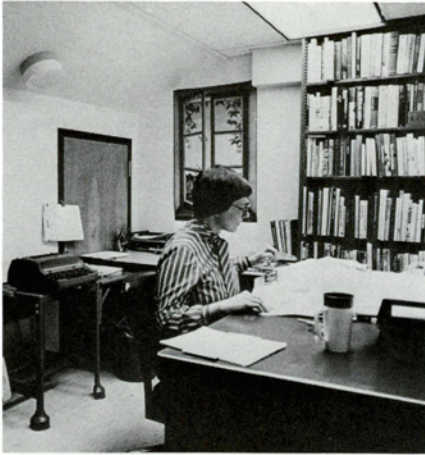
212C

David Hornback



307

David Hornback



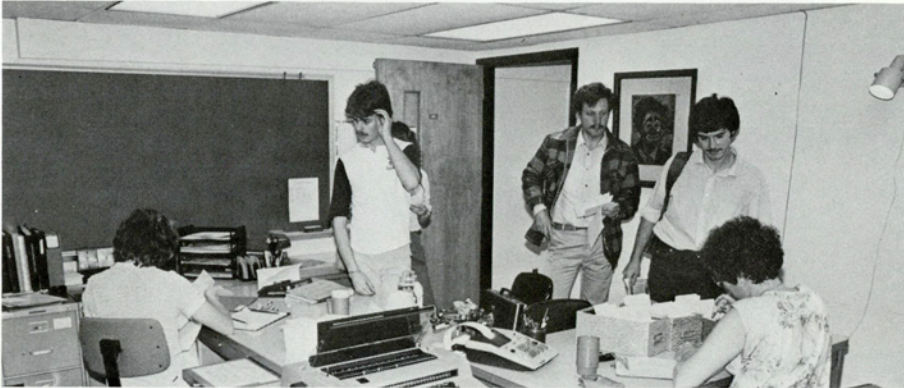
David Hornback

316



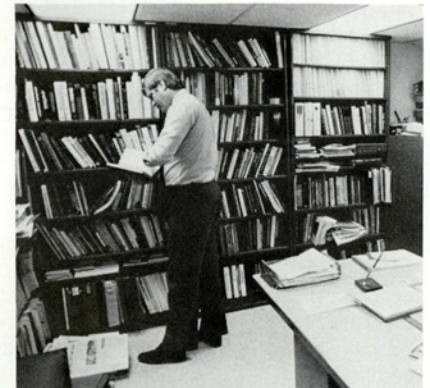
David Hornback

306



Bill Peregrine

314



David Hornback

317

306 — "Ted Frederickson's office may be different from any other one in Flint Hall — it is clean and tidy and the desk is not overcrowded with papers. Wall hangings and art give warmth to the room and make it look almost like an official office. These add character to what could be just another cold, white and windowless office." (Annika Nilsson)

314 — "File cabinets and confidential folders are to 314 Flint as textbooks and student assignments are to practically every other office in the building — ever-present and abundant. Perpendicular to the desk is a table that separates the just-arrived student in the doorway from Jan Erhart, student record keeper. The table is loaded with information such as J-school guidelines, sequence requirements, add, drop and change-of-section forms. Sometimes it seems as if the table wants to shout out, 'See if the information here is what you need, then you won't have to bother her.'" (Byron Ginsburg)

316 — "Third floor doesn't have any windows, but room 316, Dorothy Bowles' office, does. Off in the corner, a poster of a spring view from a window offers the only warmth and decoration this room has to offer." (Linda Mangelsdorf)

317 — "Don Jugenheimer's office may be best described as efficient confusion. Tables are sprinkled with note pads of all sizes and colors, reference books, paper baskets and

small ornaments all carefully placed. Not to be missed are Jugenheimer's electronic telephone dialer, clock radio, hot water machine and a variety of instant beverage mixes. Here is a man who would be wasting his time running downstairs for a cup of coffee. Walls are covered with assorted plaques and certificates, artwork, a metallic chalkboard to which a calendar and a variety of memorandums are affixed and a giant world map. Facing the desk is a row of three bright red chairs, and sitting in one of them gives an excellent impression of animation, that you're in the middle of something busy. And if Don Jugenheimer happens to be in the room, well, you are." (Greg Richards)

318 — "Room 318 is the temporary headquarters for the Association for Education in Journalism. This room is definitely not for basketball players, with its low ceilings. Desks and file cabinets crowd the room, but the ladies of the office compensate for the decor with cheerful posters occupying the available wall space." (Nina Malone)



Once upon a time, there was an office numbered 400. It was in the top of the tower. Calder Pickett lived there once. So did Lee Young, and then Larry Day, who shared it first with John Bremner, then, as shown here in this scene from 1970, with Stan Michelsen. Day tells of the time that he once climbed out the windows to fix an air conditioner, couldn't get back in, and, with the aid of a rope furnished by an R.O.T.C. friend, rappelled down the tower to safety. Such heroic feats are no longer possible. Office 400 closed some years ago to accommodate the elevator now in Flint Hall.

RTVF operations outside of Flint

Over the years the RTVF department has had the misfortune of having much of its facilities scattered throughout the campus. Currently there are parts of RTVF in three buildings outside of Flint.

KJHK, the low-wattage student AM radio station is located in the garage of Sudler Hall. Sudler, a converted stone house, is just off Eleventh Street behind Triangle fraternity. The broadcast editing labs are in Jolliffe Hall. Jolliffe is east of Blake Hall near the scholarship halls. The University's FM radio station, KANU, is sandwiched in between Hoch, Marvin and the new Visual Arts building in tiny Broadcasting Hall.

The photographs on the next four pages show that RTVF students have been operating under less than professional conditions while also dealing with the problems of having classes scattered over the campus. The photos on page 26 with the exception of the lower lefthand photo, show broadcast operations in Flint in the late 1950s and early 60s.

In 1983 RTVF will move into a new home. The new building will be located on West Campus, south of the Geological Survey building. The structure will have 19,000 square feet of space and have room for studios, editing and control rooms.



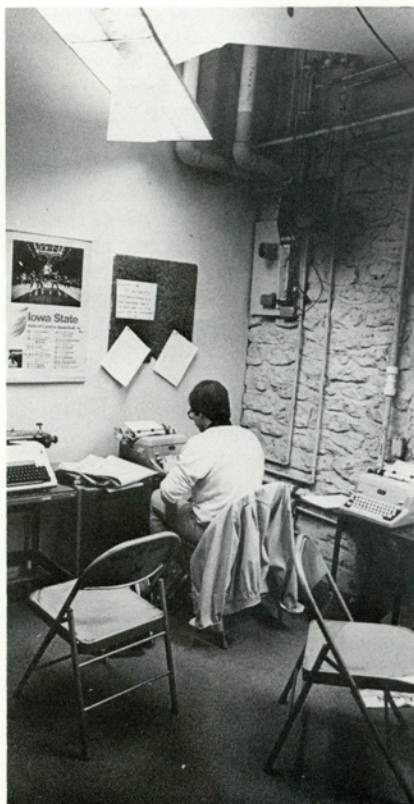
Bruce Linton



Bruce Linton

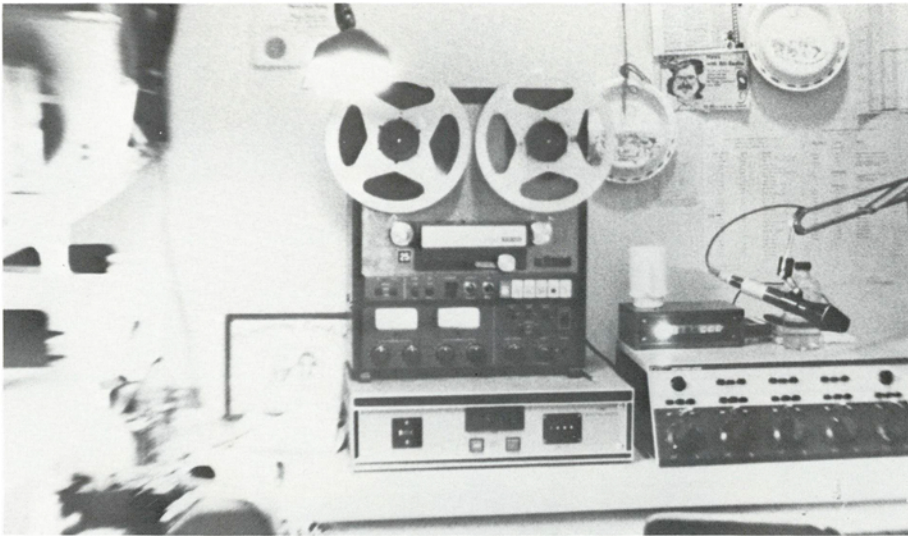


Bruce Linton



David Hornback





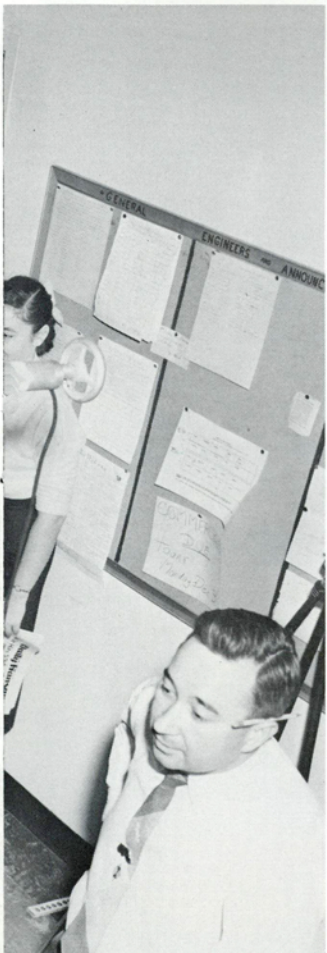
Linda Mangelsdorf



Linda Mangelsdorf



Larry Booth



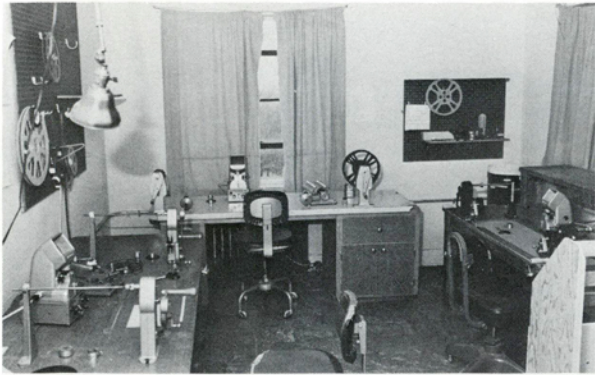
ce Linton



Linda Mangelsdorf



Linda Mangelsdorf



All photos: Larry Booth

Whoever THIS CONCERNS:
 I NEED A TELEPHONE LOG SHEET—
 I have made many KANSAS-CALLS!
 Kelley (You know the long distance kind)

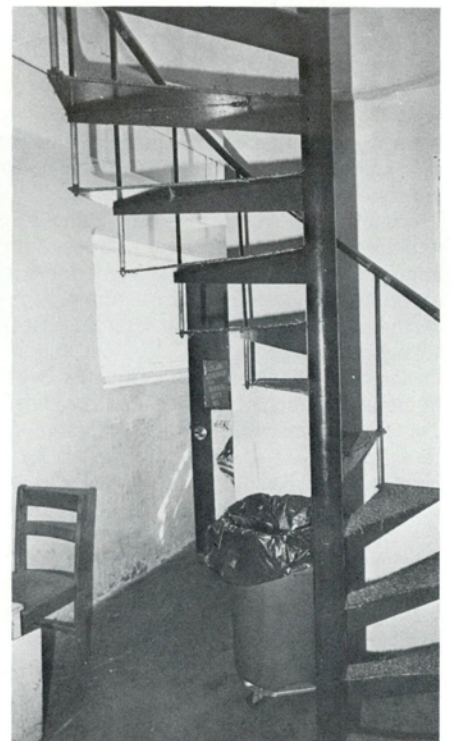
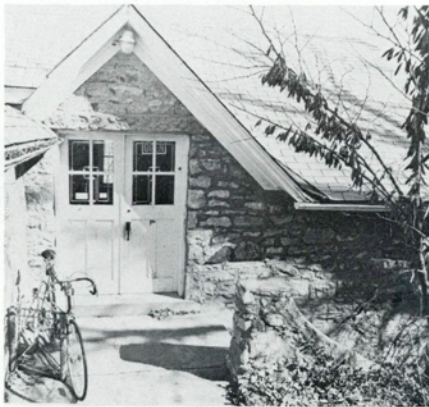
Typewriters
 30 or
 fixed:
 Red 2M
 Blue 2M

LAME → SAVEN ↓

IF someone from
 ATTENTION BM comes to fix
 the typewriters—
 Be extremely kind to
 them

Draw Separate
 mailboxes

SURE
 AREN'T
 WE KIND
 TO EVERYONE
 Dave



All photos: Bill Peregrine

After the renovation . . .

Flint Hall never stays the same. Someone has always been tinkering with it, chipping out walls here, building new partitions there, moving us all into odd-shaped spaces and places. It has always been a "make do" place to live and teach in.

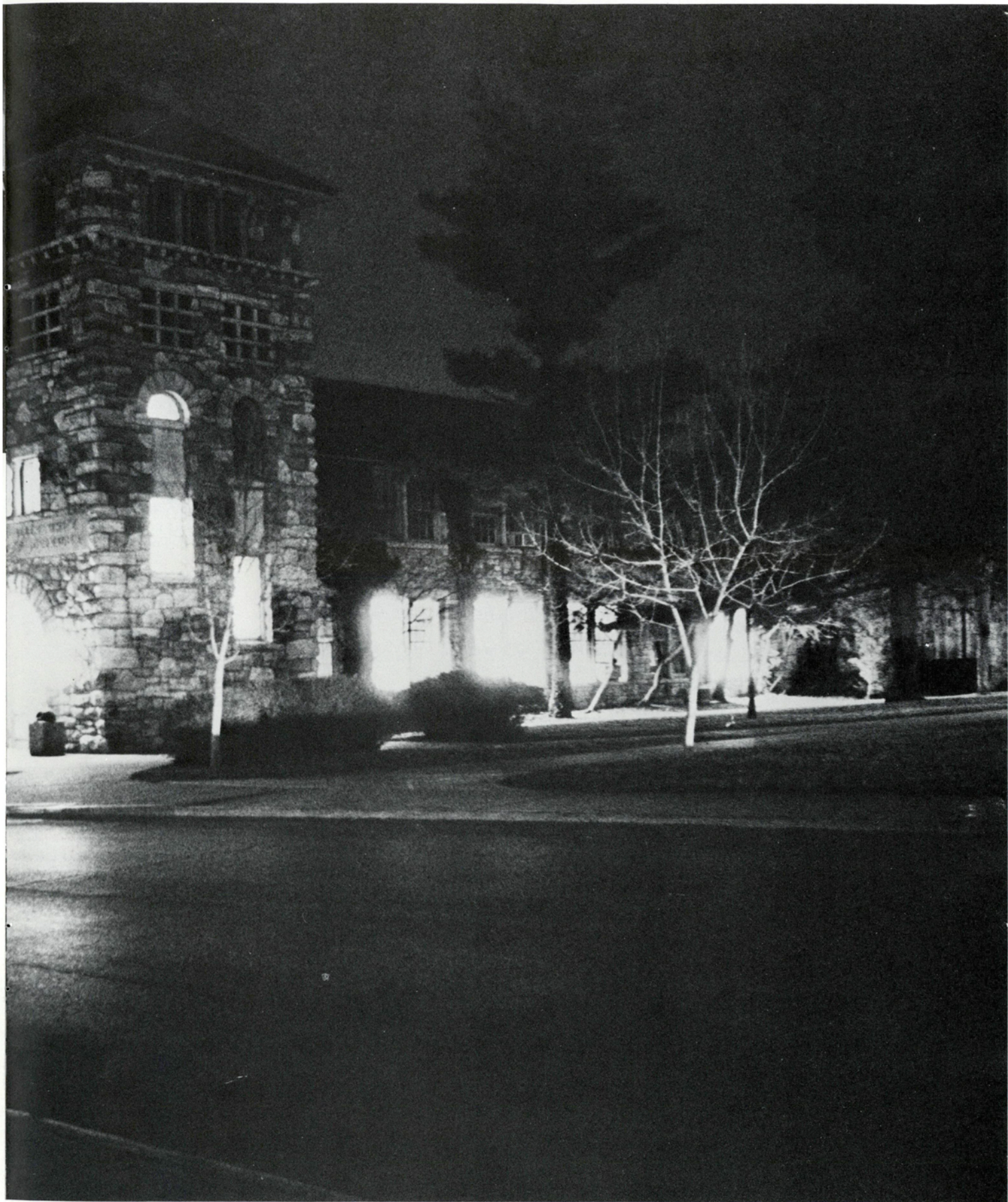
Now we're all going to move out for a few months (I'm betting that it will be for a longer period than the planners plan that it will). We'll be scattered all over the campus, housed like refugees, teaching in classrooms unaccustomed to the sounds of the in-house words of the journalism profession.

Sometime next spring, the Flint Family will be back together again, housed in an almost all-new inside. Thank goodness they are going to leave the outside alone. It is one of the few human-looking buildings left on this campus.

According to the architect's plans, we'll be living a little more "uptown" than we used to. The classrooms will be better designed for their purposes and the facilities for the *Kansan*, the Reading Room and for some faculty members, who will be able to escape the closet-like offices they live in now, will represent real improvements.

Will it be a better place to live and work in? I suppose so. I won't miss the old rooms much. But to me, the physical environment has never been a major factor in my feelings about life in Flint Hall. I remember the students that I have taught and the colleagues that I have worked with much more vividly than the rooms I encountered them in. What I have loved about Flint Hall has been the people, and if the planners and remodelers don't change them, things won't be much different for me in the future. (Lee Young)





Larry Booth

News Notes



Two news-ed students win Gannett Scholarships

Scott Faust and Vanessa Herron, news-editorial juniors, have won \$1,500 scholarships from the Gannett Newspaper Foundation.

This is the first year that Gannett has given scholarships directly to the students. Normally it awards two \$750 scholarships to the school, which then are awarded to journalism students.

This year the competition was nationwide. The students sent in transcripts, letters of recommendation, outlines of career goals and samples of their work. These were reviewed by a national scholarship committee and the winners were selected.

The Gannett Foundation awarded scholarships to 16 undergraduates, two graduate students and two high school students. KU was the only school in the nation with two scholarship winners.

In addition to the scholarships, Faust and Herron also have been chosen for prestigious internships. Faust will work on the Rochester *Democrat-Chronicle*, the Gannett flagship paper, and Herron will spend the summer at the Dallas bureau of the *Wall Street Journal*.

Leslie Spangler

Journalism competition draws record attendance

More than 2,000 high school students from across Kansas competed in the annual Kansas Scholastic Press Association journalism contests this spring. According to Dana Leibengood, assistant dean and KSPA executive secretary, this was a record number.

Competition featured on-the-spot exercises in news writing, feature writing, editorial writing, sports-feature writing, headline writing, advertising, photography and page makeup. In the yearbook competition, events included theme development, outline writing, layout, graphics and special effects.

The contest began in February at five different regions — Lawrence, Hays,

Pittsburg, Manhattan and Wichita. First, second and third place regional winners proceeded to the state finals at the University of Kansas on March 28.

Judges at the KU regional included journalism school faculty members and professional journalists.

"I'm always glad to see as many people have the chance to participate as possible, as long as we can run good contests," said Leibengood, who is responsible for material preparation, mailings and administration of the competition, which is under continual expansion.

"The high school journalists get more recognition now from their schools and this encourages more competition," Leibengood said.

Greg Richards

Jess enjoys summer job at Philadelphia Inquirer

Paul Jess, professor, will head back to Philadelphia again this summer to work for the Philadelphia *Inquirer*.

"It's the best paper that I have worked on — a great place to work. Gene Roberts is the editor and runs a happy ship. Everyone there is moving in the same direction," Jess said.

"Spending the summer there was like a vacation. For the first time since I began teaching, I had no homework to grade, no overtime. I haven't had such a cushy job or a seven-and-a-half hour day since I can remember."

The summer break from the journalism school may help ease the curriculum problems facing Jess, who heads the news-editorial sequence.

"I'm struggling with what to do with Reporting I classes," Jess said. "With enrollment increases and our staff size remaining the same, we haven't been able to improve classes, and we must. In reality, we are short-changing everyone except the average student."

Jess has his hands full. In addition to teaching and working with his students, he serves on the writing and editing committee for the Associated Press Managing Editors Association.

Linda Mangelsdorf

New magazine course offers management skills

A new magazine course, created and taught by Lee Young, professor, is being offered this spring for the second time. The course, Magazine Publishing Management, is unique in the curriculum of journalism schools. It emphasizes such topics as advertising, circulation promotion, sources of revenue and budgeting, and production costs.

The course is a logical extension of The Magazine in American Society and Magazine Layout & Production, courses in the sequence. In these prerequisites, students learn layout and production techniques and prepare a dummy magazine with a prospectus and an advertising listing.

The prototype dummies are used in the new course as the medium for planning the operations of a magazine from the initial planning stage including pretesting, to a full-scale operation over a three-year period.

Many students find the class invaluable because, as stated by Greg Richards, Boulder, Colo., senior, "Very few courses in education offer such practical and usable information."

Another student, Sandra Grey, Kansas City, Kan., senior, said, "I will feel more confident looking for a job because now I know what editors and publishers face when putting out a magazine."

Young has taken steps to assure the accuracy of the information he gives to his students. He has established a Magazine Professionals Advisory Board, consisting of editors, publishers and other industry executives, to assist in the operation of the new course. In addition to acting in an advisory capacity, board members also provide materials such as actual publication budgets and other useful data for the class.

As one student said, the course materials help class members prepare for the "nitty-gritty" of the magazine business.

Kendra Zacher

AP president Fuller wins William Allen White prize

Keith Fuller, president and general manager of the Associated Press, received the 1981 William Allen White Foundation Award for Journalistic Merit on February 10. A native Kansan, Fuller was the 32nd recipient of the award, which is given annually to a journalist who "exemplifies William Allen White in service to his profession and his country."

Fuller joined the AP as a newsman in 1949 and has headed bureaus in Jackson, Miss., Little Rock and Denver. Since 1960, he has held executive assignments in New York. He became president and general manager in 1976.

He has been involved in AP coverage of several major news stories of the past three decades. As Little Rock bureau chief in the late 1950's, he directed coverage of the school integration struggle that won AP a Pulitzer Prize. While in Denver, he was in charge of coverage of the August 1959 Yellowstone National Park earthquake. Under his direction, AP Newsfeatures produced the best-selling book, "The Torch is Passed," on the assassination of John F. Kennedy.

Also during the William Allen White Day luncheon, Ken Stephens, a 1975 graduate of the journalism school and now staff writer for the Wichita *Eagle*, was awarded the 1981 Burton W. Marvin Kansas News Enterprise award.

The annual award is given to honor Kansas newsmen who show enterprise in developing and writing significant news stories. It was renamed last year in honor of the late Burton Marvin, first dean of the William Allen White School of Journalism.

Stephens' award-winning series of stories chronicled legal deals and court actions in a series of Sedgwick County drug cases. It raised substantial questions involving the District Attorney's office, several lawyers and defendants and the question of legal ethics.

During the W.A.W. Foundation's business meeting, Del Brinkman, journalism school dean and Foundation director, announced that the Gannett Foundation had renewed its grant to the School of Journalism.

President John A. Scott and educational director Gerald M. Sass, of the Gannett Foundation, presented a \$55,000 grant to the journalism school to assure the continuation of its professional-in-residence program during 1981-



Suzanne Burdick

AP president, Keith Fuller, thanks journalism faculty and staff at William Allen White luncheon.

1982. Gannett has supported the program since 1975.

The William Allen White Foundation also confirmed the appointments of six new trustees at its annual trustees meeting. The new trustees elected were Tom Buchanan, the *Washington County News*; J.V. Connell, Vance Publishing Co.; John Morton, John Muir & Co.; Ned Valentine, the *Clay Center Dispatch*; Tom Eblen, the *Fort Scott Tribune*; and Ralph Wier, *Junction City*.

Guests at the luncheon heard a brief excerpt from "The Sage of Emporia," a one-man show based on the life of

William Allen White. It was written by longtime newspaperman Henry C. Haskell and featured Jack B. Wright, professor of theatre, in the role of White.

The play was premiered by the University of Kansas Theatre March 26 and 27 and is based on "The Autobiography of William Allen White."

Haskell, who retired in 1968 after more than 30 years with the *Kansas City Star*, has been a friend of the White family since childhood. He worked closely with Kathrine White, widow of William L. White, and her daughter, Barbara White Walker, in developing the play.

Leslie Spangler

Photo professor's talents paint a versatile portrait

He not only is a photojournalism teacher; he is a scout leader, an actor and a touring speaker. Dave Johnson, assistant professor, is a man of many talents.

Last fall, with the persuasion of Gary Mason, associate professor, Johnson started Boy Scout Troop 408. But Johnson's troop is a special one for boys ages 12-15. It's for the mentally handicapped.

"I've worked with the disabled and handicapped before," Johnson said.

"But this time it will take a while to build up confidence in the boys. We've just started, so we're not ready to go canoeing, but someday we will."

If scouting and teaching aren't enough to keep Johnson occupied, acting is. Johnson played the role of an evangelical minister who loses his job because he doesn't want to work on Sundays for KU's Client Counseling Competition for law students.

"It was lots of fun," Johnson said. "The law students counsel you on your imaginary problem and try to help you."

"They give you all the conditions, and you just dress up and have fun. If anyone wants to see my performance, the law school videotaped the acts."

But perhaps the most interesting aspect of Johnson's activities is his research.

Last summer Johnson photographed courthouses for his project, County Courthouses of Kansas, which will be published this spring. In three months he covered 75 county seats, all during the heat wave.

"Sometimes it would be over 100 degrees outside, and on the top floor where I was taking pictures, it would be at least 10 to 20 degrees warmer," Johnson recalled.

He will be presenting his courthouse slide show throughout the state. He already has made speeches to the Kansas Historical Society, the Salina Bar Association, KU law students and the Kansas District Judges in Hutchinson.

Johnson has been working on this research project with Julie Wortman, an architectural historian for the preservation department of the Kansas Historical Society.

Linda Mangelsdorf

Promotional Writing class supports child safety bill

"Make the first ride a safe ride."

That's the slogan of a program supporting the Child Safety Act, a measure introduced to the Kansas House of Representatives by Rep. Jessie Branson of Lawrence and promoted by students at the School of Journalism.

Members of Professor Diane Lazzarino's Promotional Writing classes are helping to support the measure, which would require parents of children age two and under to provide proper restraint seats in automobiles.

"We're working on a total package promoting child safety," Lazzarino said. "We know that 90 percent of the maiming injuries can be eliminated by use of proper restraint."

Lazzarino became involved in Branson's crusade after seeing a graphic film clip of a simulated automobile accident involving children. The film was introduced by Ed Christophersen, M.D., associate professor of pediatrics at the KU Medical Center, on a local television program.

"The film really threw me," Lazzarino said. "I just couldn't believe it."

In support of the legislation, students in the class are seeking to educate groups such as local Parent-Teacher Associations, produce brochures on the topic and ask local retailers to offer special sales on child restraints.

Branson, who in March was successful in getting her bill through the committee, said progress was very difficult in the beginning.

"One of the biggest problems I've faced with the bill is that so few of the people and the legislators are educated of the need for it," Branson said. "So everyone who worked on promoting the concept of the bill was very helpful."

Greg Richards

New instructor amazed at beginning writers' logic

Mike Moore was added to the faculty on a part-time basis for the spring semester. He began teaching Reporting I in January and admits to being a little bemused by the alchemy that takes place in the minds of so many of his students.

"It's astonishing," he says, "how easily assumptions and just plain guesses can be transmuted into hard, no-nonsense facts by students."

"With Charlie Brown, I'm tempted to say once in a while, 'Aaaaarrrrrgggh!'"

Moore began working as a photographer for the Kansas City *Star* in 1961. Later, he became a reporter for the Chicago *Daily News*, an assistant editor of the Chicago *Tribune* Sunday magazine, and editor of the Milwaukee *Journal* Sunday magazine.

He moved to Lawrence in the summer of '79, and he's writing a book on human nature called "The Hamlet Factor."

Linda Mangelsdorf

Volunteer teaching gives Burdick sharpened skills

Teaching, grading papers, helping students. It's a fulltime job. But Bob Burdick, associate director of University Relations, is volunteering his time and knowledge to students in Reporting I.

Burdick, '69 graduate in news-editorial, is team-teaching with Rex Buchanan, science-writing lecturer.

The team-teaching assignment came when Buchanan was asked to teach a section in Reporting I. Buchanan had a heavy work schedule and thought that he could not teach the class alone.

"Rex asked me to help teach the section," Burdick said, "and I had some free time, so I'm helping out."

Trying to help run the communications center for the University and finding time to teach isn't easy, but Burdick says the teaching experience has helped his own job.

"I'm more sensitized to what students are all about," Burdick said. "After awhile you lose contact of what it's like in the trenches. Since my job is to communicate to parents and future students, having a feel for what it is like really helps."

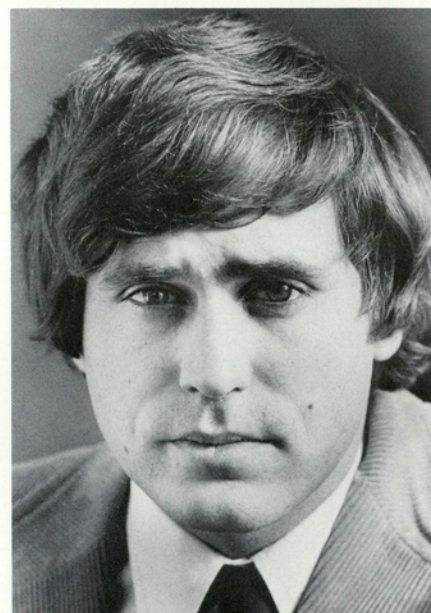
"Teaching has sharpened my skills and made me go back over my work and analyze what I've done," Burdick said.

Before coming to KU, Burdick was the managing editor for the Coffeyville *Journal*, make-up editor for the Detroit *News*, and make-up editor for the Kansas City *Times*.

Linda Mangelsdorf



Bill Peregrine



Suzanne Burdick

Top: Mike Moore. Bottom: Bob Burdick.

WICI provides services to ambitious journalists

Mary Wallace, assistant professor, has been associated with Women in Communications, Inc., since she was a graduate student at the University of Michigan and the organization was called Theta Sigma Phi.

"Both names have been misleading. The Greek name was changed to get away from the sorority image, but the present name implies that men are not accepted," Wallace said. "We're an umbrella organization accepting any person in communications."

The KU chapter provides a service to the school. Every year the organization sponsors a job seminar for all journalism-related fields. This year the room was packed to the rafters, and the meeting ran over the scheduled time.

Among the speakers were J.V. Connell, vice president and publishing director of Vance Publishing Co., Kansas City, and Carlos Fernandez, program director of WIBW-TV, Topeka.

These speakers donate their time and are eager to assist young aspiring journalists. "One of the nicest things about WICI is the tie with the professional group," Wallace said.

Kendra Zacher

Retailer campaign offers ad class new challenges

Tim Bengtson, associate professor, had his Advertising Campaigns class take a different approach last spring by working on a retailer's, rather than a producer's, campaign.

Dillon's, a statewide chain of food stores, was chosen as the object of the class project.

In the past, producers have been used predominantly. These included the makers of Coors, Sprite, Toro Lawnmowers and Thrifty Rent-A-Car.

Bengtson said Dillon's was chosen because he thought it would be "fun to do a retailer for a change."

Working on a retailer's campaign proved to be challenging because of a lack of available information on demographics and other materials, which usually are readily available for producer's campaigns, Bengtson said.

These materials had to be compiled by the students themselves. In this case, the

students gathered information for the Lawrence area and then projected the results to the whole state. Interviews with shoppers were conducted and questionnaires were distributed to obtain needed information.

Using these methods, students determined people's attitudes toward the food store. The students then recommended new advertising campaigns that would boost their client's image.

At the end of the semester, the 36-member class was divided into six groups, each making presentations to Ken Keefer, the director of advertising, and Ron Koett, the director of merchandising and purchasing for Dillon's.

Karen Booth

KUAD enters ad contest with new Coors campaign

Members of the Kansas University Advertising Club participated in a regional advertising competition sponsored by the American Advertising Federation.

Club members prepared an advertising/promotional campaign for Coors beer that was presented in the April competition against similar campaigns prepared by students at Kansas State University, the University of Nebraska, the University of Missouri and other Midwestern schools.

The winner will advance to the regional competition in Washington, D.C., in June. The Kansas entry is headed by Thaine Shetter and faculty advisers Howard Carr, Tim Bengtson, and Mel Adams.

Eight KU advertising students recently were selected for membership into Alpha Delta Sigma, honorary society of the American Advertising Federation, representing the top 10 percent of all advertising students in the country.

They are Cecy Catanzaro, Kerry Coffee, Pam Evans, Lisa Fendorf, Roxann Hargrave, Barbara Light, Thaine Shetter and Kathryn Wisecup.

Howard Carr, assistant professor, said that according to unofficial figures, the University of Kansas accounts for three percent of this year's selection to the society.

The KUAD Club, with almost 70 active members, is unofficially the third largest collegiate advertising club in the nation, behind the University of Alabama and the University of Georgia.

Byron Ginsburg

KJHK power increase doubles listening area

KJHK doubled its listening area this spring because of an increase in power.

A construction permit has been approved by the Federal Communications Commission. Dale Gadd, associate professor and adviser to KJHK, said the permit allows the station to add and improve its equipment for a power increase from 10 to 100 watts. The increase began April 1, Gadd said.

KJHK also sponsored the "Battle of the Bands" contest on March 5 at the Lawrence Opera House. The contest presented an opportunity for regional talent to compete and be noticed.

Kelly Dodd, promotion director for KJHK, said that regional bands presented demonstration tapes to be judged by the station. Five bands were selected to compete for prizes.

Dodd said the contest was held to bring notice to regional talent and KJHK. KJHK is a progressive rock station that offers programs on jazz, blues, soul and British import music.

Nina Malone

Esquire magazine gives original artwork to KU

The University of Kansas once again has been chosen to preserve the history of American journalism. *Esquire* magazine has donated all of the original artwork that appeared in the magazine from its first issue in October 1933 until it was sold in September 1977.

"KU was chosen to receive the gift because the School of Journalism has one of the most extensive first-issue magazine collections in the country, including the Robert Gilbert (journalism, '23) holdings and is the official repository for first issues for the Magazine Publishers Association," Lee Young, professor, said.

Young worked for more than a year to obtain grants to cover the costs of shipping, cataloguing, and storing the collection.

The 40,000-item collection finally arrived and is being unpacked and catalogued. Because the collection is so large, the process will take time. Charles Eldridge, Spencer Art Museum director, said the collection should be available for viewing by fall 1981.

Most of the artwork will be housed in the Spencer Art Museum. Some of the collection will be moved to the new Flint Hall reading room, and some paintings and line art may be kept in the Fine Arts building so that students will be able to use it as a learning tool.

Esquire also has donated the card file index system that lists the name of each artist or photographer, the outline or name of the work, when it appeared and what *Esquire* paid for it.

The collection includes the original drawings of *Esquire's* famous Varga Girls, color and black-and-white photography by many famous artists, oil paintings, line drawings and some artwork from *Coronet* magazine. Bound volumes of every *Esquire* issue also have been donated.

Young thinks the collection will be very valuable for journalists. "Students will be able to view an original work and then find that work in the magazine and see how it was reproduced," Young said.

Kendra Zacher

Dary completes history of cattle industry growth

David Dary, associate professor, KJHK news adviser, has completed a book about five centuries of the historic cattle culture.

Dary spent more than four years researching and writing "The Cowboy Culture." The book relates the tales and events of cowboy life that shaped the cattle industry from 16th century Spanish Mexico to modern times in the American West. The book will be published in June.

Byron Ginsburg

Adams' students attend minorities media forum

Four representatives of Blacks in Communications and Samuel Adams, organization coordinator and associate professor, attended the Howard University Communications Conference in February in Washington, D.C.

The conference, which meets annually, attracted hundreds of people from across the country.

Students attending the conference were Sidney Saunders, Lawrence senior in liberal arts; Debra Smith, Fort Riley junior in liberal arts; Eunice Stallworth,

Lawrence senior in fine arts; and Lorraine Quinton, Lenexa sophomore in liberal arts.

The communications conference has a minority emphasis. Its purpose is to increase the number of minorities in media.

At least 75 exhibitors and recruiters participated in the conference, setting up booths and giving information. Universities sought graduate students and prospective employers sought May graduates.

Karen Booth

Dart's wilderness film depicts children's therapy

Peter Dart, radio, television and film professor, has completed a 22-minute documentary film about a therapeutic wilderness experience titled "Passport for Wilderness."

The year-long project, which was filmed last summer in south central Colorado, illustrates a program for 10-, 11- and 12-year-old children who have difficulty in family, school or social relationships.

According to Dart, the program, a division of the St. Francis Boys Home in Salina, involves children "opening up" in order to discuss their problems and difficulties. The program is conducted in wilderness areas so that the children can communicate and work together away from the disturbances of city life.

Byron Ginsburg

Pickett to spend summer at Minneapolis Tribune

Calder M. Pickett, professor, will spend part of the coming summer on the copy desk of the *Minneapolis Tribune*.

"I hope that I will be bright enough to learn how to run a VDT. I have my doubts," Pickett said.

The internship arrangement was made possible through arrangements made by one of Pickett's former students, Terry Murphy ('64) who now works at the *Tribune*. Pickett and his wife, Nola, lived in the Twin Cities in the late 1950s, when he was completing his requirements for a Ph.D. in American Studies at the University of Minnesota.

Pickett says that he and his wife look forward to cool weather, seeing some lakes, driving up to the north shore of Lake Superior and eating northern pike.

Kautsch wins fellowship for teaching excellence

Mike Kautsch, assistant professor at the William Allen White School of Journalism, has won a fellowship from the Modern Media Institute.

This is the first year the Fellowships for Excellence in the Teaching of Writing and Editing have been awarded. Sponsored by the American Society of Newspaper Editors, the program targets the lack of writing skills among journalism graduates.

The seminar will be held in St. Petersburg, Fla., June 7-11. It will bring together the fellowship winners, ten outstanding writing and editing teachers and five top newspaper editors, to discuss the lack of skills of journalism graduates.

Kautsch met the teaching requirements for the fellowship, along with standards set by the ASNE judging committee, which include "a devotion to students, a love for the English language and a dedication to teaching its proper and creative use."

Leslie Spangler

Five KU students place at Hearst writing contest

Five journalism students have won awards in the 1981 William Randolph Hearst Foundation national awards program.

The highest placing KU student was Tom Gress, news-editorial junior, who won fifth in the Intercollegiate Writing Competition's investigative reporting category. Gress received a \$300 scholarship for his story on KU athletes using a coach's telephone credit card for unauthorized calls.

In the general newswriting category, Blake Gumprecht, news-editorial senior, won sixth place and a \$250 scholarship for his three-part story on the Kansas Legislature's efforts to raise the drinking age in Kansas. Don Munday, also a senior in news-editorial, won a \$200 scholarship for his eighth place award. Munday's story concerned KU's problems with the disposing of radioactive waste.

Gumprecht also placed sixth in the feature writing competition and was awarded a \$250 scholarship for his story about the artist behind the *Doonesbury* comic strip.

Vanessa Herron, junior in news-

editorial, placed 19th in the feature writing competition.

Last year, the journalism school placed second among 78 schools competing in the Hearst Foundation contests, ranking in the top four for the fourth consecutive year. So far, in 1980-81 competition, we are in third place.

Leslie Spangler

Chowins, Jugenheimer lead advertising studies

Chuck Chowins, assistant professor, recently completed two studies with Prof. Don Jugenheimer that will be presented at the April convention of the American Academy of Advertising in Gainesville, Fla.

"Consumer Perspectives of Advertising Information Content" is a study analyzing consumer habits of processing products information and media usefulness. The study utilized in-home and telephone interviews in the Kansas City metropolitan area and was a pilot for a more extensive study to be conducted later.

"Economics of Advertising Education:

Faculty Salaries" compares business faculty salaries with advertising faculty salaries. Chowins said that there was a shortage of quality advertising instructors nationwide and that the study analyzed the situation.

Chowins also has been coordinating conventions recently. A newspaper circulation seminar is planned for September in Kansas City, to be sponsored by the Inland Daily Press Association and the School of Journalism. Arrangements for speakers and activities are underway.

In addition, Chowins and Jugenheimer will propose to the American Academy of Advertising in April that the group hold its annual meeting in 1982 at the Holidome complex in Lawrence.

Byron Ginsburg

Society honors Kautsch as Outstanding Educator

Almost every year the School of Journalism has a finalist for the H.O.P.E. award given by the senior classes. Now it has a winner of Mortar Board's Outstanding Educator Award.

This year Mike Kautsch, assistant professor, was one of five KU faculty

members to be given this distinction.

Each year in connection with Education Week, Mortar Board, a senior honorary society, receives nominations from KU students. A representative committee selects the award recipients.

Mortar Board gave a reception for the Outstanding Educator award winners before the Banquet of Higher Education. At the banquet, Kautsch and the other winners were given certificates for "conspicuous service to the University and students."

"It was a complete surprise," Kautsch said. "For me, it's a recognition of the support I've gotten from faculty, students and the administration since coming here.

"The journalism school has a strong feeling of community. Anyone who comes here with a deep interest in the students is encouraged to work and to reach his potential.

"Of course the award has an effect on me," Kautsch said. "I'll work harder at the things I'm doing now. My faith in my philosophy of teaching has been increased. I've been groping for a class strategy and this recognition helps me to realize what I've been doing must have been right."

Linda Mangelsdorf

NOTICE TO ALUMNI

This will be the last issue of the *Jayhawk Journalist* in 1981.

Because of the dislocation that will be caused by the Flint Hall remodeling project, we will not attempt to produce a fall issue. We hope to be back next year with a magazine that shows you interior scenes in our new environment as well as the usual features concerning the School of Journalism.

We also hope to come up with a more workable plan for funding this publication. The voluntary contribution effort is falling short despite the generosity of several of you. But the goal of keeping the *JJ* alive has not been abandoned.

Until next spring, best wishes.



1952

BENJAMIN HOLMAN is acting dean of the College of Maryland. His home is in Washington, D.C. JEANNE LAMBERT is a journalism instructor, editor of the *Alumni News*, and News Service director at Fort Hays State University.

JOE LASTELIC is with the American Petroleum Institute in Washington, D.C., joining API after 28 years with the Kansas City *Star & Times*.

1959

MARTHA C. WOOD is director of media and public relations for Lawrence General Hospital. She formerly wrote the syndicated newspaper column, Cancer Information, and was a consultant on Joan Robinson: "One Woman's Story," a television documentary about cancer. Wood was communications director at the Sidney Farber Cancer Institute in Boston for five years.

1967

MICHAEL COOK was promoted to vice president of EPS Industries in Wichita. STEPHEN STRAIGHT was elected president of the Aspen Chamber of Commerce in Colorado. He is part owner of the Aspen Tea & Spice Co. and Aspen Spice Products Co.

1968

REBECCA KIRTLAND recently joined the *National Geographic Society News Service*. Her career includes work as a researcher and editor for *Nation's Business* and as a reporter for Federated Publications in Michigan, Indiana, Washington, and Idaho. Kirtland also worked as a caption writer and photo editor for *Documerica*, an Environmental Protection Agency photography project, and as editor of the *Greater Washington Board of Trade News*, a monthly tabloid.

1970

Z. JAMES CZUPOR is currently working for the Denver Department of Health and Hospitals as director of Community Health Education. He has become an accredited member of the Public Relations Society of America.

1971

ROGER BAIN and his wife, Linda, are the parents of a daughter, Janina Angela, born August 16, 1980, in Lawrence. Roger does advertising and promotion work for Sun-flower Cablevision. DAVID HACK is manager of communications administration for United Computing Systems in Kansas City.

1972

GORDON ALLOWAY has been promoted to account supervisor with Stolz Advertising in St. Louis. GREG GARRISON and wife, Dannette, are parents of a son, Ryan Gregory, born June 15, 1980, in Shawnee Mission. Greg is national sales manager for *Electronic Servicing* magazine.

TOM THRONE has been named managing editor of the *Daily Forum* in Maryville.

RUSSELL WILLIAMS is operations officer aboard the USS Paul homeported in Jacksonville, Fla.

1973

RAYNA LANCASTER WARE and her husband, Lambert, are living in Tampa, Fla., where she does free-lance writing. DENNIS LINGLE and wife, Victoria Dexter Lingle, are living in Atlanta, where he is a first officer for Republic Airlines.

1974

DAN CHEGWIDDEN has been named director of Planned Giving for St. Mary of the Plains College in Dodge City. JEANNETTE HARTMAN has joined the staff of Santa Monica Community College as a public information officer. JANNA LEAKEY McCONN is a secretary at Merrigan & Associates in Kansas City. DONALD "TAD" SELZER JR. is practicing labor law with the firm of Oppenheimer, Wolff, Foster, Shepard & Donnelly in St. Paul, Minn. JACLYN STERN REINHARDT was promoted to vice president of public relations with Welton Becket Associates in Los Angeles.

DAVE HUNKE is the national advertising manager for the Wichita *Eagle-Beacon*. Hunke began with the paper in 1977 and was promoted to advertising marketing manager. The past year he had worked for Braham Office in Kansas City.

Whatever happened to . . .

1975

KEN HARWOOD has joined Advertising Inc. in Tulsa as a public relations account executive.

DAVE REECE is employed by Fletcher/Mayo Associates, Inc. in Atlanta. He has recently been promoted and will supervise a substantial portion of account services for Union Carbide Agricultural Products Company.

BRENT SCHLOSSER was named advertising director for Modern Merchandising Inc. in Minnetonka, Minn. JEFF STINSON, assistant managing editor since 1979 for the *Argus Leader*, Sioux Falls, S.D., has been moved to bureau chief of Gannett News Service in Indianapolis, Ind.

1976

MARGARET BESUN received an internship at WEAL fund in Washington, D.C. KAREN BRODDLE has joined the news staff of the Atchison *Daily Globe* as a local government reporter. KENNA GIFFIN is the managing editor of *Jennings Daily News* in Los Angeles. PAULA JOLLY is the managing editor of *AAFP Reporter*, a publication of the American Academy of Family Physicians in Kansas City. BRAD JONES received a law degree from the University of Puget Sound in the spring of '79. Jones, who lives in Seattle, Wash., practices law with the firm of Reach, Gese, Seather and Walters. LOUISE SCHREINER HENRY is a public relations and marketing staff associate with the American Hospital Association. She is studying part time for an MBA at Loyola University in Chicago.

DOUG CAMPBELL is working as a technical writer/editor with the U.S. Army Research Institute for the Behavioral and Social Sciences in Washington, D.C. He is also the proud owner of a scuba diving shop.

RANDY SCHUYLER is a copy editor at the Monterey Peninsula *Herald*.

1977

JOHN R. BENDER, managing editor of the *Pittsburg Morning Sun* since 1977, has been named assistant professor of journalism at Culver-Stockton College in Canton, Mo.



LARRY D. KELLEY has been promoted to media research director at the Bloom Agency in Dallas. TOM SCHAFFNER is now at the National Livestock and Meat Board in Chicago. MARTI SCHILLER and RICHARD JOHNSON are the parents of a son, Andrew Barrett, born May 16, 1980, in Topeka. ANNE SIGMAN is a reporter for the Port Townsend *Leader*, a weekly newspaper in Washington state.

1978

KIMBERLY HALL married Philip Anthony, November 1, 1980, in Redondo Beach, Calif. She is a marketing representative in general systems with IBM. BECKY HERRMAN CLARY is a sales representative for the Irving *Daily News* in Dallas.

MALA NELSON is working out of Wichita as a sales representative for Lever Brothers.

JASON NUSS won second-place national honors in his school's division for its 1979-80 athletic yearbook. He is sports information director at Colby Community College. STEVE STINGLEY is a reporter for the Omaha *World-Herald*.

HEIDI WALLACE is coaching women's cross country at Colorado College in Colorado Springs. SUE WITT is production manager for Reed, Melnichek, Gentry & Associates, a Dallas advertising agency.

VENNIE WHITE was elected Wyoming Press woman of the year. She also received an award from Southwest Wyoming Rehabilitation Center for her humanistic reporting.

1979

BOB BEER works as a reporter and photographer for the Hutchinson *News*. Beer, who is stationed in Dodge City, sends his stories and photographs to the *News* via computer and photo transmitters. MARK BUCHANAN is working as a news reporter for WIBW-FM, Topeka.

LORI DANIEL is a copy editor at the San Jose (Calif.) *Mercury*. GARY ELLIS married Breta Bloomberg in Clay Center. Their home is in Manhattan. ALLEN HOLDER resigned as the managing editor of the Parson *Sun* to become news editor for the *Coloradoan* in Fort Collins, Colo. GARY HOUGH is working as a sales representative for American Hospital Supply in Kansas City, Mo.

JENNY SIMPSON and her husband, Robert, welcomed their second daughter this

past November. LAURA STEVENS, who writes for the *Register-Mail* in Galesburg, Ill., won a sweepstakes award in the 1980 Associated Press Editorial Excellence Competition. RICK and JACKIE DALY SUMMERS live in Olathe.

LIONEL TIPTON edits sports copy for the *Arizona Republic* in Phoenix. SAM Van LEEUWEN has joined the staff of the Emporia *Gazette* as news photographer. DICK WADE lives in Great Bend, where he is assistant director of college communications at Barton County Community College.

1980

MARTIN AZARNOFF is assistant editor of *American Druggist* in New York. STEVEN BASKA is news editor for the Anderson *Countian* and *Garnett Review*.

JONELLE BIRNEY works for the public relations department of ProServ, Inc., the marketing arm of the sports law firm of Dell, Craighill, Fentress and Benton in Washington, D.C. The firm handles tennis stars Tracy Austin, Ilie Nastase and Arthur Ashe. JAMES BLOOM married SUSAN OWENS in Salina on August 16, 1980. James completed an internship as a reporter for the *Salina Journal* in December. They are now in Australia where he is studying for an MBA at the University of New South Wales. GENE BROWNING is working for the North Platte *Telegraph* as a reporter.

HOLLY CADDEN has been promoted to advertising specialist for the drapery department of Montgomery Ward in Chicago. NANCY CLAUSON is working in the media department at Foote, Cone & Belding in Chicago. MAUREEN L. GREELEY has been named editor of the San Diego Zoo Magazine. AMY GREGG is a staff member at KTVH Television in Wichita.

PERRY HANSON has joined the staff at the Phillips County *Review*. MICHAEL HILT is working for KSCB News in Liberal. VANCE HINER is a reporter for the Olathe *Daily News*. CYNTHIA HUGHES plans to attend law school. JULIE HUTCHINSON is manuscript editor for *Prospectives in Ophthalmology* at the KU Medical Center.

BARB KINNEY is working at the American Trucking Association in Washington,

D.C. as an administrative assistant. EVIE LAZZARINO is a reporter for the Lawrence *Daily Journal World*. LORI LINENBERGER is working for United Press International. PATRICIA McCOY is working at Bernstein, Rein and Boasberg in Kansas City, Mo. KELLENE MCKENZIE is in retail advertising for *Neighbors*, a special section of the Wichita *Eagle-Beacon*. KATHERINE MEANS is employed by the *Packer*, Overland Park.

GRANT OVERSTAKE began a new job in March as sports writer for the Miami *Herald*. DAVID PRESTON works for the *Examiner-Enterprise* in Bartlesville, Okla.

MIKE PANETHERE is in the development program of the Leo Burnett advertising agency in Chicago.

ALLEN REYNOLDS was named advertising promotions manager for the Blue Springs *Examiner* in Blue Springs, Mo. GREGORY SACKUVICH is working for the Olathe *Daily News* as a sports writer. ELAINE STRAHLER is a media buyer for the Sunflower Group in Kansas City. CRAIG TEMPLETON is a reporter for the Iola *Register*. JAMES (TOM) TIPTON is in the media department at D'Arcy advertising agency in St. Louis. CHRIS TODD is a photographer for the *Clarian-Ledger* and *Daily News* in Jackson, Miss.

CATHERINE WARD has joined the staff of the Atwood Agency in Kansas City. TOM WATSON is an ensign in the U.S. Navy. CAROL BEIER WOLF is news copy editor for the Kansas City *Times*. MARIANNE YARC is a copywriter for Western Auto Supply Company in Kansas City, Mo.

1981

DENISE CASAMENTO recently married JOHN P. THARP, a former journalism student. They live in Fort Worth where he works in the sports department of the Fort Worth *Star-Telegram*. HURST LAVIANA is a new staff member at the Parson *Sun*, covering courts, police and school news. POLLY SCOTT is working as an administrative assistant in community relations at St. Mary's Hospital in Kansas City. CINDY WHITCOME has joined the news staff at the Hutchinson *News*. JOE ZANATTA is marketing manager for the book division of Intertec in Overland Park.

Alums remember

(cont'd from p. 17)

I remember the *Kansan* newsroom, separated from the normal world by the "glass wall." There was a different perspective to things, depending on which side of the glass I was on. Walking through the hall, I admired my cohorts inside the newsroom, packed like sardines, pouring their brains through their fingers into great stories. Only the muffled sound of clicking was heard.

But on the inside, another story indeed. Frustrated students, packed tighter than sardines in a den of cacophony, pouring page after page, lead after lead, into the trash can.

Cliche or not, there was a common bond in the newsroom — everyone learning, everyone under pressure, everyone hustling. It was all the things I thought a newsroom should be — noisy, newsy and smokey. Hundreds of VDT's and rolls of carpeting will never match that kind of character.

It's difficult to sever some of the rooms in Flint from those who inhabited them. Mel Adams, contently sitting in his literary mess; John Bremner, pacing like a large cat around the aged editorial rim; Calder Pickett, resounding through the altitudes of the infamous lecture hall; Norma Wilson, tucked away in the catacombs of the third floor annex. (Rick Thaemert, '78)

The crowded halls and stairwells, especially after Professor Pickett's class, were terrible.

Room 216 — Professor Bremner's editing room was the best room to watch the squirrels from. It was such a nice distraction until he caught you. (Peggi Fritzler, '78)

From a non-print major, my strongest and most vivid memories of Flint Hall are of the pit, prior to the establishment of the printing service center. The smell of the ink and the roar of the press: the *Kansan* via letterpress. Lighting in the pit was dim at best, and once in the door on the south side of Flint, seeing was difficult until our eyes had adjusted. (Bruce Barley, '70)

Flint Hall was something like a worn out toy — an old friend. So tattered, you'd have been ashamed of it, if you didn't love it so much.

I remember catching some of the excitement of the *Kansan* newsroom through the glass window in the main-floor hallway (though, as a magazine major I spent much less time there than news majors). And pulling a chair comfortably into one of the last spaces left in the William Allen White Reading Room, where newspapers from every city and town in Kansas, and the rest of the nation, spread from reader to reader in the length of the tables.

I also remember those awful hospital-green walls. I was there — often between classes — when they were painting and the "why that green?" never ceased to be a question in my mind. And jumping out of my skin when the campus whistle threatened to

blow the back wall out of old 205 lecture hall.

Even without the whistle, everything seemed to echo in the halls of Flint. The sound of shuffling feet between classes. The sound of clacking typewriters during classes. And the sound of Dr. Bremner's bellow: "Help! I'm trapped in here with a room full of idiots!" every semester, every year. (Joyce Hadley, '78)

I remember taking newspaper production, located in a room that required a Rand-McNally map — through the room with the pop machine, through a classroom, past the loading dock, through a classroom, up a flight of metal stairs, through another strange room and finally to a classroom complete with the instructor, Professor Young.

The *Kansan* newsroom, to which everyone inside the glass walls belonged, and to which everyone outside the glass did not belong. I was an insider and an outsider.

I still have, after a year and a half, a love-hate feeling for that room and all it represented. The feeling of pride knowing that I made it as a *Kansan* reporter. The disgust that it entirely consumed three-and-one-half months of my life and left little room for even such small things as noticing the leaves had turned and fall had come.

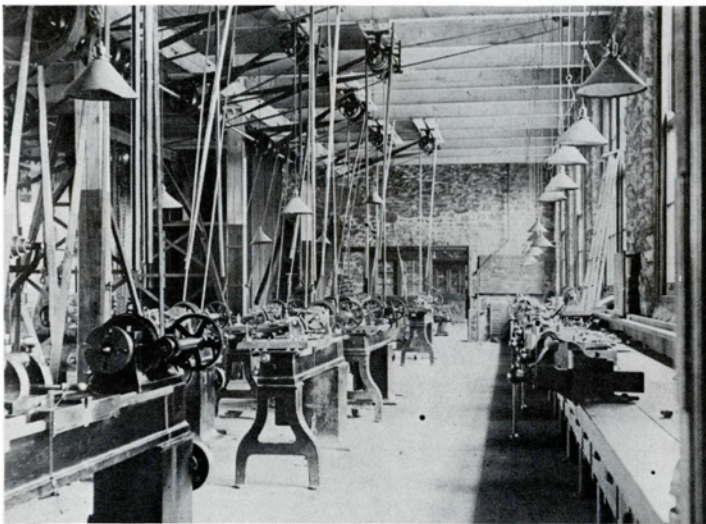
All I knew was that I no longer sweated while typing and talking on the phone. The feeling of admiration for friends who applied and went on for even more, semester after semester.

I can't forget the support staff, in particular Alice and Carole in the deans' offices and Jan in records. How any of them ever got any work done with the constant in-out traffic and still remained friendly and helpful is beyond me.

Although Flint Hall's floor plan may change, my strongest memories will be of the faculty. As long as the same high-caliber faculty teach the students of Flint, nothing will really change. (Ann Langenfeld, '80)



Dave Hornback

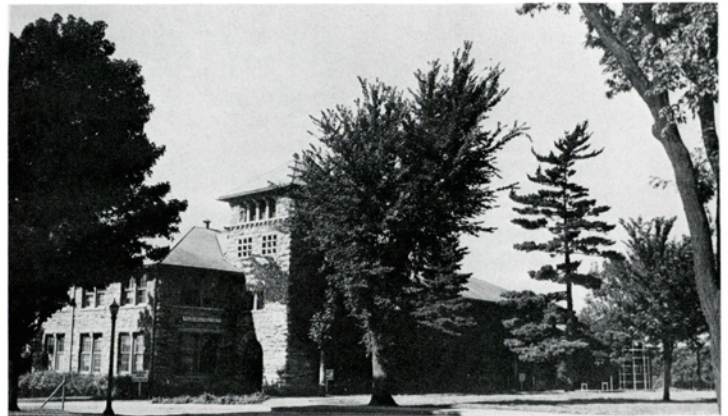
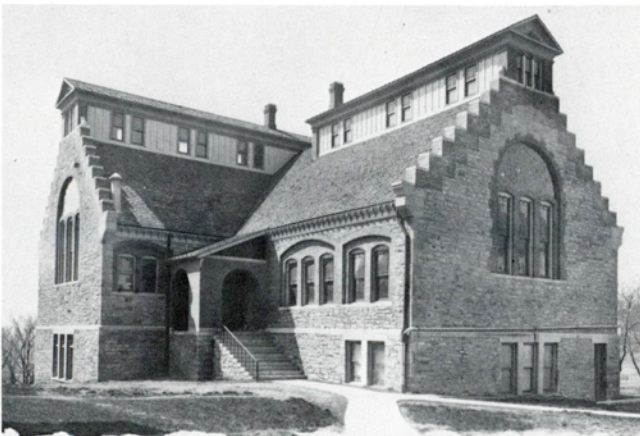


When the carpenters move into Flint Hall this summer to begin renovation, it will not be the first time Flint has undergone such a change.

Built in 1898, and financed by a \$21,000 gift from George A. Fowler, Flint was originally known as the Fowler Shops. The Fowler Shops housed a machine shop, a foundry in the west end of the building, a carpenter's shop on the second floor and a military department with a rifle range in the basement.

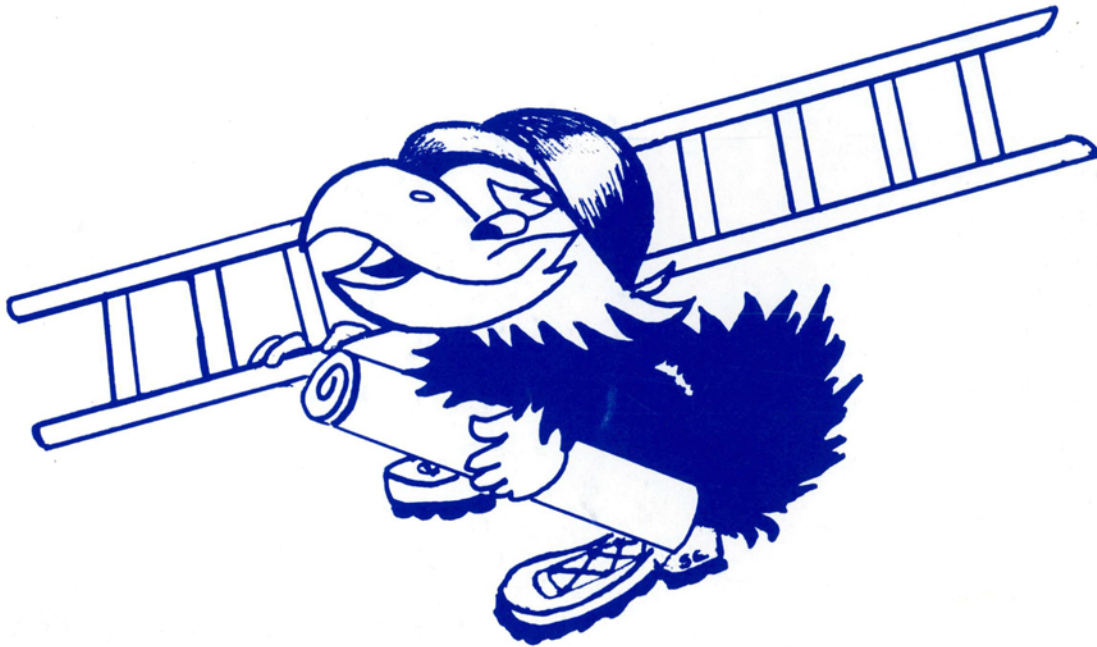
In 1952, the Kansas legislature appropriated \$300,000 to repair and remodel the building for the home of the journalism department. This renovation made the building one of the most modern schools of journalism in the country. The building was re-named the William Allen White School of Journalism and, in 1955, it was dedicated to Leon Nelson "Daddy" Flint, a teacher 42 years and the head of journalism for 25.

From 1912 until 1952, the journalism department and the University Daily Kansan offices had been housed in what was known as "the Shack." Built in 1893 to house the chemistry and physics departments, it was located adjacent to Watson Library and razed in 1961.



In 1974, Flint again endured the onslaught of hammers and saws. The third-floor attic, referred to as "the Loft," was remodeled into offices and classrooms, a photography laboratory was constructed in the basement and an elevator was installed.

The most recently planned renovation, estimated to cost \$874,500, is scheduled to begin this summer.



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