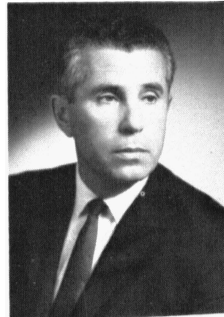
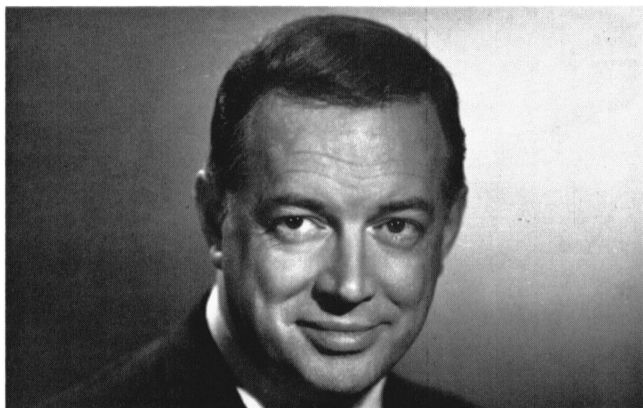
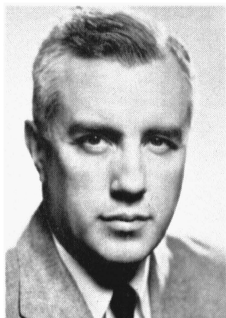


University of Missouri - Columbia Bulletin

HONOR AWARDS FOR DISTINGUISHED SERVICE IN JOURNALISM 1968





BULLETIN

UNIVERSITY OF MISSOURI - COLUMBIA

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Judges choose winners from 8,000 entries in Newspictures of the Year Competition.

MISSOURI JOURNALISM AWARDS, 1968





**The Thirty-Ninth
Annual Presentation of
the Awards for
Distinguished Service in
Journalism
May 3, 1968**

Before a company of students, faculty and Journalism Week guests and participants assembled in the auditorium of Jay H. Neff Hall, awards were presented to:

- THE ENCYCLOPAEDIA BRITANNICA
(Acceptance by Sir William Haley,
editor-in-chief)
- THE NEWSPAPER FUND, INC.
(Acceptance by Paul S. Swensson,
executive director)
- THE NEW YORK DAILY NEWS
(Acceptance by F.M. Flynn, B.J.
'24, president and publisher)
- SATURDAY REVIEW
(Acceptance by Richard L. Tobin,
managing editor)
- THE TODAY SHOW
(Acceptance by Hugh Downs, host)
- SEYMOUR TOPPING,
B.J. '43, foreign news editor,
New York Times
- BEN F. WEIR,
Publisher
Nevada (Mo.) Daily Mail

Nominations for the honor awards may be addressed to the Dean of the Faculty, School of Journalism, at any time prior to December 1, annually. The nominees are presented to a faculty committee, voted on by the faculty, and certified by the Board of Curators of the University of Missouri.

1968 Medalists

(Standing, left to right) F. M. Flynn (representing The New York Daily News), University Chancellor John W. Schwada, Richard L. Tobin (representing Saturday Review), Sir William Haley (representing Encyclopaedia Britannica), Seymour Topping; (seated, left to right) Dean Earl English, Ben F. Weir, Paul S. Swensson (representing The Newspaper Fund, Inc.), Hugh Downs (representing The Today Show).



Remarks of Dean Earl F. English preliminary to awarding of Journalism Honor Medals

Ladies and gentlemen:

Today marks the 39th year that honor awards for distinguished service in journalism have been made by the School of Journalism.

Each year a special committee of the faculty, shortly after December 1, studies the nominations that have been

brought to its attention. It supplements the list with nominations of its own.

This year our honorees were selected by the faculty committee from more than 100 nominees.

The recommendations of the faculty were voted on by the journalism faculty. As the final step, the Board of Curators of the University of Missouri certified the selections.

Since 1958-59, the year of the School's golden anniversary, our medalists have been inducted into a hall of honor. Medalists of the past are represented by the pictures you see on the walls of this room. Certainly this group represents a highly selective "Who's Who in Journalism" over the past 38 years. We shall induct our honorees into this Hall of Honor after the medals have been awarded.

We now move to the reading of citations and presentation of medals.

(UNVEILING)

We will proceed to install our new medalists into the Hall of Honor.

As I mentioned earlier, on the walls of this room are pictures of those persons who have been inducted into the Hall of Honor since the school's 50th anniversary in 1958. Also included are all medalists since the award program began in 1930.

Because the unveiling of pictures of our medalists constitutes the principal part of this ceremony, it has not been entered into lightly over the years. We have tried various systems of unveiling these pictures in other years with a grand flourish. A system of pulleys and levers failed miserably on one occasion.

Today we have a new system fashioned by Charles Curtis, a student assistant for Dean Gross who has volunteered for the job in the best of military tradition. It has work well in rehearsal.

If you are certain you are ready, Mr. Curtis, we will now enter our 1968 Medalists into the School of Journalism's Hall of Honor.

Mr. Curtis —.

CITATIONS AND RESPONSES

To the ENCYCLOPAEDIA BRITANNICA, in recognition of:

its two hundred years of inspired and conscientious service to inquiring minds everywhere and to the enlargement of knowledgeable segments of populations throughout the world, especially among the English-speaking peoples;

its foresight, ambition and courage which launched a publishing program designed to keep abreast of information and ideas, which dedicated this program to the vital task of giving synthesis and meaning to the multitudinous facets of man's knowledge; and

its comprehensiveness, accuracy, scope, and utility which have endeared it to successive generations of intelligent and serious persons, and its readable, yet dignified, prose which has radiated stability and confidence to its readers and has guided them into the joys of learning.



SIR WILLIAM HALEY

SIR WILLIAM HALEY accepting for the ENCYCLOPAEDIA BRITANNICA:

Dean English, Ladies and Gentlemen: It's a great honor to be here at the University of Missouri and in its School of Journalism, the first and most famous in the world, to receive on behalf of the Encyclopaedia Britannica, its publisher and all its staff, and all those known and unknown, who have labored on it in days gone by, the medal with which you have chosen to honor the results those laborers have merited. Personally, I have a sense of both pride and humility in speaking on behalf of such a band of men and women. If there is one thing that has bound them together more than any other it has been their dedication. Works of genius are the fruits of the solitary individual. Great men set the seals of their character on great publications, as Thomas Barnes did on *The Times*; as C. P. Scott did on the *Manchester Guardian*; (and I may say that I'm particularly pleased that, in a round-about way, this is the second time I've been associated with this medal, because when you gave it to the *Manchester Guardian* in 1931, I was one of its directors and I am now the last living survivor of C. P. Scott's board); as Adolph Ochs did on the New York *Times* and Beuve-Mery has done *LeMonde*, and as Lord Reith did on the BBC, and first Baynes and Robertson Smith and then, a generation later, Chisholm did on the Encyclopaedia Britannica. All these were individual efforts. The life of man is short. The founders and the molders die. If their work is to survive and the tradition to come alive and remain alive, especially if as in the case of the Encyclopaedia Britannica it has stayed alive for 200 years, that can only be brought about by the unswerving and incessant devotion of generation after generation of ordinary men and women, whose names nobody ever knows, and whose sole mark of distinction was and is their devotion to an ideal. You've recognized this ideal, and this award will, I am sure, in years to come, help to sustain that sense of dedication. It will be an abiding inspiration to us and to those to whom we hand on the torch. Thank you very much indeed.

To The NEWSPAPER FUND, INC., in recognition of:

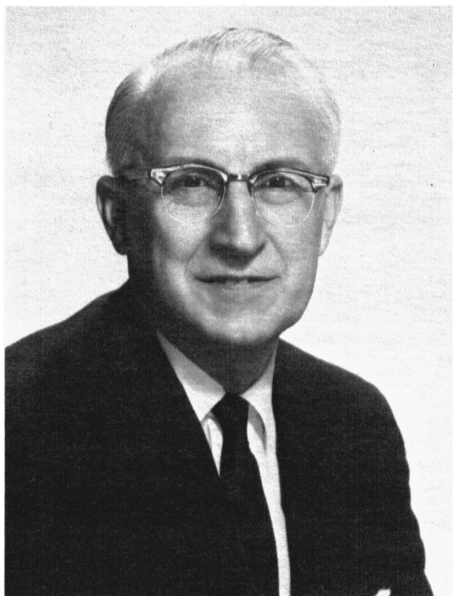
its imaginative yet practical efforts in devoting nearly 2½ million dollars from The Wall Street Journal to encourage talented young people to select journalism as a career; its success in upgrading high school journalism programs throughout the country by providing summer grants for journalism study to nearly 5,000 teachers and publication advisers since 1959;

its internship program, which has enabled 678 college students to work a vacation period on daily newspapers;

its leadership as a clearing house for journalism career information, particularly its educational film, "Did You Hear What I Said?", which has been seen by 422,000 persons;

its constant exploration of the needs of the profession and its generous encouragement of research to meet those needs; and

its purposeful execution of the dream of its founder, Bernard Kilgore, to enhance scholastic journalism to the benefit of the American press and its public.

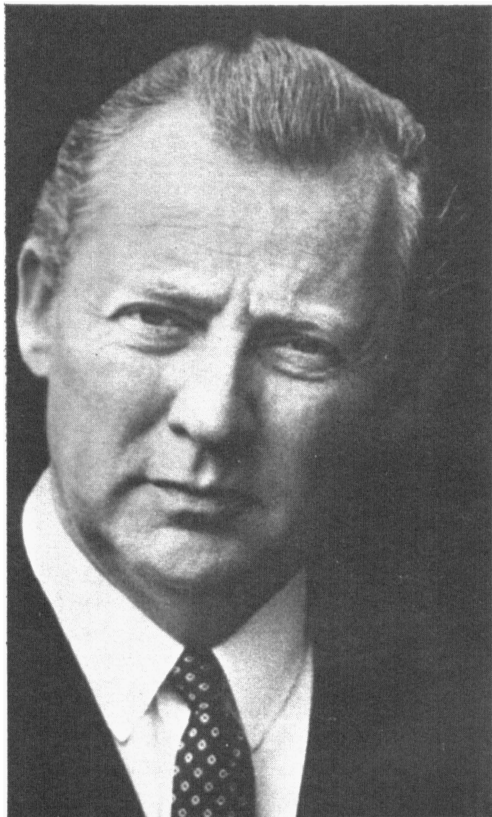


PAUL S. SWENSSON

**PAUL S. SWENSSON, accepting for the
NEWSPAPER FUND INC.:**

Those of you who have tried to spell my name know that there is something eccentric about it. It comes from the Swedish. The double "s" is the lamentable way in which the Swedes form the possessive; they have no apostrophe.

Swedes have a number of other quaint customs, and I would like to express one of them at this moment. When they want to say thank you in the biggest way possible, they use just two words. If you will forgive my poor Swedish and accept the thought which emerges from every letter and syllable, I would like to say in behalf of The Newspaper Fund and the directors of Dow Jones, "tusen tack," which in English, translates simply, "one thousand thanks."



AXEL SPRINGER

To DIE WELT of the Federal Republic of Germany, in recognition of:

its daily example of literate and significant journalism by which it provides its elite readership, domestic and foreign, with extensive news coverage, thoughtful commentary, and astute insights — all presented in an attractive yet dignified manner;

its concern for national and international stability and confidence, and its determination, under the leadership of its publisher, Axel Springer, to break down walls of ignorance, prejudice and fear that divide the Germans into two nations and the rest of the world into many hostile camps;

its responsible, well-educated and articulate writers and editors who, largely inspired by their long-time chief editor, the late Hans Zehrer, and by his successor in 1966, Dr. H. F. G. Starke, have consistently endeavored, since the newspaper's founding at the end of World War II, to raise the nation's political, moral and intellectual level.

AXEL SPRINGER, accepting for DIE WELT:

I thank you very much for your kind applause. Please forgive me when I intend to speak only very briefly. Last night I had to make my speech in English — for 40 minutes — and it was so strenuous that I lost two pounds.

Dean English, ladies and gentlemen, I'm very proud of this award. This morning I phoned by long-distance with Hamburg and Berlin, the staff of DIE WELT told me that they are very happy and they asked me to greet you all to express our gratitude.

Thank you very much.

To the **SATURDAY REVIEW** in recognition of:

its tradition of service, through more than 43 years of publication, to a growing circle of informed and articulate readers seeking new perspectives on the state of the arts;

its conscientious book reviews; its leavening of wit and erudite whimsy; and its thoughtful and thought-provoking essays on contemporary affairs;

its broad span of appeal, reflected in special sections and regular supplements, to a diversity of interests ranging from travel through music, from education through the sciences;

its regular section on communications which illuminates, through sympathetic criticism, the successes and failures, the obligations and opportunities of those associated with the mass media in all their forms; and

its quiet insistence, in a world beset by massive and impersonal change, on the abiding claim of human needs and human aspirations upon the attention of mankind.



RICHARD L. TOBIN

RICHARD L. TOBIN, accepting for the **SATURDAY REVIEW**:

In absentia, Norman Cousins, the editor of **Saturday Review**, and Jack Cominsky, the publisher, thank you, and Richard L. Tobin thanks you.

In this blessed part of the world where I came from, a bit north of here, I must say that most American traditions are kept; in the newspaper and the magazine field in which I have lived, I have tried to maintain them. I also hope that your school never forgets the principles outlined by Mr. Flynn, and reiterated last night when many of you swore journalistic allegiance: That honesty and truth and fair play and decency to human beings are fundamental to journalism. I'd like to add one more: If you possibly can, be kind when you're writing your news stories. Try as best you can to be considerate to the human beings you are reporting. I think more often the opposite is true. That's one course that is sometimes left out of the curriculum.

On behalf of the **Saturday Review**, to the University of Missouri, thank you very much.

To NBC's TODAY SHOW, in recognition of:

its more than sixteen years of distinguished service as a program designed to wake up Americans, to keep them alert and happy from 7 to 9 five mornings a week, and to leave them well informed;

its concise, professional presentation of news by Frank Blair;

its timely, intelligent, and provocative interviews by the program's host, Hugh Downs, by the regular panelists, Barbara Walters and Joe Garagiola, and by NBC newsmen; and

its consistent emphasis on variety and depth of coverage on art, entertainment, fashions, film, music, the theater, sports, science, politics, and economic and social problems.



HUGH DOWNS

HUGH DOWNS, accepting for NBC's TODAY SHOW:

The Today program, as it is seen, is the result of the efforts of a rather large team, whose professionalism daily is a source of astonished admiration for them on my part; not just the people whose names and faces appear on the screen, but all of the people who put it together. And now after this sixteen years of attempting to be a window on the world, the program has run into a really significant piece of recognition.

I think, in accepting on their behalf, of a quote from Joe Garagiola, who said on the program after he'd learned that Marcus Aurelius had indicated that doing well and doing good was reward enough, and that one should not seek to add to that any monetary compensation or recognition, "Oh wrong, wrong, Marcus baby!"

I think this recognition is significant and most gratifying, and I will carry this back to that team with a great deal of pride. Thank you.

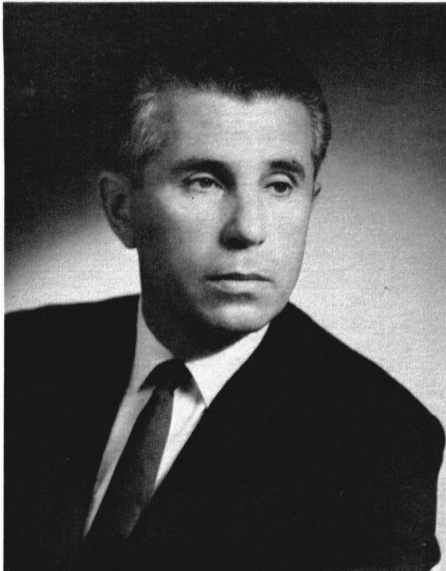
To SEYMOUR TOPPING, in recognition of:

his twenty-two years of journalistic service, beginning soon after his graduation from the University of Missouri School of Journalism, and carrying up to one of the most responsible news positions in contemporary journalism as foreign news editor of The New York Times;

his perceptive reportorial accomplishments in the 1940s and 1950s with the International News Service and the Associated Press in China and Southeast Asia; as AP diplomatic correspondent in Europe; in the early 1960s as chief correspondent of The New York Times in the Far East;

his dedication to accurate and forceful writing, his ability to give perspective to complex international events and issues; and his continuing concern for high professional standards; and

most notably, his constant effort to interpret with balance foreign and international news so as to improve knowledge and understanding among nations and their peoples.



SEYMOUR TOPPING

MR. TOPPING, accepting:

I am deeply grateful to the University, Dean English and the other members of the faculty for this award. I have reason to be grateful for this and for more. When I left the army in the Philippines in 1946 and went to China to work as a newspaperman, I had no experience other than that given to me as a student at the School of Journalism. It was the thorough, dedicated and inspiring instruction of Professor Sharp, Morelock and others at the School which enabled me to begin work immediately as a foreign correspondent covering the China Civil War. For all of this, thank you very much.

To BENJAMIN FRANKLIN WEIR, in recognition of:

his successful career of twenty-five years as editor and publisher of the Nevada Daily Mail;

his devotion and loyalty to his community and state;

his service to youth for which he has received many national awards, and in particular the Boy Scouts of America in which he has held every office, including Regional Council President;

his unique capacity for work as evidenced by his position as chairman or president of more than a dozen local and statewide activities over the past ten years; and

his contribution to the newspapers of Missouri through his vigorous leadership in the affairs of the Missouri Press Association.



BEN F. WEIR

MR. WEIR, accepting:

Dean English, distinguished medalists, ladies and gentlemen.

No person reaches a day such as this through his own efforts alone.

I was reminded of this fact about two weeks ago when the announcement was made naming me as one of the Missouri Award winners.

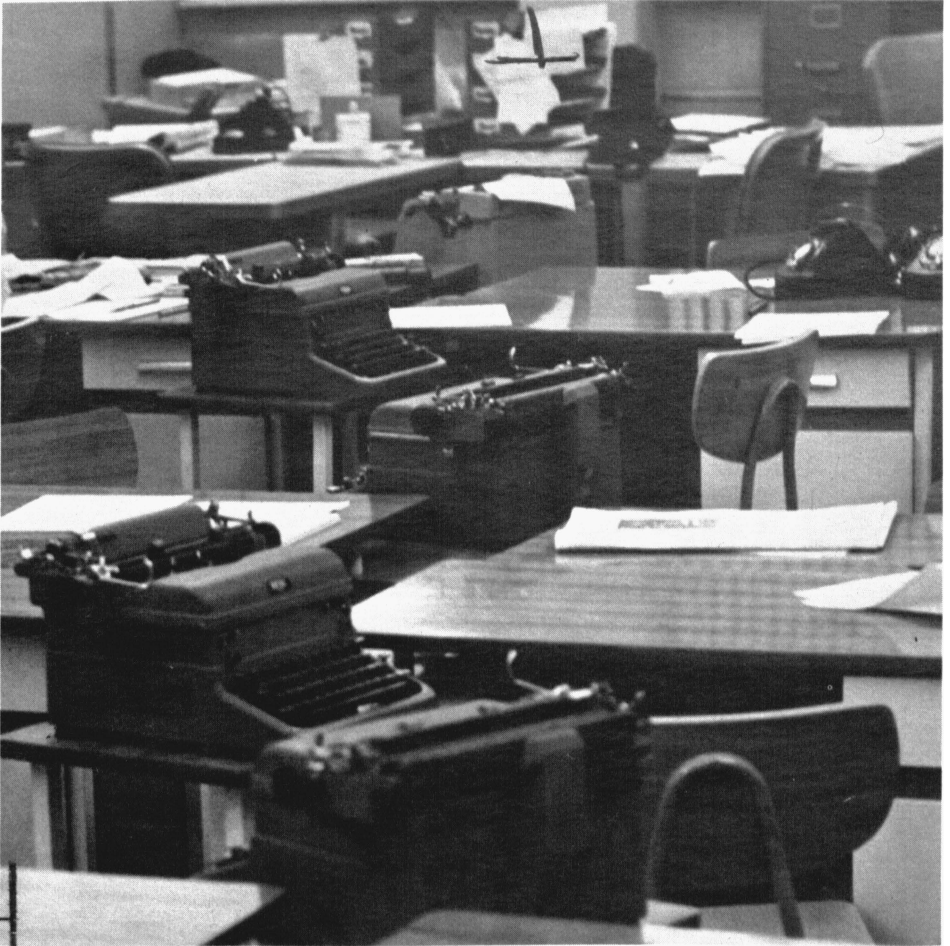
The question arose as to how a smalltown publisher like Ben Weir could receive such a high honor. The 12-year-old son of my production manager piped up with the answer. He said, "Well, I know how. May dad works for Mr. Weir and that makes Mr. Weir look good."

This is the truth. If I look good as a publisher it is because of that production manager and some 24 other people who have as much pride in our papers as I have.

So, in accepting this award, I must do so in behalf of my personnel; my wife, who does most of the work; my daughter and her husband, and my son, all of whom are so fine they make me look good; and also in behalf of the people of my area who so kindly have permitted me to be their publisher for the past twenty-five years.

To a newspaperman, the Missouri Award is the highest honor one can receive. I am proud to have been selected. I accept the award with gratitude to the School of Journalism, not only the first school of journalism in the world, but also the finest school of journalism anywhere, and may I add without polishing apples, the finest Dean you will ever find, and also with gratitude to my many friends in the profession, who, in some way or another, had something to do with my selection.

Thank you so much.



1930-1967

MEDALISTS OF FORMER YEARS

A Noite, '44
 (Rio de Janeiro, Brazil)
 Argeu Guimaraes*
 Arkansas Gazette, '62
 J. N. Heiskell*
 Atlanta Journal, '48
 Wright Bryan*
 Atlantic Monthly, '44
 Edward Weeks*
 Babb, Joseph Glenn, '39
 (The Associated Press)
 Baillie, Hugh, '53
 (United Press Associations)
 Baltimore Sun, '31
 William E. Moore*
 Batten, H. A., '46
 (N. W. Ayer & Son, Inc.)
 Berlingske Tidende, '61
 (Copenhagen, Denmark)
 Dr. Vincent Naeser*
 Blair, Cowgill, '60
 (Joplin, Mo., Globe)
 Blakeslee, Alton L., '66
 (The Associated Press)
 Blanton, Charles L., Jr., '66
 (Sikeston, Mo., Standard)
 Blanton, H. J., '39
 (Monroe Co. Appeal, Paris, Mo.)
 Block, Herbert, '61
 (Washington Post)
 Borton, Elon, '57
 (Advertising Federation of America)
 Bothof, Walter E., '65
 (Standard Rate & Data Service)
 Bowman, Louis N., '56
 (Tri-County News, King City, Mo.)
 Boyle, Hal, '47
 (The Associated Press)
 Brandt, Raymond P., '39
 (St. Louis Post-Dispatch)

Briggs, Frank P., '58
 (Macon, Mo., Chronicle-Herald)
 Brinkley, David, '60
 (NBC News, Washington D. C.)
 Brown, James Wright, '35
 (Editor and Publisher, New York)
 Bullen, Percy S., '30
 (London Daily Telegraph)
 Burnett, Leo, '63
 (Leo Burnett Co., Chicago)
 Carroll, Boyd, '56
 (St. Louis Post-Dispatch)
 Casey, Ralph D., '61
 (University of Minnesota)
 Casey, Robert J., '45
 (Chicago Daily News)
 Catledge, Turner, '54
 (The New York Times)
 Chicago Daily News '41
 Carroll Binder*
 Childers, Henry F., '31
 (Troy, Mo., Free Press)
 Childs, Marquis, '51
 Christian Century, '58
 Harold E. Fey*
 Christian Science Monitor, '43
 Erwin J. Canham*
 Churchill, Sir Winston, '60

Churchman, of New York City, '34
 Guy E. Shipler*
 Clayton, Charles C., '52
 (St. Louis Globe-Democrat)
 Cleveland Plain Dealer, '42
 Paul Bellamy*
 Cleveland Press, '54
 Louis B. Seltzer*
 Colt, John W., '59
 (Kansas City Star)
 Cone, Fairfax M., '52
 (Foote, Cone & Belding)
 Cope, Millard L., '59
 (Marshall, Tex., News-Messenger)
 Copley, James S., '60
 (The Copley Press)
 Corbin, Carl, '61
 (The New Orleans States-Item)
 Costa, Joseph, '54
 (King Features)
 Cronkite, Walter, '64
 (CBS, New York)
 Crossley, Wallace, '39
 (Warrensburg, Mo., Star-Journal)
 Dale, E. L., '53
 (Carthage, Mo., Evening Press)
 Dallas News, '35
 Dr. James Q. Dealey*
 Davis, Elmer, '49
 (ABC)
 Denman, Clint H., '57
 (Sikeston, Mo., Herald)
 Des Moines Register and Tribune, '34
 W. W. Waymack*
 Detroit News '64
 Martin S. Hayden*
 Die Welt, '67
 (Hamburg, Essen and Berlin)
 Axel Springer*
 El Universal, of Mexico City, '43
 Luis F. MacGregor*
 Eliot, George Fielding, '62
 (General Features Syndicate)
 Eugene (Ore.) Register-Guard, '66
 Alton F. Baker, Jr.*
 Ewald, Henry T., '42
 (Campbell-Ewald Company, Detroit)

Fairchild Publications, Inc., '66
 Henry Zwirner*
 Ferguson, Harry, '63
 (UPI)
 Ferguson, John Donald, '42
 (Milwaukee Journal)
 Fitzpatrick, Daniel R., '58
 (St. Louis Post-Dispatch)
 Fleeson, Doris, '53
 Flynn, F. M., '47
 (The New York Daily News)
 Frankfurter Zeitung, '32
 Karl Boemer*
 Frederick, Pauline, '62
 (NBC United Nations correspondent)
 Freeland, William E., '45
 (Taney County, Mo., Republican)
 Gallup, George Horace, '51
 Goteborg Handels-och Sjoforts-Tidnings, '46
 (Goteborg, Sweden)
 Jane Lundblad*

Goudy, Frederic William, '44
 Grant, Harry J., '33
 (Milwaukee Journal)
 Guy, Harry D., '54
 (The Dallas News)
 Hailey, Foster B., '45
 (New York Times)
 Hannibal (Mo.) Courier-Post, '62
 E. L. Sparks*
 Harper's Magazine, '45
 Frederick L. Allen*
 Harte, Houston, '31
 (San Angelo Standard-Times)
 Hartford (Conn.) Courant, '65
 Herbert Brucker*
 Hensley, Stewart, '65
 (UPI)
 Hewitt, W. C., '54
 (The Shelby County Herald, Shelbyville,
 Mo.)
 Hills, Lee, '51
 (The Miami Herald)
 Hobby, Oveta Culp, '50
 (Houston Post)
 Honolulu Star-Bulletin, '57
 Riely H. Allen*
 Howard, Roy Wilson, '62
 (Scripps-Howard Newspapers)
 Huntley, Chet, '60
 (NBC News, New York)
 Huss, Pierre, J., '42
 (International News Service)
 Indianapolis Star, '58
 Eugene C. Pulliam*
 Robert M. Jackson, '66
 (Corpus Christi, Tex., Caller-Times)
 Jacobs, Morris E., '59
 (Bozell and Jacobs, Omaha)
 James, Edwin L., '43
 (New York Times)
 Japan Advertiser, '33
 Mr. & Mrs. William Stix Wasserman*
 Jewell, H. S., '41
 (Springfield, Mo., Newspapers, Inc.)
 Johnson, Alfonso, '49
 Johnson, C. W., '65
 (Springfield, Mo., Newspapers, Inc.)
 Johnson, Walter C., '55
 (Southern Newspaper Publishers
 Association)
 Jones, Alexander F., '52
 (Syracuse Herald-American)
 Kander, Allen, '56
 (Allen Kander & Co., Wash., D.C.)
 Kansas City Star, '33
 H. J. Haskell*
 Kilpatrick, J.J., '53
 (Richmond, Va., News-Leader)
 King, Frank H., '41
 (The Associated Press)
 Kirchhofer, Alfred H., '56
 (Buffalo Evening News)
 KMOX Radio, St. Louis, '63
 Robert Hyland*
 Knight, John S., '49
 (Knight Newspapers)
 La Cossitt, Henry, '59
 Ladies Home Journal, '46
 Mrs. Bruce Gould*

Lamade, Dietrick, '37
 (Grit, Williamsport, Pa.)
 Lamade, George, '59
 (Grit, Williamsport, Pa.)
 La Prensa, '30
 (Buenos Aires, Argentina)
 Jose Santos Gollan*
 Larrabee, Carroll B., '55
 (Printers' Ink Publishing Co.)
 Laurence, William L., '47
 (The New York Times)
 Lawrence, David, '65
 (U. S. News and World Report)
 Le Figaro, '54
 (Paris, France)
 Nicholas Chatelain*
 Lewis, Dorothy Roe, '59
 (Associated Press, New York)
 Life, '48
 Wilson Hicks*
 Lindsay, Malvina, '33
 (Washington Post)
 London Daily Express, '45
 C. V. R. Thompson*
 Los Angeles Times, '56
 Irving M. Ramsdell*
 Louisville Courier-Journal, '39
 Barry Bingham*
 Lower, Elmer, '59
 (CBS News, New York)
 Lu, David C. H., '48
 (Central News Agency of China)
 McBride, Mary Margaret, '38
 (CBS)
 McGill, Ralph, '57
 (Atlanta Constitution)
 McKelway, Benjamin M., '64
 (The Washington Star)
 Marvin D. McQueen, '67
 (D'Arcy Advertising Co., St. Louis)
 Manchester Guardian, '31
 A. Wyn Williams*
 Mapel, William, '56
 (Publishers' Assn. of New York City)
 Melbourne Argus, '34
 (Melbourne, Australia)
 R. L. Curthoys*
 Memphis Commercial Appeal, '49
 Frank R. Ahlgren*
 Miami Herald, '63
 Lee Hills*
 Middleton, R. Hunter, '61
 (Ludlow Typograph Co.)
 Paul Miller, '67
 (Gannett Co., Inc.)
 Milwaukee Journal, '44
 John Donald Ferguson*
 Minneapolis Star and Tribune, '51
 John Cowles*
 Montreal Star, '35
 E. J. Archibald*
 Morgan, Edward P., '65
 (American Broadcasting Co.)
 Morris, Joe Alex, '50
 Morris, John Rippey, '44
 (United Press Associations)
 Myers, Vernon Carl, '57
 (Look)

National Geographic Magazine, '54
Gilbert Grosvenor*
Neff, Ward A., '30
(Corn Belt Farm Dailies)
Neue Zuercher Zeitung, '55
(Zurich, Switzerland)
Werner N. Imhoof*
New Orleans Times-Picayune, '37
L. K. Nicholson*
New York Herald-Tribune, '36
Ogden Reid*
New York Sun, '38
James E. Craig*
New York Times, '30
Arthur Hays Sulzberger*
Nieuwe Rotterdamse Courant, '50
(Rotterdam, Holland)
Arnold Vas Dias*
Norlander, Everett, C., '59
(Chicago Daily News)
Nutter, Charles, '44
(The Associated Press)
Omaha World-Herald, '55
W. E. Christenson*
Painter, William R., '36
(Carrollton, Mo., Democrat)
Palmyra (Mo.) Spectator, '63
Donald H. Sosey*
Patterson, Don D., '48
(Scripps-Howard Newspapers)
Pearson, Earle, '39
(Advertising Federation of America)
Pett, Saul, '62
(Associated Press)
Philadelphia Evening Bulletin, '46
Robert McLean*
Pool, James Kelly, '40
(Jefferson City, Mo., Capital-News)
Portland Oregonian, '40
Palmer Hoyt*
Powell, John B., '42
(China Weekly Review, Shanghai)
Providence Journal and
The Evening Bulletin, '52
Sevellon Brown*
Pulitzer, Joseph, '42
(The St. Louis Post-Dispatch)
Rasmussen, Harry E., '37
(Austin, Minn., Daily Herald)
Ray, E. Lansing, '46
(St. Louis Globe-Democrat)
Reddick, DeWitt Carter, '64
(University of Texas)
Reston, James "Scotty", '61
(New York Times)
Robb, Inez, '48
(International News Service)
Roberts, Roy A., '57
(Kansas City Star)
Roop, Lewis, '59
(DeSoto Press and Jefferson Republic,
DeSoto, Mo.)
Ross, Charles G., '33
(St. Louis Post-Dispatch)
Rucker, Frank W., '32
(Independence, Mo., Examiner)
St. Joseph (Mo.) News Press & Gazette, '55
Henry D. Bradley*

St. Louis Globe-Democrat, '67
Richard H. Amberg*
St. Louis Post-Dispatch, '32
Joseph Pulitzer, Jr.*
St. Louis Star-Times, '50
Elzey Roberts*
St. Petersburg Times, '61
Nelson Poynter*
San Francisco Chronicle, '47
Paul C. Smith*
Saturday Evening Post, '49
Ben Hibbs*
Scotsman, '63
(Edinburgh, Scotland)
Alastair M. Dunnett*
Walter Decker Scott, '66
(NBC)
Scripps, Robert P., '31
(Scripps-Howard Newspapers)
Scruton, George H., '51
(The Sedalia, Mo., Democrat)
Sewall, W. J., '37
(Carthage, Mo., Press)
Shelley, Jack, '48
(WHO, Des Moines)
Smith, Merriman, '63
(UPI)
Southeast Missourian, '41
(Cape Girardeau, Mo.)
Fred and George Naeter*
Southern, William N. Jr., '35
(Independence, Mo., Examiner)
Stamford Mercury, '65
(Stamford, England)
Charles Aldridge*
Stanton, Frank, '58
(CBS)
Stephens, E. W., '30
(Columbia, Mo., Herald)
Storke, Thomas M. '66
(Santa Barbara, Calif., News-Press)
Stowe, Leland, '41
(The Chicago Daily News)
Sulzberger, Arthur Hays, '51
(The New York Times)
Swain, E. E., '38
(Kirksville, Mo., Daily Express)
Swan, Joyce A., '48
(Minneapolis Star and Tribune)
Taishoff, Sol, '53
(Broadcasting-Telecasting)
Ta Kung Pao, '41
(Chungking, China)
David C. H. Lu*
Taylor, Frank W. Jr., '36
(St. Louis Star-Times)
Taylor, Harry E. Jr., '35
(Traer, Ia., Star-Clipper)
Terry, Hugh B., '55
(KLZ, Denver)
Thompson, Paul '53
(U. of Texas)
Times of India, '39
Percy Bullen*
Times, of London, '33
Sir Wilmott Lewis*

Todd, James, '50
(Moberly, Mo., Monitor-Index)

Tokyo Asahi, '36
Toshishige Yabe*

Tong, Hollington, '57
(Ambassador from Nationalist China
to the United States)

Toronto Star, '38
Ralph B. Cowan*

Tucker, J. P., '33
(Parkville, Mo., Gazette)

Turner, Ralph H., '41
(Newspaper Enterprise Association)

Utley, Clifton M., '52
(NBC)

Vladimir, Irwin A., '59
(Gotham-Vladimir Advertising, Inc.,
New York)

Walker, Herbert W., '34
(Newspaper Enterprise Association)

Wall Street Journal, '60
Bernard Kilgore*

Walters, Basil L., '62
(Newspaper Research Associates)

Warren, David M., '43
(Panhandle, Tex., Herald)

Washington Post, '45
Mrs. Eugene Meyer*

Washington Star, '53
Newbold Noyes, Jr.*

Washington (Mo.) Missourian, '64
James L. Miller*

Watkins, Clarence E., '44
(The Chillicothe, Mo., Constitution-
Tribune)

Watters, T. Ballard, '61
(The Marshfield, Mo., Mail)

WCKT-TV, '67
(Sunbeam TV Corp., Miami)
Sidney D. Ansin*

White, L. Mitchell, '43
(Mexico, Mo., Ledger)

White, Robert M., '34
(Mexico, Mo., Ledger)

Robert M. White II, '67
(Mexico, Mo., Ledger)

Wiggins, J. Russell, '60
(The Washington Post and
Times-Herald)

Wilhelm, John, '61
(McGraw-Hill World News)

Williams, Cranston, '60
(American Newspaper Publishers
Association)

Williams, Edwin Moss, '46
(United Press Associations)

Wilson, Lyle Campbell, '40
(United Press Associations)

Witman, Arthur L., '64
(St. Louis Post-Dispatch)

Wolpers, John H., '52
(Poplar Bluff, Mo., American Republic)

Yates, George, '47
(The Des Moines Register and Tribune)

Yost, Casper S., '32
(St. Louis Globe-Democrat)

*Accepting

A RENAISSANCE IN EDITING

PAUL S. SWENSSON, executive director, THE NEWSPAPER FUND, INC.

There are many reasons I want to talk today about a Renaissance in editing.

First, the place is right. I know of no School of Journalism which pays more attention to editing than the University of Missouri. It did not surprise me a few weeks ago when two Missouri Journalism students received internships in The Newspaper Fund's first experimental editing program. No other school placed more than one.

Second, your School of Journalism is one of the few that has experimented with the use of film to teach editing. Others know better than I how successful this effort has been but I believe that every possible technique should be explored to eliminate the blight in today's Journalism.

Third, your school has an excellent laboratory — a daily newspaper — in which to teach it.

Robert Frost, speaking of himself, said: "I am not a teacher but an awakener." I am no Frost, but I would like to awaken every person here today to the most exciting prospect in Journalism — a rebirth of the art of editing. If you prefer to call it a revolution, I will not object.

Reasons for the rebirth are not hard to find. The quality of editing deteriorates in all forms of Journalism. Leo Rosten devoted his space in *Look* magazine recently to a brutal exposition of editing faults in *The New York Times*. "Monty" Curtis, long the Director of the American Press Institute and now a vice president of the Knight Newspapers, performed similar surgery a

few years ago at the expense of the page one editors of *The Wall Street Journal*.

Both Rosten and Curtis dealt with the outward shortcomings in editing: wordiness, flaws in grammar, language used badly, and thoughts lost because they did not reach the sunlight of understanding.

Today I would ask you to look beyond Rosten and Curtis, Copperud, Hamilton, Flesch and the host of valuable critics who become indignant at the way too many sentences toil as they try to reach the readers' minds.

The decline of editing has come at the worst of times. It has accelerated when more Americans possess more education and therefore could use and appreciate more well-written and well-edited news and information. It should be remembered that the average American newspaper reader has more than a 12-year-old mind. The decline in editing also has come when there is more competition and more distraction for the readers' attention.

It also has come at a time when we have an incredible credibility gap between American leaders and the American people. Obscured, but very real beneath this gap is a gulf of misunderstanding between all branches of the media and their audiences.

Most Journalism educators feel little responsibility for this situation. Too many of them have been told too often by editors that editing was to be learned on the job, not in the classroom. Too many professors accepted a fact that turned into a myth.

Many reasons can be found for the decline in the art of editing. Plato has a sentence which when paraphrased applies to our situation. Said he 24 centuries ago: "What is honored in the country is cultivated there." None of us can say regarding editing that "what is honored in the press is cultivated there." Not in the last 24 years!

We don't make or train many editors

any more. The explanation which Heinrich Heine, the German poet, gave for the inability of Europeans to build cathedrals comparable to a certain Gothic masterpiece may apply to our situation. Wrote Heine to the friend who raised the question 125 years ago:

“Men in those days had convictions. We moderns have opinions, and it requires something more than opinion to build a Gothic cathedral.”

Robert Goldsmith, editor of the Dial at Boscobel, Wisconsin, said it in news-room language when he protested against “filling the news hole with a shovel.”

The shortage of good deskmen is universal. Small newspapers rely on the wire services to do much of their editing. Editors of larger dailies are unable to find good replacements. The traditional way of transferring and training within the newsroom no longer works.

The change can't come too soon. It will start on newspapers, then magazines and finally broadcasting.

Revolutionary editing tools are being developed and tested in communications laboratories on campuses and in industry.

A new kind of copy editor will be needed and appears to be available. He or she is involved in campus journalism now. He or she, as E. W. White would phrase it, is a person “dedicated to the never-ending search for a certain combination of words, causing them to explode in the mind.” Students with that dedication and potential can be found on this and other campuses.

The editors, news executives and publishers who will lead the change are not talking much or loudly yet.

But when they swing into action, you can expect them to do five things:

1. They will lose the old-fashioned slot man and the rim as soon as possible.
2. They will replace the rim by setting up editing desks in which the

reporter, the photographer and an editor function as a team.

3. They will give the copy editor the responsibility and authority for preparing and executing the assignment.
4. They will give the copy editor the basic job of getting people to read the news. On most newspapers he has never had this responsibility.
5. They will set up programs for the continuing education of news and copy editors. These men and women need to know much more about the news itself; they also must understand and feed the faith which the reader demonstrates in reading a newspaper. For editing, to paraphrase White, is an act of faith, not a trick of grammar.

The rebirth is inevitable because the classical editing which worked so well in the newsrooms of America from 1914 until 1945 is dead.

The art of headline writing collapsed with the decline of street sales. Most of those who now populate copy editing desks have never put out an extra edition. They cannot command the words which, when properly combined, compel people to buy and read.

The well-honed opening paragraph still holds the attention of most copy editors as well as writers, but the paragraphs that follow often seem to be sheltered with No-Trespassing signs. Deskmen rarely intrude, especially when handling wire copy.

Teletape cannot be blamed as a mechanical monster which prevents deskmen from carrying out their editing responsibilities. Railroaded copy to the composing room was a habit long before spools of perforated tape were a novelty two decades ago. The editing buck had already been passed as Dr. Ralph Casey demonstrated in an important study conducted on the North and South Dakota Associated Press wire

20 years ago.

The decline in editing is most obvious on the sports pages where excellent writing too often is conspicuous by its absence and where good nouns are tortured regularly into serving as verbs.

The women's pages fare no better. Editing of love news was a chore long before the population explosion made a mountain of engagement announcements followed by wedding stories which in turn produced birth and christening notices. An erotic form of perpetual motion!

There is in each day's newspaper a large amount of information which calls for very little inspired writing and still less editing skill. One conclusion should be obvious. In the newsroom revolution, people who write or edit mechanically can and should be replaced. Computers, when fed properly, will produce acceptable sentences and paragraphs on love news, vital statistics, box scores and dividend announcements. The energies of creative writers and editors can and should be spent elsewhere.

Some of this released creative effort ought to be spent on design and layout. Experimental machines are available by which an editor, sitting in the home office, can edit copy as it is written — line after line — at a political convention or at a stadium press box. The traditional heavy black pencil will not be used. The editor will use a light beam housed in a pen which can do all the conventional tricks plus a few more such as increasing the size of the body type, changing the column width, enlarging or reducing the accompanying picture, or providing instant headlines. A TV circuit, a typing console, a television screen and the editing pencil are the hardware a new kind of editor will use. If you are curious, you can see a primitive model of this machine at the University of North Carolina. If you want to plan ahead, start thinking how you, as an editor in a few years, would

use this gadgetry to handle a story from your space reporter sending in his first story from Mars or Saturn. Some in this room will live to do it.

The time certainly has come to stop thinking of page one as eight parallel furrows of space each approximately 21 inches long and 2 inches wide. There is no evidence that the reader's eyes are designed to meet the conventional 8-column format or that these same eyes are spared weariness when facing page after page or vertical makeup.

There is evidence that most readers rarely start reading page one where editors put the play story. Eye movement studies indicate that most readers are six columns to the left of the editors. Or if you choose to use the needle, you can locate the editor six columns to the right of his readers.

There also is evidence that horizontal makeup, when used properly, produces less eye fatigue than conventional vertical makeup.

We also know that a column approximately 16 ems wide is more comfortable for eye movement than either the conventional 1 or 2-column widths. It also happens to be the "economy width" when figuring composing room costs. For documentation, there is a 1967 study by Thomas Engleman of the University of South Carolina graduate program in Journalism.

Readers and listeners are changing and that means double trouble for every editor over 40. You who are half way to 40 will have to put up with an editor who may not understand what you are trying to tell him.

Today's audiences do not respond to yesterday's success formula. Today's analysis may not last through tomorrow. As you try to understand editors and publishers — or even professors — remember that they are reluctant to tamper with yesterday's formula for success. Remember, too, that when under pressure, editors and professors in-

evitably fall back to that which worked for them in the crisis of yesteryears.

At this stage you can begin to soft pedal the conventional 5-W's of news writing. Substitute another set of W's and dedicate yourself to an on-going study program in which you explore in depth:

Who Reads The Newspaper?

What Does He Or She Read?

When and *Where* Does The Reading Occur?

Why Does He Or She Read The Paper and *Why* are you blessed with this opportunity?

The old-fashioned slot man and his stalwart rim-men will have a limited function, if they survive at all. They will handle the essential trivia of each day's community living. I read and respect commonplace news, but I know it will not provide a life-long challenge for a Journalism graduate; nor can it reward him financially; nor will it meet the reader's needs; nor will it keep the newspaper profitable.

As the old order passes, it will be replaced by editing desks in which a reporter, photographer and an editor function as a team. On small dailies there may be one or two teams to handle the biggest and most difficult continuing news story in the community's life. On larger dailies, there can be as many teams as management wants. The teams will be together the strongest and ablest staffers to handle news of medicine, health, science, space, government at all levels, business, leisure, recreation, hobbies, and even money.

News space is becoming so valuable and the reader's time so short that mistakes and misjudgments are intolerable. No longer can publishers permit the desecration of a good story simply to accommodate production schedules or archaic publishing methods. Nor can management afford the personnel mistakes which put a valuable, important story into the hands of a hack or in-

experienced deskman.

The copy editor will be the natural captain of the team. His role will be somewhat comparable to the assistant city editor who now has the responsibility of planning and developing an assignment. He will have an extra advantage in that he will have access to the space needed for a presentation well done. He will be required to report the news pictorially as well as with words and sentences.

But even more important, the copy editor will be given the job of getting people to read the news. His function will no longer be primarily defensive, to eliminate the reporter's mistakes, or to guard against libel. Now he will be expected to provide the thrust that sends a story into the mind and heart of the reader.

To do this he must not only master the craft of editing, he must know the readers more intimately than any journalists in American history. He must know the audience; he will edit, but no longer can he "fly by the seat of his editorial pants." He will be a Sammy Lubbell poring over the census tracts of his circulation area and then he will walk those streets, knock on doors, and talk to his readers and non-readers. If he had done it last year, he might have found, as E. B. White discovered, "the faint, acrid smell of anarchy in the air."

He will discover flaws and gaps in his formal education, that should have helped him understand how words, pictures, ideas, facts, fiction and feelings affect behavior, the readers' and his own.

Until he knows a lot more about human behavior, psychology, sociology, anthropology, and people-oriented history, he will have trouble handling and covering major stories effectively. We need no better examples than those in the news today. How does an editor cope with a war which brings its cruelty, combat and casualties right into the living room via the evening news pro-

gram? This war has escalated emotionally on a much greater scale than the actual combat. Despite tons of words, most readers do not know or understand why 500,00 American troops are fighting there. But they feel deeply and intensely that something is wrong.

Home front news is no easier to present. Rioting, disorders, and violence in scores of cities have been reported courageously and brilliantly by all the media. But this has not earned accolades. The National Advisory Commission on Civil Disorders had almost no bouquets for the Press.

Erwin Griswold, the U.S. Solicitor General, in a recent address at the Tulane Law School, said: "There may be real room to question whether we have caught up psychologically with the developments in communications speed and distribution, whether we are capable of absorbing and evaluating all the materials which are now communicated daily to hundreds of millions of people."

It boils down, I think, to this: the media, when it delivers a message, produces impact which it does not always understand.

Yet our job, as Mike Demarest of Time magazine put it, is "to get more off the page and more into the readers' minds." To do this, editors need continuing programs of education. Not only do they need more formal knowledge about men and the news, they need to think with Doctor Daniel Bell, professor of Sociology at Columbia University when he suggests that "the understanding of human predicaments is, in large measure, a function of experience."

We may find guidelines from Ralph Waldo Emerson, especially that line: "The secret of education lies in respecting the pupil." The Journalist might amend it slightly to read: "The secret of editing lies in respecting the reader."

The late Edna Ferber sensed it, too. She maintained that reporting developed in her a super camera eye, a vast

storehouse of practical and psychological knowledge. I wish she had confided more about the psychological knowledge she acquired in her work for Wisconsin newspapers. This is all a part of the responsibility of the copy editor as he is expected to provide the thrust that sends a story into the mind and heart of the reader, and to know when to use a pin rather than a cannon to penetrate the target.

Eight years ago Barney Kilgore came to the University of Missouri to accept an award for The Wall Street Journal of which he was president.

I read his notes for the talk he gave at that time. Much of his attention was focussed on editing, or more accurately, editors and how they would come up through the ranks to be editors. Incidentally he spelled it with a capital "E".

Said Barney:

"These are not jobs for this year's graduates. They call for talent — tested talent — plus experience. But that doesn't mean years and years and years. It means only long enough to learn a complicated if fascinating business. Seniority alone means hardly anything on a good newspaper, but proof of performance means a lot."

At this point I should tell you something about the Intern experiment I mentioned earlier.

Editing internships were offered to the 30 brightest young men and women we could find this spring. Nominations were received from 100 students on 71 campuses. Through questionnaires we tried to measure the intensity of their interest in newspaper editing careers; we examined their scholastic performances for their ability to think as well as write; we explored their reading habits — books, newspapers and magazines; we asked them to list their strong and weak points as campus journalists; as students and as individuals. A faculty recommendation was required in

which we hoped to learn more about the student's writing and editing strengths.

The chosen 30 — 18 men and 12 co-eds — will work as interns this summer for eastern and midwestern editors who have assured us that a wide range of editing opportunities and experiences will be given to the interns. But before the students report to those editors, they will take a crash course in editing; 3 weeks, in which they will be taught a few editing fundamentals and will study the newspapers to which they will be assigned.

On the job, they and their supervisors will be visited several times by their editing faculty.

The students' expenses at the editing course will be paid by the Fund. Once on the job they will be paid by their newspaper, the prevailing summer intern salary. At summer's end The Fund will give each of the 30 a \$500 scholarship. We expect that the \$500 will be applied to their senior year tuition. We are betting that it is possible to identify editing talent early and to channel it toward early flowering. Thirty editors are willing to take that chance with us. We don't plan to make rebels out of them, but they could be leaders in a few years in the editing revolution.

I hope the interns will discover that editing is as challenging as mountain climbing and as intricate as heart surgery. He or she must begin to accept the exacting aspects of editing for correctness. Simultaneously he must realize that this precision is merely prelude to the illusive art of using words and pictures to grasp and hold the reader's time and mind. For some there will be the intoxication of writing headlines that rip through the fog of faulty words to reach the sunlight of understanding. There will be the discovery that editors, young and old, are involved, as was Carl Sandburg, in "studying verbs and the mystery of how they connect nouns" and that, like him, they will pursue

"sentences truly alive with verbs quivering, with nouns giving color and echoes". There will be new fascination for the oldest and newest art in communication — the picture. And as the intern begins to handle the venerable tools of the editing profession — type, engravings, are being transformed by technologies far more revolutionary than Gutenberg. The intern's lifetime as an editor will be the most revolutionary, mechanically speaking, in the history of Journalism. Beyond question his contribution to an informed public must surpass those of my generation, for survival depends on it. That's the revolution and renaissance our profession wants and needs.



