



MISSOURI

# SHOWME

The final, FINAL Issue!

# Missouri SHOWME

## The Final, FINAL issue

**Memories of staff members of the  
University students' humor magazine -1946 thru 1963**

Compiled, edited and with italicized comments and additions by

(Gerald T.) Jerry Smith, BJ '52, Editor '50

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*Also our sincere appreciation to Michael E. Holland, C.A., University Archivist & Director Special Collections, Archives and Rare Books Division, University Libraries, University of Missouri, for deciding to and taking the lead in putting the Showme history into the University Archives for posterity and onto the internet for the viewing of all who are interested.*

# The Post-War History of The University of Missouri Student Humor Magazine

## Showme

### PREFACE:

*Sometimes I wonder how it happened that among all the services I gave to my favorite university was this interlude of several years that included scanning the pages of campus humor magazines, working with a committee that had to delve so deeply into the crude and unfunny, trying to find the line between the acceptable and the unacceptable, knowing that Chaucer and Shakespeare and scores of others in all cultures drew from the bawdier as well as the nobler side of human behavior. I set these intervals aside and cherish the memories of my co-workers and the talented students, majoring in the sciences and liberal arts and in journalism, who staffed the student publications. And I feel pleased that mainly, year after year, we appointed the people they wanted us to appoint, and let them run the show.*

Dr. Loren Reid

(Dr Reid, 102 years old at this writing (2007) headed the Student Publications Board for many years...dealing with such as the *Showme* cover issue in 1950, the end of the campus newspaper, *The Student*, and establishment of *Maneater*. The quote is from his book, *Professor on the Loose*, 1992, Mortgage Lane Press.)

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## INTRODUCTION:

The humor magazine *Showme* was born in 1920 on the campus of the University of Missouri. Like an old soldier, it faded away in the early 1960s. Its life was nearly ended several times previously when its staff succumbed to the reoccurring tendency to go beyond what was acceptable to University officials.

Articles about *Showme* have tended to deal with the superficial. It is generally pictured as a kind of rogue publication with a wild and crazy, beer-swilling, sex-obsessed, limits-stretching crew determined to antagonize authority. Of course, *Showme* itself tended to encourage that idea. It was the “shtick” - good for business.

That leads to a little-known truth: *Showme* was a business. At least during its early years and well into its post WWII revival it was devoid of any financial support beyond what it was able to generate from sales and advertising. One badly failed issue and *Showme* would be history.

There often were more “Department Heads” and their staffs involved in the business end than in the creative. A lot of unnamed people worked in promoting and selling the magazine. For the most part they were fraternity/sorority members.

Another less-considered fact was that many on the staff also carried a heavy school workload. Developing ideas, writing, photographing, cartooning, participating in production for *Showme* – while dealing with class studies and assignments - was a challenge. Each school month the group had to fill and produce up to a 48-page magazine, often with the extra art work of interior colors and a four-color cover.

A generally neglected major benefit was the practical education that *Showme* provided to its staff. They wrote and drew for publication, dealt with financial matters, distribution and sales. It was experience and reward beyond classroom achievement. There were the tasks of organizing and leading, group cooperation. And in some respects – achieving a touch of fame. It was a step into what waited beyond the university years. The creative groups of writers and artists had the responsibility of producing up to nine, fresh, salable products a year. Sales of each issue were obviously affected by reaction of the customers to previous issues, so the pressure was always on to “give ’em what they want.” And that sometimes led to excesses. The result was warnings, suspensions, dismissals, censorship and a reputation that often veiled the whole story.

There were many other universities with humor magazines back in the 40s and 50s. (Maybe some still exist.) The National Scholastic Press Association ranked them. *Showme* moved into the top group, All American, in the late 40s and was still there - at least into the early 50s. It was among the “elite.”

It’s probable that some University folk would rather have had a literary magazine and, in fact, the non-staff group that controlled *Showme* in ’47 wanted to make it a news magazine. There’s little likelihood that either could have paid its own way by attracting regular readership of up to six thousand paying customers each month.

*Showme* also was a teaching tool that provided practical, real-life opportunity and experience for its student staff. And some have reported that *Showme* was a factor in their successful search for jobs after graduation.

What follows is an inside look at *Showme* reported by the people who were *Showme*, who experienced the best and worst of times as the staff tried to meet, perhaps exceed, the expectations of its customers.

It seems important to remind the reader that the *Showme* revival was orchestrated – not by teens celebrating away-from-home freedom - but by ex-GIs enjoying the taste of independence after unusual and sometimes premature lessons in maturity. *Jerry Smith*

*It has been said that Showme became a “fraternity/sorority scandal sheet” in the late 30s. We received this note from a pre-war M.U. student Pauline Fellison giving us a very brief look at Showme in a time before Pearl Harbor:*

“This has nothing to do with the 50’s *Showme*. Let’s go back to 1938-39, etc. I went though rush, pledged Delta Gamma and was at M.U. until 1942. I remember the nerve-wracking experience when the representative of *Showme* went to all the sorority houses and rated the new pledges! What if they said, ‘Boy, this one is a real dog!’ As I recall, when the issue came out it was reasonably kind. I don’t recall if they did that once or for a number of years.”

*(Ed: Evidently Showme was not published for a period during the war years. While we have titled this “The post-war history” and begin in Oct. 1946, there were prior post-war issues. Ellis Library at the University has some of them. The issue we have seen has some features that were continued, such as “Around the Columns.” It mentions a Showme Queen and has a fiction story, cartoons and jokes. But the magazine was quite heavy on social, and fraternity/sorority items, continuing the character of a pre-war period. None of that issue’s staff is listed in the October magazine.*

*So while Showme continued to be sponsored by, and under the control of the Missouri chapter of Sigma Delta Chi, in October of ‘46 it began what would become a drastic change in format and content. New staff members soon made it a popular and successful all-student publication. And that is what begins the post-war period of this history.)*

*There are many names in this history – mainly in staff listings. Effort was made to make sure they were spelled correctly. If any are not, our sincere apologies.*

## 1946 – 2<sup>nd</sup> Semester

*ISSUES: Oct: Halloween – Nov: Homecoming – Dec. Christmas*

Editor: Ted Weeger

Assoc. Editor: Dave McIntyre

Art Editor: Mort Walker

Business Mgr.: Si Weintraub

Adv. Mgr.: Merle Scott

Photo Editor: Clyde Hostetter

Writers: Charles Barnard, Dave Bowers

Artists: Bill Gabriel, Flash Fairfield, Nancy Nelson, Bill Adronicos, Dave Flemming,

John Lindsey

Secretary: Phil Sparano

MORT WALKER, BA ’49, Editor ’47-’48: I first went to M.U. in Sept. ’42. I was drafted in Jan. ’43 and sent to Washington U. in St. Louis where I earned a diploma in engineering. I served as an intelligence officer in Naples and was in charge of a German prisoner of war camp. I returned to Mizzou in ’46 to get a journalism degree. I joined the staff of *Showme* that Fall.

BILL GABRIEL, BJ '49, Editor '49: Flash Fairfield and I met as kids in 1936 in Lakewood, Ohio. We soon discovered our mutual love of comic books (especially the first issue of Superman) and a similar ability to draw (my father was an architect/builder). We even produced a neighborhood comic newspaper.

After brief WWII service and our discharges in spring of 1946, Flash suggested I join him on a trip to Mizzou to check out its J-School (Flash always dreamed of being an ace reporter.) We liked what we saw and with the GI Bill in hand, we signed up in September and moved into an attic room shared with two other ex-GIs.

We both knew about college humor mags and we found *Showme*'s office in a converted broom closet in Neff Hall. There we met the editors. After looking at our samples, they invited us to join the staff as cartoonists for the revival of *Showme* - under the direction of the MU Chapter of Sigma Delta Chi. Little did we know we were the ONLY cartoonists on staff except for Art Editor Mort Walker (Weegar & McIntyre were writers.)

WALKER: I still have some of the early *Showmes* of the 40's. They were drab productions with black and white covers, a lot of full-page essays with no illustrations, pages of old jokes, a lot of stuff stolen from other college magazines and really not much of interest.

### **1947: 1<sup>st</sup> Semester**

*ISSUES: Jan: Finals - Feb: Showme Girl - Mar: Windy - April: Hinxon - May: Accumulation*

Editor: (Jan., Feb., Mar.) Dave McIntyre

Editor: (Apr.) Dave Bower, Ted Weegar

Editor: (May) Dave McIntyre

Assoc. Editor: Mort Walker, Don Miller

Business Mgr.: Phil Sparano

Adv. Mgr.: Frank Hash

Photo Editor: Clyde Hostetter

Writers: None listed

Artists: Bill Gabriel, Flash Fairfield

Circulation Mgr. Pete Pappas

GABRIEL: *Showme*'s first (post-war) problem with the MU administration occurred with the January 1947 issue. It featured my first cover assignment...but the heat was on page 2 - Mort Walker's editorial cartoon showing an American Government class full of Joe Stalins over the title "One man's Interpretation of a Government Class at the University." That cartoon never saw the light of day. The University got wind of it before the issue was circulated. It required staffers to tear out the cartoon page before distribution.

PHLOMENA (Phil Sparano) JUREY, BJ '49: I was accepted on the *Showme* staff in September 1946, taken on as secretary. The editor who "hired" me was Ted Weegar, who went on to an illustrious career at the *Los Angeles Times* (he died several years ago). I was a sophomore, a new student at MU. I'd wanted to be a reporter since grade school and wanted to go MU because I'd read that its J-School was the best. In '47 I was made Business Manager and continued until I graduated.

The editorial and business sides worked closely together during my time. I even went along to the printer's and sometimes helped with setting type. (I had taken a linotype course.) We were one big family, and we had a lot of fun in addition to putting in some hard work.

The advertising sales persons were under my jurisdiction. I worked with the circulation department, mainly to take part in decisions on increasing the number of copies sold. I kept an account of our income and expenses and reconciled our bank account statement. Every month I took the account ledger to an auditor, a Mr. Trice, in Columbia.

I'm not sure when I began paying salaries to the editor, Mort Walker, and myself as business manager, or whose idea it was. It was likely started when we were no longer sponsored by the Missouri Chapter of Sigma Delta Chi.. I can't remember what the salaries were – but they were not much.

We also began paying commissions to our advertising sales person, who did a terrific job. I handled national advertising. I suppose part of my job description was to answer questions when some expenditure was proposed, such as: Can we afford it? I seldom had to say no. But I made sure there always was a healthy balance in our bank account.

*(Ed: For many years the cigarette companies paid for 4-color ads on front, inside and back covers of every issue featuring cigarette-endorsing movie stars, athletes & doctors.)*

## **1947: 2<sup>nd</sup> Semester**

*ISSUES: Sept: Welcome - Oct: Anniversary - Nov: Sex - Dec: Expose*

*Jan '48: Future*

Editor: Mort Walker

Art Editor: Bill Gabriel

Story Editors: Charles Barnard, Ted Sperling

Business Mgr.: Phil Sparano

Adv. Mgr.: Frank Mangan

Photo Editors: Clyde Hostetter, Bob Tonn

Writers: Dave Rees, Bob Rowe, Jean Suffill, Saul Gellerman Bob Wells, Coleman Younger, John Lunsford, Pat Ryan, Diane Pattison, Jerry Litner, Don Dunn

Artists: Flash Fairfield, Charles Gregg, Tom Ware

(Nov. only: Bill Abbett, Bill Juhre, Peter Mayer, Frank Feindel, Bill Davey)

Makeup Editor: Dick Sanders

Circulation Mgr. Pete Pappas

Promotion Director: Bill Streeter

WALKER: I was selected to be the next editor by people who barely knew me. I spent the summer working on new ideas for the magazine. I returned in the fall with lots of enthusiasm, assembled a staff and ad-sales persons. I utilized my art experience to put together four different color plates to achieve full-color covers, began the double-page center-spread cartoon – an idea taken from Judge magazine- and used lots of illustrations and cartoons. The New Yorker's section on "About Town" became "Around the Columns" in *Showme*. We started a boy and girl of the month feature and a page of gossip from Swami, our cartoon "logo." We soon would be awarded the top college publication status - All American.

*(Ed: Frank Mangan, BJ '48, like so many on the business side we contacted, remembers little about being ad manager – other than it was easy to sell. As he put it, "The Columbia businesses were happy to see us." Which is one indication of how the magazine was succeeding.*

*After graduation Frank worked in advertising and PR for El Paso Natural Gas Co. In 1979 he and his wife formed Mangan Books, and have published some 40 titles including "Mangan's War," his experiences in WWII.)*

GABRIEL: From my view, *Showme* improved dramatically in both format and circulation this semester. I felt the magazine in my first year was more a literary mag - maybe because the editors were writers and hung up on fiction and essays. When cartoonist Mort took over, *Showme* got funnier, had a whole new format and used color extensively.

*(Ed: A continuing feature, "Candidly Mizzou," was added giving opportunity to those in the photojournalism field. Other photo features would appear from time to time. For a while the crazier photo features were heavy with Showme staff members.)*

WALKER: It was obvious that *Showme* was now the talk of the campus. The first issue sold out. We were making money – not losing it. The J-School leaders started drooling. They planned a party, using our profits for a party to mark their plan of taking over *Showme* and turning it into a news magazine. I didn't hesitate in fighting that idea. This was my baby and they weren't going to snatch it. And I won!

Then I went to the *Showme* office in the J-School one day and found all of our furniture and files piled in the hall and the office door locked. We moved everything into the basement of a local staff member (Terry Rees) and continued staff meetings in the Shack.

GABRIEL: I believe that *Showme* sailed along in '46 & early '47 relatively unnoticed by administrative officials. That all changed after the Joe Stalin affair. At that time I was just a lowly freshman cartoonist and not privy to the negotiations about that. In addition to the removal of Mort's political cartoon was a requirement that we would be monitored (censored) by the new Campus Publication Board under the chairmanship of a faculty member.

Then came the "Sex Issue." With its publication, all hell broke loose. The MU administration considered banning *Showme*. Mort's cover of a Picasso nude put the focus on him as the editor and perpetrator. We also wanted to distribute a sex questionnaire – like Kinsey. I don't recall how the idea of the issue got by the Board in the first place. But Mort was suspended as editor briefly. This was noted by a subtle change on the masthead of the next issue: "Guest Editor-in-Chief Charles Nelson Barnard, Editor-at-Rest Mort Walker." Then they returned to their former positions.

RICHARD (DICK) HALL, BJ '48: I worked on the magazine in 1947 and '48 selling advertising and as Circulation Manager. Our booth for selling copies was on the main floor of Jesse Hall. During that period Mort Walker and the Editorial Group put out "The Sex Issue". While starting to sell at our Jessie Hall booth, I was called to the Dean's office and told to immediately desist with the sale of that trashy magazine on University property. Upon hearing this news, our group of circulation experts immediately collected all the magazines we had, piled them into our only car and took off for Stephens College. We stood on the corners between classes – and by shortly after noon we were sold out.

*(Ed: The "Sex Issue" would cause little stir today, but it was a kind of attitude indicator, which might have made the administration uneasy. Back then the "Missourian," the J-School's daily newspaper, refused to run an ad for the issue because the business manager thought the word "sex" was childish.)*

JUREY: Following publication of our November 1947 Sex issue, local officers of SDX notified Mort on November 21, 1947, that after the next issue *Showme* would not be published. (*Life* magazine did a full-page feature about *Showme* and the Sex issue in its November 10, 1947 issue.).

The SDX officers told Mort there had been a movement over a period of years to abolish the campus humor magazine, and that the Sex issue was the culmination. In their opinion, they said, there was no longer a place for a humor magazine on the modern college campus.

*(Ed: In rebuttal: this was the first year since before the war that Showme had realized a profit. The November issue of 3,000 copies sold out in a day and a half, as did the October issue of 2,500 copies. By May 1948 the magazine was listed simply as "published monthly during the school year by students of the University of Missouri.")*

WALKER: *Showme* was now a great success, selling in ever larger numbers, being copied by other University humor magazines and making enough money to pay big bucks to staff members. That money would enable me to go to New York when I graduated.

*(Ed: Normally, in the years after '47, Showme editors, and other key staff members, would change very little, if at all during a semester. So we show only one staff listing for each. The 2<sup>nd</sup> Semester Editor traditionally would continue into January of the following year, because work on the magazine was done in December.)*

## **1948 – 1st Semester**

ISSUES: Jan: *Future* – Feb: *Winter Sports* – Mar: *Spring* – Apr: *Cleaned-up* May: *Escape*

Editor: Mort Walker

Art Editor: Bill Gabriel

Story Editors: Charles Barnard, Ted Sperling

Business Mgr: Philomena Sparano

Ad Director: Frank Mangan

Photo Ed's: Clyde Hostetter, Bob Tonn

Writers: Bob Rowe, Saul Gellerman, Bob Wells, Coleman Younger, Oat Ryan, Diana Pattison, Jerry Litner, Don Dunn, Peter Mayer, John Trimble

Artists: Flash Fairfield, Bob Abbett, Tom Ware, Bill Juhre, Bill Davey, Frank Feindel

Circulation Dir: Dick Hall

Publicity: Keith Chader

*(Ed: In the January issue page one had a feature titled "Stolen." It admitted a moderate habit of Showme – theft of jokes and cartoons from other college humor magazines. These had such names as "Pup," "Widow," "Wampus," "Pell Mell" and "VooDoo." [Cartoons always received credit.] But it was a universal habit – jokes and cartoons were, in turn, stolen from Showme.)*

CHARLES BARNARD, BJ '49 – Editor '48. Mort was one of those WWII veterans who had a great talent as an artist/cartoonist, but who also transformed *Showme* into a much more professional product. Needless to say, his drawings were a great asset ... covers, gag cartoons, center spreads ...

but he also gave the magazine a sense of order and format that it had not had. He seemed magazine-capable beyond his years. We looked up to him. The "Walker staffs" of 1947, '48 and '49 were an exceptional group. We all grew a little in this period ... as artists, writers and editors. Two of Mort's most capable successors, Bill Gabriel and Dick Sanders, became strong members of my staff and then went on to be editors of *Showme* in their own right before their graduation ... and then on to successful professional careers.

*(Ed: Bill Gabriel now had a regular comic strip, "Pop Mizzou," about an M.U. family, reflecting the surge of married ex-GIs on campus. Also, a non-comic feature, the Showme Queen and King of the Year, appeared. It would become an annual event...but for a Queen only. A cartoon jabbed at J-School Dean Mott's book. It was drawn by Gabriel –not Walker.)*

WALKER: Problems with the Journalism school became personal. Despite being a straight-A student, member of the honorary Journalism fraternity and editor of the magazine, I was refused a journalism degree - because I had not taken Dean Mott's History and Principles of Journalism class. I appealed to University President Middlebush, and he said he would not interfere with the Dean's decision. So I took a special class and graduated with a BA.

JERRY SMITH, BJ '52 – Editor '50: In a frozen Columbia (a weather condition featured in the Feb. *Showme* centerspread.) I arrived, January 1948, with a GED diploma and GI Bill expense account for 4 years of college. I had my heart set on being a sports writer, though most of my writing experience had been letters from the South Pacific. One of my first expenditures was 25 cents for a *Showme*. I enjoyed reading the magazine. The cartoons were great, but I especially liked Bob Rowe's column, "Rowe's Crows Nest," and became a regular customer,

*(Ed: Bob Rowe MC'd the Savitar Frolics for the second-straight time this year. A housemother told him that he was "one hundred percent better than the one last year."*

*Showme had an occasional flirt with things literary. In the March issue was a classically pastoral photo of a guy and gal in a marvelous Hinkson Creek setting. Below it a similarly-classical poem.)*

SMITH: After some months of reading *Showme*, I worked up the nerve to send four comic poems to the magazine - signed "G.T.S." (My initials.) They finally appeared in the May Escape Issue, which happened to be Mort Walker's farewell issue. (I jokingly refer that as "two noteworthy events.")

WALKER: When I went to New York I found that *Showme* also had power in the outside world. The humor editor of the Saturday Evening Post recognized me from seeing *Showme* and began buying my cartoons. Another editor familiar with *Showme* offered me a job at Dell Publishing, where I edited four magazines. Meanwhile I had become a top-selling magazine cartoonist, which led to my career job as creator of "Beetle Bailey" which started as a college comic strip based on scenes from the M.U. campus and the people I knew there.

I've always had the theory that kids educate themselves, either by taking advantage of classes offered or by extra-curricular activities. I can imagine what a pistol I was to handle, though most educators let me get away with it. Funny that, after a couple of years, success in my career prompted the J-school and M.U. to shower me with all kinds of accolades and even claim credit for what I was doing!

## 1948 – 2<sup>nd</sup> Semester

ISSUES: Sept: *Welcome Back* – Oct: *Election* – Nov: *Homecoming* – Dec: *Holiday*

Jan 49 – *Capitalistic*

Editor: Charles Nelson Barnard

Assoc. Ed's: Bill Gabriel, Dick Sanders

Art Editor: Flash Fairfield

Business Mgr: Philomena Sparano

Ad Director: Jean Suffill

Photo Ed's: Clyde Hostetter, Bob Tonn

Features Editor: Diana Lee Pattison

Fiction Editor: William Diehl

Writers: Bob Rowe, Saul Gellerman, Jerry Litner

Artists: Nick Bova, Pat Bauman, Terry Rees, Tom Ware

WALKER: The editor following me was Charles Barnard who I helped get a job when he came to New York after graduation. He later became editor of *True* magazine.

*(Ed: During WWII Barnard wrote for Stars and Stripes and had been published in literary and national magazines. In his first-issue statement he made an effort to encourage student participation, writing "Showme is not staff written." Probably the word "entirely" was dropped. The magazine received over a hundred manuscripts the previous year.)*

BARNARD: In retrospect, I would describe the humor in *Showme* as not very sophisticated by mature standards, but to the audience at which it was aimed it was funny stuff. College students are a self-absorbed bunch and we played to those local references. Poking fun at faculty, coded allusions to what we were up to on the banks of the Hinkson, frat house humor and a near-preoccupation with booze and babes made up the formula. But not just at *Showme*. Almost all college humor magazines were the same.

I didn't feel that the school administration paid much attention to *Showme*. We were never indecent or subversive in my time. Many of us male staffers were veterans of WWII and that had a sobering, mellowing effect. I can recall no run-ins with M.U. (By contrast, a "literary" magazine called *Towertime* - also published on campus in my time - was deliberately provocative and was shut down by the administration.)

To illustrate: one of the first things I did when I became editor was to send complimentary subscriptions to M.U. president Middlebush; to whoever was governor of Missouri at the time; and (yes) to Harry Truman at the White House. As I recall, the cover of our October 1948 issue featuring him drew an amused and complimentary response from the Truman White House after his re-election victory. What does this illustrate? Only that we weren't trying to be troublemakers in those days ... we were in a hurry to get on with our lives. We weren't yet in our gray flannel suits, but that's where we were headed.

How were editorial decisions made? Well, whenever we got together for meetings, it became show-off time. Anyone who had an idea for a joke, a cartoon, a crazy cover or a centerspread put it forth. Looking now at the names on our masthead in those days, I recall a smart, wacky, uninhibited and, yes, funny bunch. And it was self-policing, in a way. Any newcomer who couldn't keep up with this witty, crazy group soon sought other company.

Were we conscious of remaining within bounds with our ideas and our humor? I suppose, yes, of course. Any of us would have been capable of putting out a rougher, coarser magazine, but I guess we

understood that that might put an end to our fun. This was an interval, a pause in the country's social history ... still postwar ... still pre-television. Also, some of us were conscious, I'm sure, that the magazine might soon be something to be added to our job-hunting portfolios. It was in my case. I had met a publishing vice president at Journalism Week 1947 and I used *Showme* as a means of staying in touch with him every month until I graduated. (What a sensible bunch we were!)

We had a reputation for holding foamy "staff meetings" in the Shack and there are a few photos which document this, but we also met in other places ... preferably restaurants with big round tables ... until we would get tossed out for making too much noise or never ordering anything to eat. Did we have fun? Of course. *Showme* was published first and foremost for the education and amusement of its staff ... and for our thousands of student body readers second. Most of our staffers were students in the J-school and had ambitions for a career in journalism. For many of us, the magazine was also the center of our social lives ... albeit there were some fraternity-sorority members among us. *Showme* was our fraternity, a professional product in which we had real pride.

*(Ed: In addition to editor of True magazine, Barnard was an editor at Saturday Evening Post and later a 30-year freelance writer of more than 400 stories for such as Travel & Leisure, National Geographic Traveler, Reader's Digest, Smithsonian and others.)*

SMITH: Emboldened by having my poems published in May, I sent a short story, signed "Jerry Smith." In September I expected to see my story in print. After a couple of issues I sent a letter, chiding them in a sort of comic way. It was printed, but not the story. I figured maybe my role was writing poems. But I sent another story anyway – signed "G.T.S."

Somehow or other (long forgotten) I learned that the *Showme* editors were trying to find "G.T.S." and couldn't. Also that there was a staff meeting that night in the J-School. I went, identified myself, was greeted warmly and sat in with the boisterous group. Afterward I was approached by Gabriel and Sanders and asked if I was interested in joining the staff. I was. Then I found that they wanted me to write a column to replace my favorite, "Rowe's Crows Nest" column. Rowe was graduating. I was incredulous but managed to say, "Okay, I'll try."

On the walk back to my room I created "Jerrymandering with Jerry Smith." I had always enjoyed Damon Runyon's writing and so utilized a kind of Midwest version of it. In addition to the column, I wrote the feature fiction story, "The Ring," beautifully illustrated by Nick Bova. The story I had submitted as G.T.S. was also used, but credited to "Jim Seer" – one of the pseudonyms I would often use in the two years ahead.

*(Ed: Pseudonyms were commonly used in Showme – even in letters-to-the-editor [written by the editor to make a point.] One, appearing on a number of stories, was "Coleman Younger" – of outlaw fame. He finally revealed himself as Doug Bales and was given a write up. Like his, some other names were obviously phony. But students outside the magazine, wanting to remain anonymous, were enjoying a thrill and encouragement by being published.*

*About this time the student newspaper, "Student," which traded good-natured barbs with us, generously offered Showme space in its office. Showme, of course, described its area as the new "broom closet."*

*The infamous Showme staff beer bust (not as common as promoted) was photographed in the January issue on what looked like a football practice field. Also the magazine put its trashcan on the sidewalk with a sign, "Free Showme Trash," and photographed students pawing through it. Nobody took anything.*

*With Showme daring, a cartoon by Gabriel pictured a sort of communist gathering in an American Government class. No Stalin. Gabe's Oct. '48 cover depicted Pres. Truman eyeballing a "Help Wanted" sign in a haberdashery store. It was picked up by a national wire service and carried by newspapers across the U.S. as an example of college students' satirical thoughts on the election.)*

SMITH: During my editorship in '50 I received a note from Charles Barnard complimenting me on the magazine. He commented that he felt it had become a "bit stuffy" during his editorship. Hmmm, that was when my first poems were published!

*(Ed: A straightforward article on Pres. Middlebush (aka "Centershrub" usually) was published and one on the M.U. football team plus "Where the Tigers got their name." There was a straight article on pipe-smoking, a full-page photo of Dean Mott, an article on Thelma Mills, Dean of Women; one on the S.G.A., some history of Tiger football and Around the Columns became straightforwardly thoughtful. A new Showme persona? Not totally – there was still a lot of the typical Showme.)*

## **1<sup>st</sup> Semester 1949**

*ISSUES: Feb: Feelthy – Mar: Spring – Apr: Party – May: Hangover*

Editor: Richard R. Sanders

Assoc. Ed's: Bill Gabriel, Jr.

Art Editor: Nick Bova

Business Mgr: Phil Sparano

Ad Director: John Trimble

Photo Ed's: Sinclair Rogers

Photographers: Jack Organ, Bob Zeitinger

Features Editor: Frank Lambie

Publicity Editor: Peter Mayer

Writers: Saul Gellerman, Jerry Litner, Fred Shapiro, Jerry Smith

Artists: Pat Bauman, Jack Eyler, Ron Galloway, Terry Rees, Alan Sherman, Tom Thompson, Glenn Troelstrup, Tom Ware

DICK SANDERS, BJ '50, Editor '49: I came from Chicago to M.U. because of its J-School. I was a Kappa Sig and roomed with Mort Walker. So naturally I became interested in *Showme*. I got involved in magazine make-up, and then wrote a series of articles titled "Showme Reports" about people and events on campus and in town.

I particularly recall one "troubling" incident – the genesis of a recurring gag line. It came from J-School Dean Frank Luther Mott's History and Principles of Journalism course in which he spoke admiringly of newspaper editors Bonfils and Tannen. He remarked that one of them always dressed nattily. *Showme* staffers in the class took it from there: "Natalie who?" The Dean was not at all happy about it.

*(Ed: The number of "straight" articles, prominent the previous semester, diminished somewhat in this one. A new writer, Fred Shapiro, began writing "Showme Reports." and continued for several years.*

*The name, "Feelthy issue," was meant to suggest a sequel to the (in)famous Sex issue...but with no intent to duplicate it. A wild photo feature of the Showme staff was titled, "Feelthy Showmes – how to put one out.")*

JUREY: One of my duties was to send out the invoices to the advertisers, and to dun by phone or mail those who were late payers. We distributed a flyer, "Important News for Columbia Businessmen," to local stores, restaurants and so on. It cited two things every businessman knows about advertising; an ad "must be seen by a lot of people," and "must be read by these people. "*Showme* (it read) can give you both better than any other Columbia publication. Here's why: last semester there were 3,000 *Showmes* per-issue sold and each copy was read by an average of 3.3 persons.... so approximately 9,900 people read *Showme*."

*Showme* was successful with advertisers because, first and foremost, it was GOOD, and also because we promoted it in many ways. For example, a Missouri *Showme* blotter, which listed the 1948 Missouri football, schedule. This was Flash Fairfield's brilliant idea. One of our most successful promotions was the 1949 *Showme* Queen election, announced in the February issue. The plans included events in St. Louis, sponsored by the MU Alumni Association of St. Louis, with the queen, her attendants, and chaperone the guests of the Sheraton Hotel. Dick Sanders and I attended. Don't remember if *Showme* or we paid the bill.

The president of the association wrote a letter to MU's President F. A. Middlebush in which he said, among other things: "...I find my vocabulary inadequate to describe the superlative students who represented the University of Missouri in St. Louis last weekend. They more than measured up to what you and the University would expect - they exceeded every yardstick I know of for quality, cooperation, good looks, citizenship, and tolerant understanding of 'old folks' alumni."

I did not have much to do with articles and stories but I did write at least one poem that was published and was sometimes asked to comment on story ideas. Maybe I could be described as the "mother hen." I loved working at and for *Showme* and it resulted in enduring friendships.

After graduation, I was a reporter for newspapers in Virginia and Ohio for a dozen years, and from 1961 to 1989 was a journalist at the U.S.-funded Voice of America, which broadcasts to overseas audiences. My career there included 14 years as White House correspondent and, in 1988-89, editor in chief. That time is the subject of my book published in 1995, "A Basement Seat to History: Tales of Covering Presidents Nixon, Ford, Carter and Reagan for the Voice of America." I was immensely gratified to receive the University of Missouri's Honor Award for Distinguished Service in Journalism in 1998.

GABRIEL: Four of us, Flash, Nick Bova, John Trimble & me rented a large Sun Porch with a dank basement dorm in Terry Rees' parents' big house on Maryland Ave. (around the corner from The Shack.) Along with Terry, it was the creative center of *Showme*. The heated porch had lots of room for our drawing boards, typewriters and Trimble's photo stuff. John was the most talented member, serving as chief photographer, cartoonist, and even did an oil painting for a front cover. The basement dorm featured cots & bunk beds and a closet for our clothes. It was called "The Catacombs". Terry's parents were good-natured landlords (his dad was a clerk at the Western Auto Store) and his dad's pride & joy was an early 40s Lincoln Zepher club sedan. He let Terry use it on dates. Bad decision. One warm spring night the *Showme* gang piled into two cars & headed for a Hinkson beer bust. Leading the pack, Terry took a turn too fast & rolled the Lincoln. Terry's lament: "I never even got a beer."

*(Ed: To eliminate some of the problems of Showme and The Student being sold in crowded Jesse Hall, a ticket booth was employed as a kind of publication stand. Showme took advantage with a flair - employing a neon sign.*

*Ever adventuresome, Showme used its first (perhaps only) four-color photographic cover for the "Queen issue." Also the first "white-on-one-color (purple)" cover (by Tom Ware) was used for the "Party" issue. Artists found the magazine open to new ideas and experimentation.)*

SMITH: It was quite an experience having my writings published. I followed up my January threesome with two in February and I had a write-up. I was now a writer for sure and I couldn't keep my hands off the typewriter. After the meeting in December, I rarely saw the editor, Dick Sanders. Gabe was obviously in charge of the creative and I worked with him. I also realized that my "rejected" story (published later) probably hadn't been used because it had not fit a theme. It was a worthwhile lesson for anyone wanting to write for a publication.

*(Ed: The Michigan State University magazine ran a national college humor magazine poll and Showme came in fourth after Yale, Harvard and Stanford, followed by California and Ohio State. And Showme, since Walker's leadership, consistently was ranked All American by the National Scholastic Press Association.*

*"Cheesecake" was not uncommon in Showme. The leggy Savitar Frolics chorus line was recorded photographically on it pages each year. Also, sunbathing was a popular camera topic.)*

GABRIEL: Some of us were able to earn a little money on the side. I convinced Phil Spirano that we should pay commissions for ad sales by anyone other than the ad sales staff. One of mine was the "Yesser its Esser" campaign. Flash also had a few. Just beer money.

I joined ad manager Chris Chilcutt in a separate venture. I created a large map of Columbia & the University, Chris sold ads around the border & on the map itself, and we distributed it as a free insert in the Sept '49 issue of *Showme*. We split hundreds of bucks 50/50 after printing expenses.

SANDERS: After graduation I went into radio work in New Orleans and Spartanburg S.C. I was asked to start up station WLBT in Jackson Mississippi and was there during the civil rights outbreak. When I interviewed Martin Luther King I was told not to call him "Mr." but got by calling him Dr. King. I once interviewed Paul Harvey, who took over the interview as soon as we went on the air. I got to know NBC and ABC people during all of the news activity and was asked to join ABC News in Wash. D.C in 1964. Most of my time there was spent at the Syndicated Service called News One. I retired in 1992.

## **2nd Semester 1949**

*ISSUES: Sept: Neophyte – Oct. Sweatsock – Nov. Stephens – Dec: Christmas – Jan ('50) Bitter*

Editor: Bill Gabriel, Jr.

Assoc. Ed's: Sinclair Rogers, Jerry Smith

Misc. Editor: Flash Fairfield

Business Mgr: William Herr

Ad Director: Christ Chilcutt

Circulation Directors: Homer Ball, Al Ebner

Fiction Editor: Doug Bales

Publicity Editor: Peter Mayer

Writers: Dick Durge, Jerry Litner, Fred Shapiro, Don Dunn

Artists: Pat Bauman, C.J. Cherry, Jack Eyler, Terry Rees, Tom Thompson, Glenn Troelstrup, Fran Ware, Tom Ware

*(Ed: Bill Gabriel began his editorship with a heavy hand --- he stopped drawing his cartoon strip, "Pop Mizzou." [Some thought that might have been his major reason for seeking the job.] He also announced that "serious fiction" was being dropped. The first letter in his first issue was from Student newspaper editor, Ray Rowland who saluted Showme as "tops in the nation." But the comic-opera "war" between the two continued.)*

GABRIEL: For two semesters after Mort, under Barnard and then Sanders, *Showme* returned to a more conservative format ala Weegar/McIntyre. Barnard was a news major, Sanders a broadcast major. I set about returning to the days of Mort.

WILLIAM "BUCK" HERR, BJ '50: I became Business Manager Phil Sparano's assistant in '49 and then succeeded her the second semester, continuing through first semester 1950. I have fond memories of the University and many are connected to *Showme*. One vivid memory involved a trip to the printer in Jefferson City. Dude Haley (Advertising) and I went in my Model A. There was a snowstorm and driving home the electrical system went haywire. I drove with one hand out the window holding a flashlight; Dude reached out the other window and worked the wipers. Story never even made the magazine. I also remember going to a staff meeting in the Shack, everybody trying to come up with ideas for filling empty spaces in an issue...and I came up with a cartoon!

After graduating I applied for a job with the Denver Post. I thought the pay was too low and ended up in a traveling job with an insurance company. Now retired, living in California.

*(Ed: Since the radical changes to Showme, beginning with Mort Walker, the magazine had doubled its circulation and tripled its advertising.)*

GABRIEL: Interesting that it was editors featuring humor that ended up with problems with the University. The conservative gang never came under fire! For example, I was told by the J-School Dean that I faced expulsion if *Showme* published any more outhouse gags or satirized University President Frederick Middlebush by calling him "Centershrub."

SMITH: I have to admit that I had been a faithful user of "Centershrub." I recall a gag I wrote in which the President's secretary cries, "The students are revolting." The response was, "Yes, they certainly are."

*(Ed: Gabriel came up with a new centerspread idea – 18 individual "neophyte" cartoons. One involved Pres. Middlebush. The name "Centershrub" was not used. Instead Gabe referred to him as "Freddy!")*

SMITH: Gabe was not only a great cartoonist, he was a great leader. He was friendly, good-humored, rich with ideas and enthusiasm. Though he was involved socially with a small staff group, he did not let that affect his editorial judgment. I was not one of that group ("lone wolf") but he gave me an Associate Editor position. I wasn't totally surprised, but certainly

pleased. In addition to my one to three fiction stories and “Jerrymandering” in each issue I began writing the three-page “Around The Columns” feature. Here we could deal with a wide variety of campus, local, state and national nonsense. (Nostalgic seeing the name used in the alumni magazine.) I also became part of the production group working with the printer and even handset type. Education. The printer was located in Jefferson City, but fortunately one of our circulation directors, Al Ebner, had a convertible and carried us there in *Showme* style.

*(Ed: Staffer Bob Skole notes that Showme was ahead of its time in political incorrectness. If other things had not done it, Showme likely would have expired from that. One example was referring to girl athletes as “sweat socks.” [As opposed to male “jocks.”] Showme devoted an entire issue to it...but insisted that it referred to all athletes.)*

GABRIEL: I begged long-time friend Flash Fairfield to become my Assistant Editor. No dice. He wanted nothing to do with a title. But I went ahead anyway and named him “Misc. Editor,” a role he filled very well by taking on any job - as long you accepted that he’d be late!

*(Ed: The publicity staff did much more than tack covers of the coming issue to whatever would take a tack. They could be quite creative. Once they hung bedsprings from trees to promote the “Spring” issue.)*

SMITH: I was living in the old Navy housing south of the campus. My roommate, a long time friend, married and moved out. I woke up one morning and a new roommate was asleep in his bed. I walked out of the bedroom into a table just outside the door. So heavy I could barely move it. Later the new roommate (also new to Mizzou) told me that he had found it, certainly abandoned, on the porch of some student house (Templecrone II) and carried it home on his head! His name was Bob Skole, a transfer from the U. of Massachusetts, and he obviously was *Showme* material.

I suggested to Gabe that *Showme* have a short story contest. We offered a \$10 prize for a story we would publish. I then cajoled Skole into submitting a story. It won. It was the only story entered. But it probably would have won anyway. (We continued the contest for several issues and never got another entry.) That was Skole’s first story for *Showme* – and the \$10 prize was \$10 more than I got in two years of work.

The story was titled, “The Lid Was Up,” and the locale was Stephens College. (No need to explain.) It resulted in our complete ban from promoting or selling *Showme* on its campus. It also resulted in a flood of by-mail subscriptions. Bob wrote many more stories for us, none with such a reaction.

*(Ed: One of the more popular professors at M.U. was Robert F. Karsch. (He tied famous Jesse Wrench for first place in a popularity contest.) A story about him was in the Oct. issue “Around the Columns.” A letter from him advising that his name had been misspelled, “Karsh,” was in the next issue which also had a story titled, “The Enlightenment of Dr. Warsh.” Coincidence?)*

SMITH: We had been given an office in Read Hall to share with another group. I was in our office one day with others working hard at preparing subscription mailings. Suddenly in

popped a person from the other group who undiplomatically instructed us to leave because it was time for his group to use the facility. Out of sorts, we undiplomatically rejected that idea. Shortly after came a gift, a letter for the Christmas issue from Thelma Mills, Chairman of the Read Hall Policy Board. We were being evicted. Our editorial response pointed out *Showme* accomplishments, success, popularity, national stature, famous and successful former staff members, the fact that we were the only campus publication not subsidized, etc. Also that we had not been given a hearing. All because one “member of the board claimed, with dainty sourness, that he had been mistreated,” as *Showme* reported it. As a footnote, the office was padlocked and the key was on a two-foot-long chain attached to a 4x4 to keep it from being stolen!

(Ed: Scribbled at the top of a note found after a *Showme* meeting was “*Showme* Policy.” Beneath it was one word: “Don’t!”)

GABRIEL: After graduation, I held jobs in publishing and advertising before starting my own advertising agency in Cleveland. In 1958 I joined two partners in forming Baisch, Blake & Gabriel. By 1973 I was burned out & sold my interest to my partners and semi-retired to La Jolla, Ca. For the next 20 years I was an independent marketing & PR consultant to sporting goods, real estate, and financial firms in San Diego as well as writing an economic newsletter for a client until permanent retirement in the late ‘90s. My wife & I have traveled extensively, visiting over 50 countries. Old pal (& *Showme* veteran) Flash Fairfield worked for the NEA syndicate in Cleveland where he held various positions in the Comic Art Dept until his retirement.

## **1<sup>st</sup> Semester 1950**

ISSUES: Feb: *Lovers* – Mar: *Queen* – Apr: *Insanity* – May: *Take Home to Mother*

Editor: Jerry Smith

Assoc. Ed: Terry Rees, Sinclair Rogers

Art Editor: Glen Troelstrup

Business Mgr: William Herr

Ad Director: Keith Hershey, Bob Summers

Photographers: K.K. Nevar, Jack Organ

Publicity: Fred Seidner, Marshall Seigel

Writers: Stu Dent, Don Dunn, Jerry Litner, Fred Shapiro, Bob Skole, P.D. Smith

Artists: Pat Bauman, Nick Bova, C.J. Cherry, Herb Green, Pat Kilpatrick, Herb Knapp,

Tom Ware

Circulation Mgr. Homer Ball, Alan Ebner

Secretary: Mary Ann Fleming

GABRIEL: *Showme* had become somewhat stuffy again under two writer-editors in the '48-'49 school year, then funny again under my leadership with record increases in revenues and readership during my 5 issues. I named Jerry Smith editor for several reasons. Despite being a writer, he sold me by being the most mature, reliable, organized, productive guy on staff. And he had a good, wry sense of humor to boot. Previously Terry Rees (a very talented guy) had been the logical candidate.

*(Ed: One big problem for Showme was solved when the Read Hall Board, after a letter from Bill Gabriel, relented and gave the magazine shared office space again. Needless to say, no more incidents involving the staff occurred.)*

SMITH: After reading Bill Gabriel's comment about writers editing dull magazines, it might seem surprising that he selected me to succeed him. Also there were writers and artists who had been on staff well before me. On the other hand, I felt I deserved it because of my dedication to *Showme* and what I contributed with my typewriter. Still, I was an oddity – a junior (age 23) and an independent (succeeding, as far as I know, nothing but seniors and Greeks.) In my estimation the cartoons/art gave life to the magazine; stories gave it body, but not necessarily dullness.

*(Ed: Except for an article about a Showme reunion in Columbia, all others, when mentioning staff, named only cartoonists – with a single exception: Charles Barnard, noting that he edited True magazine. In fact, one story said that Bill Gabriel had succeeded Barnard though non-cartoonist Sanders was editor between them. Walker also wrote for Showme – but receives no recognition for that. Cartoons reign!)*

SMITH: I was shaken when Gabe told me that the *Showme* bank account was empty. We were starting in debt. Seemed that, at graduation, the top staff members split the “bankroll.” “It’s traditional,” Gabe said. “You can do it, too, when you leave.” I was jolted but, in fact, never thought about it again. (In retrospect, I don’t think editorial and business were supposed to work as independently as they did in my year. But that never occurred to me or, I suppose, the Business Manager. Profit never came up.)

I wasn’t about to change *Showme*’s successful style, being heavy on cartoons, with mostly humor stories and things such as the “running gag” tradition: the same joke used until using it was the joke. For Example: “You’re husband dresses nattily.” “Natilie who?” Or the hulking guy in the center spreads who always said, “Me hongry.” Or the sinister one selling “Feelthy magazines.”

In addition to its pseudo “war” with *The Student* newspaper, *Showme* also badgered the University newspaper, “*Columbia Missourian*.” An editorial barb was tossed at the headline, “Susie Places Second in Horse Show.” (“Susie” a term for Stephens’ girls.) *Showme* pointed out that this was unfair to the horse. The following year the same headline was used.

I had given up my plan to be a sports writer and made my major “special writing.” *Showme* was giving me plenty of practice in that field. I began using pseudonyms more – Jim Seer and Colin Cross – so potential *Showme* writers wouldn’t think I was hogging the magazine. (Two other Smiths with by-lines – P.D. and Don, were uncovered as the same person!) I stopped writing “Jerrymandering,” and Don Dunn replaced it nicely with “Dunn’s Dungeon” and also wrote stories. Fred Shapiro continued his interesting, monthly feature story.

*(Ed: Don Dunn MC’d a show at Stephens College and used some jokes from his latest column. Someone accused him of stealing from Showme! Fame.*

*P.D. Smith contacted us and finally revealed his name: Paul Donald (known as Don.) He said despite being an engineering student he wrote many captions for photos for the 1947-1950 editions and two very bad short stories that were published. He graduated in 1950 and after*

*several other engineering jobs spent 27 years working for NASA. Then he formed his own engineering company and retired after ten years to watch grass grow and pet his dog.)*

SMITH: I ate meals in Crowder Hall and one day heard a freshman football player make negative comments about the non-athlete students. I put that in "Around the Columns" and received a visit from a very large football player. But he was pleasant, apologized for the other guy and said he was not typical of the team. He had proven it.

*(Ed: In March, due to previous sellouts, Showme printed a record 6500 magazines! Enrollment at M.U. was about 12,000. That printing was not duplicated. Circulation settled into the 5500-6000 area.)*

SMITH: I was in no way what one might think a *Showme* editor would be. I had staff meetings – but none in the Shack. I determined themes, made suggestions, approved or disapproved some things, but mostly delegated responsibility...and wrote. The staff I inherited was excellent and I let them do their thing. (Five would become editors!) *Showme* seemed continually blessed with fine artists, cartoonists and writers. Some worked very hard, others stayed on the fringe and contributed now and then. I don't recall ever rejecting any of their work.

I was somewhat concerned that some might resent my getting the position after just one year on the staff. But with one exception, everybody just went back to work.

I appointed Terry Rees as one Associate Editor. Sinclair Rogers continued as the other. He was a hard-working photographer who made great contributions and deserved the status, even though a photographer was not likely to end up editor. Rees was a fireball – filled with enthusiasm and ideas. I'm sure he enjoyed the magazine more when some of the staff lived in his parent's home near the campus. It was also "the office" for a while.

This was a banner year for me. It also proved that despite *Showme's* occasional problems, and some recurring disapproval from the University administration and some of the faculty, it still had positive status with others. In addition to my editorship I also was chosen for Mystical 7 and accepted into Omicron Delta Kappa.

On the other side I failed to make Sigma Delta Chi. The meeting night for those seeking membership conflicted with a *Showme* meeting. When I explained that to the minor J-School faculty member in charge, he told me that was, in so many words, "tough luck." That wouldn't have been so bad if he hadn't seemed so obviously pleased by it. Why J-School so looked down on the magazine's staff is difficult to comprehend. Many *Showme* staffers went on to fine achievements in the journalistic field.

The wonders of this semester came to a crashing halt with probably the most "infamous offense" and staff punishment to that point in *Showme* history. Early in May I was summoned to meet with the Board of Publications. Also in the meeting was Terry Rees. The *Showme* cover he had drawn for the issue about to go on sale was lying on the table. The scene was a student frantically sweeping the floor of his room. Through the window you saw his parents headed for the building. Chairman Loren Reid pointed out the items being swept up - including beer bottles, simplistic nude drawings, a bra with a pin, panties, and the "final straw," a condom box. This, it was made clear, was totally unacceptable. Rees was flatly given two options: leave *Showme* or the University. Education won, of course.

Terry didn't argue or make excuses. I felt badly for him. As a "townie" he was likely a *Showme* buff before he even entered the U. He was totally dedicated to the magazine, a hard worker and scheduled to succeed me.

(Ed: A clever cartoonist & gag man, Terry had a successful career in advertising in Columbia & St. Louis until his untimely death.)

SMITH: I was given a stern warning that another such event would finish the magazine. Why wasn't I personally punished – perhaps suspended for a period? I'll never know. As editor I was totally responsible for the magazine. But, in fact, I had not seen the finished cover until that meeting, though I likely had seen or was verbally given a rough idea. But, I was never even questioned.

Finally, as has been reported several times in Alumni magazines, we had to banish certain items from the covers of some 5500 magazines with scratchy pens and indelible ink. However, as it turned out, the cover was varnish-coated and unless a lot of pressure was put on the scratchy pens the ink could be washed away. We had the largest *Showme* gathering in history to do it, but 5500 is a lot of covers and the job was hurry up. In the end, it likely pumped up sales, washable or not.

## 2nd Semester 1950

ISSUES: Sept: Orientation – Oct. 30<sup>th</sup> Anniversary – Nov. Saturday Evening Post – Dec: Christmas – Jan. ('51) Comic Book

Editor: Jerry Smith

Assoc. Ed's: Herb Green, Glen Troelstrup

Art Editor: Herb Knapp

Business Mgr: Alan Ebner

Ad Director: Ed Overholser

Circulation Mgrs: Homer Ball, Dude Haley, Dick Sedler

Publicity: Fred Seidner, Marshall Seigel

Writers: Don Dunn, Jerry Litner, Fred Shapiro, Bob Skole, Joel Gold

Artists: Pat Kilpatrick, Marilyn McLarty

Secretary: Mary Ann Fleming

SMITH: While the magazine continued with a writer as the Editor, it now had two artists as Associate Editor...plus an Art Editor. *Showme* seemed to attract artists in greater numbers than writers. And they were excellent. I was amazed to find out that a future famous writer of "black humor," Bruce Jay Friedman, had been a student at Mizzou at this time. Wasn't attracted by *Showme*, I guess.

I went back to St. Louis for the summer dedicated to keeping *Showme* in character, without risking another disaster. To do that, I planned using some parodies. We had previously determined a typical theme for September. In October we would do a 30<sup>th</sup> Anniversary issue. Then a takeoff on the Saturday Evening Post and, after the usual Christmas Issue, my last issue (January, '51) would be the Comic Book. These were opportunities for comedy, ridicule and nonsense – without stepping over the line.

I corresponded with key staff members and they did a great job of developing ideas to keeping the magazine true *Showme* with our shaky situation in mind.

*(Ed: One of the more famous campus humor magazines was the Harvard Lampoon. In November '50 a judge branded an issue "filthy, licentious and obscene," and ordered all copies burned. A member of that staff defended it as "dirty because it was a parody on Midwest magazines!" Showme dispatched a suitable, but clean, reply to the Lampoon.)*

SMITH: For the 30<sup>th</sup> Anniversary Issue most of the features in the magazine were taken from *Showme* issues of the 20s and 30s. But the "new-era" center spread was continued. It was drawn by Herb Green and was certainly one of the best ever, and absolutely the most unique. It was filled with 20's style cartoon characters in a Columbia downtown location. It was a masterpiece of "silent" cartoon comedy with just two "talk balloons" One read "Shut up," the other a running gag, "Now I know why you brought me here."

A favorite of mine was the Saturday Evening Pest Issue, because it parodied one of the major target publications for writers. So there was a lot to be written. One made-up "Letter to the Editor" complained that the writer could never find the magazine on Saturday evening and it should either change its name or live up to it.

The cartoonists had a field day with advertising parodies. A travel ad offered trips to Korea (the war was on) – all expenses paid. "Edith" Gasoline and "Old Mold" cigarettes were among others.

At that time the Dean of Journalism School was Frank Luther Mott. He had written a story about a mysterious automobile and sold it to the Saturday Evening Post. Don Dunn parodied it for "The Pest," titled "The Fantum Phliver."

Bob Skole wrote a story, "Dude of Table Forks." It was a long, rambling story and finally Skole, tiring of it, wrote, "Continued next month." Impossible since there would be no "Pest" next month. But we got a letter from Hawaii asking for a finish, so Skole wrote one and we ran it under the letter.

Unfortunately, that very costly issue was late in arriving, and was sold on the worst day of the week for student activity on the campus. It was quite a monetary loss.

*(Ed: About this time the University was given a bad review in Look magazine, thanks to a Stephens College girl telling its reporter that M.U. guys were "interested in only one thing." The girls Showme called "Susies" were regular victims of many stories, cartoons and jokes in the magazine - and probably dates with staff members. It was novel to make them the subject of an editorial rebuttal.)*

SMITH: My time with *Showme* ended with the Comic Book Issue. It was extra fun for the artists. We had "Little Orphan Fanny," "Sheema, Queen of Rookie," "Dick Racy," "Floozie" (Blondie,) and others.

Glen Troelstrup had a page of cartoons titled, "They can't take me." It was his farewell – he had volunteered for military service. Although Bob Skole was no longer my roommate, he was a very active member of the staff, writing six more articles since removing us from Stephens' campus with his first one.

We always had a write-up on two or three staff members on the last page. In this semester one of them was Marilyn McLarty, staff artist, who, in another semester, I would marry, with two cartoonists named Herb serving in the wedding. (Which proved that I really liked cartoonists.) I drew my first and last cartoon to illustrate her write-up.

I had quite a run with *Showme*. In my 18 issues on the staff I wrote 9 "Jerrymandering" columns, 14 "Around the Columns," and 26 fiction stories. Ironically, I never again wrote a fiction story! I had none in the "Comic" issue. Joel Gold, later to be editor, wrote two fiction stories for it. In the Anniversary Issue all fiction stories were "filched" from the old magazines.

I was ready to go – had my senior year left, and my mind on what to do after that. Sadly, sales were still high but our advertising revenue was dropping. The lost sales of the "Pest" didn't help. I wasn't surprised that my parting "bonus" was \$0. The truth is, I hadn't even thought about it and cared little.

It was a letdown leaving *Showme*, but I left it cold turkey – like those who graduated out of the job. I was invited to join the Board of Publications, which asked me to work on ideas for a literary magazine. I did so but nothing came of it. I also was hired by the Alumni magazine to write articles. Helpful income when I got married.

*Showme* was very good to me – at the U. and after. It taught me that I had writing ability, imagination and creativity, things I had never exercised before. It let me mix with other fine creative minds. The experience did so much more for me than the small amount of class writing. It gave me great confidence. I'm sure that those things did not happen only to this *Showme* staff member.

When I applied for a job as an advertising writer in St. Louis, I gave the agency a bound volume of my 1950 Showmes with my writings tabbed. A week later I met for lunch with the Creative Director and Exec. V.P. After considerable discussion, the Exec. said that he had read some of the stories and after talking to me it was difficult to accept that I had written them. I didn't seem like "the type!" A bit non-plussed, I said, "Well, I wrote what the magazine wanted." It didn't occur to me until later that the statement could be interpreted as "I can write whatever is needed." Which certainly fit the needs of the advertising business. I got the job and loved it (Especially writing comic radio commercials.) I moved up eventually to V.P. and Creative Director. I retired in Jan. '90 but continued writing for various specialty publications.

*(Ed: From this point the line of contributions by editors breaks. We were unable to contact three and, sadly, five are deceased. We do, in most semesters have contributions from other staff members, giving us some insight into the activities of the staff and situation of the magazine. It likely continued its character and makeup for a while, then changed to match changing times.)*

## **1<sup>st</sup> Semester 1951**

*ISSUES: Feb: Draft – Mar: Alcoholic – Apr: Doll – June: If I'd had one more honor point I'd have graduated.*

Editor: Herb Green

Assoc. Ed: Herb Knapp

Business Mgr: Homer Ball

Ad Director: Ed Overholser

Photo Editor: Tom Smith

Publicity: Fred Seidner, Marshall Seigel

Writers: Don Dunn, Jerry Litner, Fred Shapiro, Bob Skole

Artists: Pat Kilpatrick, Herb Knapp, Tom Ware

Circulation Mgrs: Dude Haley, Dick Sedler

Sales Mgr: Dick Rogers

*(Ed: The issue of June of '51 had that date on the cover, but May '51 inside. There is no issue dated May on the outside. The June issue had an unusual note replacing "Letters" - it saluted the Showme sales girls at Christian College. For whatever reason, Showme was constantly obsessed with the "Susies" of Stephen's college, but spared the girls of Christian similar treatment.*

*In Green's last issue he writes of the problems of the staff deciding what to call that issue. He says they finally decided on "If I'd had two more honor points I'd have graduated. The cover actually read "...one more honor point..." Herb Knapp did the cover.)*

GABRIEL: Herb Green, (BA'52) was a brilliant cartoonist with a wry sense of humor. He also managed to marry the girlfriend of another staff member and then joined Time Magazine.

SMITH: Herb Green was kind of an enigma. He was a rare staff member - neither in nor headed for J-School; and his goal in coming to Mizzou was to be a writer! But he was an outstanding cartoonist. His gag ideas were funny, but sometimes the characters he drew were even funnier – the one would stimulate a smile, the other turn it into a laugh. But he was a dedicated worrier and worker. I worked more with him than any other staff member. He truly earned the editorship.

*(Ed: Bob Skole (now of Boston & Stockholm) came to Mizzou a Junior from Massachusetts to attend J-School. He joined the Showme staff in the 2<sup>nd</sup> semester of '49 and continued through most of '51.)*

ROBERT SKOLE, BJ '52: The thing I recall most about *Showme* in '51 was meeting in The Shack's back room. (Today they'd call it a "Conference Center.") Those Shack sessions were terrific. Ideas got zanier as the beer flowed. We'd dream up the issues' themes, centerspread gags, mostly enjoy laughs and goofball conversation. Out at the bar, George C. Scott (the future famous actor) would hold court. I recall how he'd show a profile and ask, "OK. Who is this?" We'd say "Jimmy Durante?" "Groucho Marx?" "Gary Cooper?" He'd finally say, "Nah, nah. It's Barrymore. Pure Barrymore." He was good pal of *Showme* Cartoonist Don Pengelly.

*Showme* got me my first job. On the basis of the stuff I wrote and the gags, I got a job as a "Filler Editor" for *Coronet* Magazine in New York. After some months, the editor said I just didn't have the same sense of humor that their readers had. Magazine cartoon editors in those days would see cartoonists one day a week or so, see their work, and, if the cartoonist was lucky, the editor would buy one. One day, Cartoonists Don Pengelly and Herb Green met in the waiting room of one of the top markets, *Saturday Evening Post*. They knew each other from *Showme*. By this time, Herb was well established. Pengelly was brand new. Herb told Don how tough it was to break in, don't get discouraged, it takes, time, keep up your spirits, etc etc. Don goes in to see the editor. Comes out after a while. Herb asks how he did. Don says, "He bought two." Herb was amazed.

*(Ed: The full color cigarette ad on the back cover was an important source of income for Showme. Also, the companies liked to hire Showme staff members as "agents" to promote their brand with promotions such as prizes and gifts – and perhaps mentions in the magazine.)*

SKOLE: I was a rep for Chesterfields and mentioned that in a letter to *Mizzou* magazine in '05. I was contacted by a lawyer to serve as witness for a cancer-stricken woman suing Liggett and Myers for getting her hooked on Chesterfields while at the University. I was to bring some *Showmes* as evidence. I like to think that they settled the case when the defense lawyers heard I'd be coming.

After graduation I was a reporter for newspapers in Boston, Florida, The Bahamas and a copy editor for The Japan Times before ending up in Sweden, where I worked as correspondent for 25 years for McGraw-Hill trade and business magazines, including Business Week. I later was editor and co-publisher of a Swedish business and stock market newsletter, and free-lanced for a long list of American and European publications. I wrote and edited a dozen books, mainly about Sweden. Latest is a novel, "*Jumpin' Jimminy -- A World War II Baseball Saga. American Flyboys and Japanese Submariners Battle it out in a Swedish World Series.*"

## **2nd Semester 1951**

*ISSUES: Sept: Where am I? – Oct: Decline and Fall of Education – Dec. God Bless Us Everyone*

Editor: Herb Knapp

Art Editor: Pat Kilpatrick

Business Mgr: Dude Haley

Ad Director: Peggy Marak

Photos: Tom Weiskirch, John Wheeler

Publicity: Hank Marder

Writers: Don Dunn, Joe Gold, Jim Anderson

Artists: Jack Eycler, Bill Andronicus

Circulation: Dick Sedler, Harold Wiley, Bill Wellman, Bill Brooks, Bob Herman, Jack Bowman

Secretary: Mary Ann Fleming

*(Ed: Whatever caused the mixed-dates of the "June-or-is-it-May?" '51 Showme returned during the Editorship of Herb Knapp. His first issue was September '51; so was the October issue, dated September inside. There was no issue dated November on that cover, but the December-on-the-cover issue had November inside. It almost seemed to have become an "inside-outside" joke. This all ended the following semester.*

*In his first semester as Editor, Knapp noted that the magazine had set "an all time record in sales." He doesn't note the number, but he was on staff when the magazine in '50 when the magazine sold over 6000 copies. He may not have known that.*

*Knapp drastically changed the Showme format, which had held since Mort Walker days. The familiar cover elements were gone, as were most long-time interior features. Without a name on it, staffers of previous years probably couldn't have identified it.*

*In his first statement as editor he uses a photograph of him with his hands over his face! No reason given. In a later issue he comments about the Publications Board "bringing him on the carpet for youthful indiscretions." But there is no indication of any sort of punishment for him or the magazine.)*

GABRIEL: I first knew Herb Knapp as a mysterious character who slipped his cartoon contributions under the office door.

## **1st Semester 1952**

*ISSUES: Jan: Null and Void – Feb: Why Fight It? – Mar: To the Woods – Apr: Showme Creation – May: Surrealist*

Editor: Herb Knapp

Art Editor: Pat Kilpatrick

Business Mgr: Dude Haley

Ad Director: Peggy Marak

Photos: Tom Weiskirch, John Wheeler

Publicity: Hank Marder

Writers: Don Dunn, Joe Gold, Jim Anderson

Artists: Jack Eyler, Bill Andronicus

Circulation: Dick Sedler, Harold Wiley, Bill Wellman, Bill Brooks, Bob Herman, Jack Bowman

Secretary: Mary Ann Fleming

*(Ed: Robert Erwin, who joined the staff later, reported in a 2007 letter to Mizzou that he had heard that Herb Knapp had become a Buddhist and was living in South America.)*

## **2nd Semester 1952**

*ISSUES: Sept: (No name?) – Oct: After Truman, who? O'Toole for President – Nov: - Return of the Native – Dec: Special Christmas Present from Swami*

Editor: Pat Kilpatrick

Asst. Ed: William Braznell

Feature Editor: Joe Gold

Business Mgr: Bill Brooks

Ad Manager: Barbara Middleton

Photos: George Miller, Jack Hodges, Randy Vanet

Publicity: Joyce Greller

Writers: Scotty Hickok, Joyce Greller, Art Rauch, Rube Erwin

Artists: Killer and Wally

Circulation Mgr: Jack Bowman

Secretary: Mary Ann Fleming

JERRY SMITH: Pat Kilpatrick joined the *Showme* staff in Fall of 1949. Her later write-up began: "Beauty walked into the *Showme* office one day..." But beauty was far from Pat's only value to *Showme*. Her distinctive, precise cartoon-style and creative capability made her a perfect addition to the outstanding art staff of that time.

Pat has an unbeatable record of longevity on the *Showme* staff – from time of enrollment to graduation. In 1952 she became the 3rd member of the 50's staff to become editor. Even more impressive – she was the first and only female, chief Editor in *Showme* history. (Nanci Schelker would serve as co-editor in '56-'57.) And, in another rare – perhaps singular act, after completing a semester as Editor she returned as Assoc. Editor.

*Showme* tasks evidently weren't enough to satisfy her energy because Pat had an active role in a number of other student activities. Known to friends as "Killer," Pat often signed her work that way. Old acquaintances still use the nickname.

PAT (KILPATRICK) BARRON, BJ'53: My time on *Showme* was, without a doubt, the extracurricular high of my years at the University – and embellished everything offered by the Journalism School, my reason for attending the University of Missouri.

I distinctly remember surreptitiously reading *Showme* for the first time in a Spanish class and being blown away when I went to the *Showme* office in Read Hall with a few simple drawings. The staff – last of the returning veterans – welcomed me and I just started drawing cartoons about whatever seemed amusing to me. Things progressed from there.

How a magazine ever emerged from those back room meetings at the Shack is another wonder. I remember those meetings as being hysterically funny – but, somehow, without direction. Hopefully other *Showme* staff – Herb Green, Herb Knapp, Joyce Greller, Joe Gold, Bill Braznell, for a few, are still around to share their experiences.

My first job after graduation was with *Magazine San Diego*, the first regional magazine in the country. I was the one of the 3 staff members who went to the printer. I could not have done that if it had not been for the “*Showme* experience.” I cannot remember anything being so hands on that was being taught in J School at the time.

I count the “*Showme* experience” as valuable as the “J-school experience” – and there was no tuition!

### **1st Semester 1953**

*ISSUES: Jan: Cram It – Feb: Columbia Confidential – Mar: Be Prepared – Apr: Love*

Editor: William Braznell

Asst. Ed: Pat Kilpatrick, Joe Gold

Business Mgr: Ben Bruton

Ad Manager: Bill Roberts

Photos: George Miller

Publicity: Kay Carr

Writers: Art Rauch, Rube Erwin, Gene Koppel, Roger Julin, Betty Rudy, Warren Murray, Lindy Baker

Artists: Madge Harrah, Paul Mullane, Ed Farber, Bob Carter, Joe Beeler, Harry Stanbury

Circulation & Sales: Leon Miller, Milt Yearly

*(Ed: In a most unusual move, Kilpatrick returned to her previous position as Associate Editor this semester rather than the usual act of leaving the magazine.)*

### **2nd Semester 1953**

*ISSUES: Sept: Oct: A Freshman's Handbook of Misinformation - Nov: Television – Dec: Let's Make Merry*

Editor: Joe Gold

Business Mgr: Ben Bruton

Ad Manager: Bill Roberts

Art Editor: Bob Carter

Feature Editor: Betty Rudy

Photos: Al Smith

Publicity: Dick Mager

Writers: Warren Murray, Lindy Baker, Nancy Fairbanks

Artists: Chip Martin, Dick Noel, Mark Parsons, Pat Tolenko, Tony Hardin, John Russey, Bev Prevallet, Wild Bill R., Charlie Daniel  
Circulation Mgr: Jerry Powell  
Sales Mgr: Bob Brown

SMITH: Joe Gold joined the *Showme* staff in the latter part of my editorship...as a freshman. (He used "Joel" then.) He was an excellent writer and became the 4<sup>th</sup> member of the '50 staff to become an editor. And, one would guess, the first Sociology major to become editor.

JOEL (JOE) GOLD, AB'55 (Sociology.) Editor 1953-53. Back in 1949 as I was considering where to go to college, my butcher recommended the University of Missouri for its journalism school. I don't know; maybe there was a hot tip in the *Meatpackers Journal* or he knew its party-school reputation, the only information to leak across the country to Long Island.

I didn't actually enroll for my freshman year until fall 1950, by which time I had been subscribing to *Showme* for a year. I wrote a couple of sample columns of jokes and four-line poems, which I called "The Goldbrick" and sent them off to Jerry Smith, who must have been very short of material.

Over the next few years I found what most *Showme* writers and cartoonists discovered: that there weren't any labels that stuck. Artists could write, writers could draw. Everyone with a sense of humor could be useful at the monthly gag meetings, essentially brainstorming sessions, fueled by pitchers of beer at The Shack. The key was not to shoot ideas down; one bad gag might trigger someone else's good one. If memory serves (and these days it often doesn't), the artist assigned to do the centerspread, that two-page layout of crowded cartoon figures and bubbles of speech, was the only one not drinking – or maybe "moderately" drinking - as he tried to jot down the rapid-fire sight gags, obscenities, and comic situations being lobbed at him or her around and through the beer glasses. I can't recall how many gags we were shooting for. Forty seems about right since maybe half that number would make it into the final spread.

I do remember Pat Kilpatrick, funny and talented, jotting down ideas for her centerspread and whispering to a less innocent staffer, "What does that mean?" I'm not sure if she really didn't know, or was just putting us on.

After three years of carefree mucking about with the magazine I was appointed editor in 1953 by the Board of Publications, a faculty/student committee, whose chairman, Professor Loren Reid, was out of the country. Upon his return in September he invited me to his Switzler Hall office for a visit. After a perfunctory handshake and smile, he said, "Now, you and I have never met. But *Showme* often gets into trouble, and I want you to know that if anything goes wrong, anything gets printed that shouldn't be, *Showme* is gone." I had the feeling that I was included somewhere in the disappearance, but I didn't ask. "Yes, sir," I said. "No, sir," I added. "We won't be causing any problems."

So each month before taking the issue to the printer, I'd visit our censor/sponsor Fred Robins, a worldly ex-newspaperman who lived in student-faculty housing south of campus. Fred didn't miss much, but he wasn't easily offended, and he was pretty tolerant. Years later he left in order to publish a small Missouri newspaper. After a few toe-the-line issues, we crossed it with a centerspread by Bill Braznell. Spurred by a gag meeting a month earlier, he included a short dialogue coming up from feet, two pointing up, another down. Writing from the perspective of 2007, I cannot believe that anyone got worked up over this. Not to put too fine a point on it, someone in the lower left corner of the spread was on top of someone else—or, at least that's what

the feet implied. The balloons of speech were ambiguous at best: “Be good, Percy.” “I’m trying, dear.”

I was alerted by a call from the Board of Publications the night before *Showme* came out. Every staffer I could get hold of met in our Read Hall office, where we had assembled the campus supply of black ink. We spent most of the night covering up the offending mote. The next day there was a run on ink eradicator in town, and the student body was back to the original version. If we had a run of 5100 copies, we must have inked out 5000 pairs of feet. Unfortunately, 100 copies were on our early mailing list for legislators and other readers in Jeff City, St. Louis, and Kansas City and had already arrived. The uncensored version.

I was invited to a special meeting of the Board of Publications. Attendance was not optional. You have to remember that these were the days of Senate hearings and Joe McCarthy tirades. I knew the drill. Before they launched any questions, I asked to read a statement into the record. I explained that I was solely responsible, the artist innocent, the censor watchful still, and the offending bit almost too small to notice. Since the centerspread was drawn double size, I said, I didn’t think anyone would see it when it was reduced to magazine size. Three years on *Showme*, and I was the innocent country boy. The two student members were nodding their heads sympathetically. Professor Reid was not happy. But they let us go with stern warnings and hints of probation.

For our Pravda issue I wrote to ex-President Harry Truman and got a reply we published—in which he mentioned the “snollygoster” senator (McCarthy). Later when Truman visited Columbia to consider locating the Truman Library there, I was selling *Showme* in the arch at the White Campus. He had a group around him, but when I started my pitch, he gave me a quarter. One of his aides immediately moved forward to offer his own, but I said, “I’d prefer Mr. Truman’s.” I’d like to think we framed it and put it on the wall in Read Hall, but I suspect we drank it. We usually did.

For the duration of my editorship I was able to stay out of Loren Reid’s office and didn’t get to meet with Dean of Students Jack Matthews in his Read Hall office until later. I did, however, score a blind date with Professor Reid’s daughter Ellen, whom I later married. On our honeymoon we visited the Reid family’s good friends, the Matthews, at their cottage in upper Michigan. Dean Matthews could not have been more cordial, relieved perhaps that it wasn’t his daughter I had married. Years later when Loren and I were good friends, both interested in eighteenth-century history and literature, he told me that for years he had kept a signed but undated letter of resignation in his desk, ready for the ultimate *Showme* explosion.

In 1955, invited by the Board of Publications (short memories, obviously), I applied for and was appointed editor of the Missouri *Student*. I stole a lot of friends from *Showme* (ECAT, Dick Noel, Judy Jenkins, and others,) renamed it the *Maneater*, and went on to have a semester of fun publishing one week and retracting the next. Loren Reid’s daughter even wrote for us, and a couple of journalism students knew enough about newspapers to do the hard work.

After graduating from Mizzou in 1955 I had three job possibilities: dressed in overalls and sitting on a bale of hay, I would read the comics to the kiddies on Sunday morning for a Jeff City television station; write for a New York startup satire magazine; join a Detroit advertising agency. I was kept waiting for an hour in Jeff City so I walked out; I flunked the writing sample for the new magazine; so I signed up with the Detroit agency. I lasted two years, then switched to being a detail man selling pharmaceuticals, calling on doctors in mid-town Detroit. A year of pushing drugs, and I was ready for graduate school at Indiana, where I earned a Ph.D. in English. In 1962 I accepted a job at, gasp!, KU in Lawrence. During the 38 years before I retired in 2000,

I taught and wrote about eighteenth-century literature, publishing an edition of *A Voyage to Abyssinia* for the Yale Edition of the Works of Samuel Johnson. I also taught courses in comedy and published some 50 humorous essays, mostly in *The Chronicle of Higher Education*, where they were accompanied by a half-page cartoon illustration. I felt as if I had never left *The Shack* and *Showme*. I also published *The Wayward Professor* (University Press of Kansas), a book of anecdotal humor about experiences in the academic world.

*(Ed: The issues edited by Gold have much of the look, format and features of Showme prior to Herb Knapp. But the cover continued to have various looks depending on the artist.*

*'49 editor Bill Gabriel commented on writer-editors – saying they made the magazine more "literary." Certainly Gold's issues had a greater quantity of literature than had been common in those of the cartoon-editors preceding him.*

*We received the following from Bill Rhodes who is likely the "Wild Bill R." in the Artists staff listing. Jesse Wrench was a popular-character Professor throughout the campus and the subject of many comments and cartoons in Showme.)*

BILL RHOADES: BS '58: I was photographer for *Showme* during the spring semester of '53. Had a great time. We did a couple of centerfold "sexy stories in pictures" with my favorite models: a really funny guy (who went on to become a professional stand-up comic) and a very well endowed young lady from Boonville.

One of our fun projects was a special gift for the retiring old professor Jesse Wrench (native American studies). What a unique individual. Never cut his hair - carried it rolled up in a bag on his back. Couldn't drive, so rode a bike everywhere. His office was in the cupola of Jesse Hall. I took a backlit portrait of Dr. Wrench with the sun coming through his white hair like an angel's aura. We took the photo to a printer and had a fake "*LIFE* MAGAZINE" cover printed and framed. We gave it to him at his retirement party with an appropriate sign "YOU BELONG ON LIFE".

He may not have made it on *LIFE* but a *TIME* photographer was at the party and took a picture of Dr. Wrench standing beside his fake "*LIFE*" cover. The picture and story about the professor appeared inside the back cover of *TIME*.

I enlisted in the Army at the end of the semester and was a photographer / photo-lithographer. Finally returned to MU, Business Admin. My several careers and retirements have spanned international manufacturing consultant, liberal arts college professor, retired doffer, entrepreneur (6 start-up companies), beach bum, currently consultant to new technology robotics manufacturing company - anticipating retirement any day now.

### **1st Semester 1954**

*ISSUES: Jan: Nostri Morituri Te Salutamus – Feb: Hearts and Flowers – Mar: Atomic – Apr: Showme Parody – May: Ozarks*

Editor: Joe Gold

Business Mgr: Ben Bruton

Art Editor: Chip Martin

Feature Editor: Warren Murray

Photos: Al Smith

Publicity Dir: Jerry Swormstedt  
Writers: Lindy Baker, Nancy Fairbanks, Ben Ely, John Kovak  
Artists: Dick Noel, Mark Parsons, Barney Kinkade, Tony Hardin, Bev Prevallet, Corky Cole,  
Milt Yeary, Bill Hoffman  
Circulation Mgr: Jerry Powell  
Sales Mgr: Bob Brown

*(Ed: The name for the January issue has to win the award for the oddest in SHOWME history --- all the way back to 1920. For those who have avoided Latin it is the familiar phrase, "We who are about to die salute you.")*

## **2nd Semester 1954**

*ISSUES: Sept: Oct: Gung Ho - Nov: A Political Satire - Dec: Get Your Hand Out of My Stocking*

Editor: Chip Martin  
Associate Editor: Warren Murray  
Business Mgr: Jerry Powell  
Art Editor: Mark Parsons  
Publicity: Marjean Gidens, Bob Wallace  
Art: Jack (*No last name*)  
Circulation Mgr: Bill Howard  
Advertising: Barbara Breisch, Bob "Bear" Brown, Art Rausch

## **1st Semester 1955**

*ISSUES: Jan: Bohemian - Feb: Crystal Ball - Mar: Jellybean - Apr: Sunshine & Health - May: Ozarks - June: Throw the Censor in the Hinxon*

Editor: Chip Martin  
Associate Editor: Mark Parsons  
Business Mgr: Jerry Powell  
Art Editors: Jack London Duncan, ECAT  
Feature Editor: Dave Hewitt  
Publicity: Marjean Gidens, Dick Eckler  
Circulation Mgr: Bill Howard, Chuck McDanel  
Advertising: Barbara Breisch, Bob "Bear" Brown  
Photography: Al Smith, Tom Eblin  
Moral Support: Les Gibbs

**MARJEAN GIDENS KREMER:** *(Marjean attended Missouri U. for three years. She earned a BA/BS at Washington U.)*

I met Chip Martin in 1953 in a second year Spanish Class; I was a freshman and he a junior and a veteran. I was working then for the school newspaper where I was named "Dust from the Files Editor." As I recall, I was utterly shocked when Chip asked me to be *Showme*

Publicity Editor, my credentials being that minor *Student* editorship and the best student in the Spanish class.

So I joined *Showme*. It was a lot of fun doing the publicity and working on the centerfold. Chip struck me as power hungry. I think he had been propelled into the editorship and was in need of a staff.

In January of 1954, he asked me to chair the New Swami Ball – his idea. The 100 outstanding Mizzou leaders and their dates were invited to an elegant, FREE ball at --I think-- the Tiger Hotel. The ball was quite successful but, to my knowledge, was never held again.

My *Showme* (and *Maneater*) involvement stopped when in 1955 I was engaged to Richard Kremer, MU '53, *Savitar* Editor '52 whom I met at Fort Bragg where my father was an Army colonel. I was *Savitar* Copy Editor for '56 and was to be editor in '57, but married Richard. And 51 years later, am convinced I made the right decision!!!

## **2nd Semester 1955**

*ISSUES: Sept: Oct: Open Door - Nov: Homecoming – Dec: Holiday*

Editor: ECAT

Business Mgr: Chuck McDanel

Art Editors: Jack Duncan, Dick Noel

Feature Editor: Dave Hewitt

Publicity: Ann Cornet

Circulation: Jerry Mosley, Carl Weseman

Advertising: Dale Puckett, Pud Jones

Photo Editor: Norman Weimholt

*(Ed: "ECAT" was Earl Clayton Augustus Thompson, BJ'56. Though on staff as an artist he later wrote novels. His name first appeared as Asst. Editor in '55 and his full name was used. For whatever reason he switched to ECAT later.)*

## **1st Semester 1956**

*ISSUES: Jan: Oh, the wonder of it all – Feb: Greek – Mar: Queen – Apr: Spring is Sprung – May: Ozarks – June: To hell with that glorp, I'm going home.*

Editors: ECAT

Robert Williams (April – June)

Business Mgr: Chuck McDanel

Art Editors: Jack Duncan, Dick Noel

Feature Editor: Judy Jenkins

Publicity: Ann Cornet, Sylvia Samuels, Kenny

Circulation: Jerry Mosley, Carl Weseman

Advertising: Dale Puckett, Pud Jones

Photo Editor: Norman Weimholt

Artists: Skip Troelstrup, Sandy Junkin, Earl Cramer, Will Bittick, Bill Tyler, Bill Moseley

Writers: Bob Cates, Virginia Terman, Jim Linthicum, Jim McDearman

About ROBERT (BOB) WILLIAMS: BA '58 – Editor '56.

*When the format of this history was determined, to reduce “clutter” only the staff listings for the first issue of each semester were recorded. Many months into the project that choice led a mystery. Earl C.A. Thompson, who identified himself as ECAT, was removed from the staff during his second semester as editor and was replaced by Bob Williams, who was not on the staff listing. (Oddly, it became rather common to not list writers.) Actually Williams began writing for the magazine in '55 and we found him listed as Features Editor in the June issue. Evidently he was a sophomore when he was made editor...and is not staff listed after that,*

*Following our letter in the Winter '07 issue of MIZZOU we received a letter from Walter T. Richards, BA '52, Williams' Brother-in-law. Walter told us that Williams had died in 1999. He also gave us the following information about him:*

*Robert Williams was a native of East St. Louis, Ill. He was an army veteran. After graduation he worked for the newspapers in East St. Louis, Phoenix, Miami Herald, Long Island Sun and Washington Post. He published a book in 1973,” Vice Squad.”*

*Richards also sent a three-column “obituary” article from the Washington Post, which suggests that Showme type characteristics seemed to have remained strong with Williams. He had been a reporter and editor for the newspaper since 1970. Early on he wrote a column with humorous looks at news events. (Shades of Around the Columns?) He is described as a “supremely gifted writer of off-beat feature pieces – usually hilarious, sometimes heartbreaking.” Also as a “shy man ...but...his writing was bold.” Once, when asked what he did for a living he replied (as a copy editor,) “I change ‘that’ to ‘which,’ and ‘which’ to ‘that.’ He must have been fun to work with on Showme.*

*Walter Richards also was thoughtful enough to send us his collection of 22 Showme magazines from various years, which he had received by subscription. They gave us a helpful insight into unfamiliar territory and the changing Showme.*

JUDITH JENKINS THOMASSON, BA '56, MA '58: In 1952 I graduated from the Academy of the Sacred Heart in St. Charles. I had never worn anything to school except baggy uniforms, and had never been in a classroom with a "boy." I went to Missouri U. because of the J-school. The transition to Mizzou??? I thought I had died and gone to heaven! Or was it Oz?

I was introduced to SHOWME by a couple of Theta sorority sisters: Pat Kilpatrick and Judy Rose, who was joke editor and passed that dubious mantle on to me in the '54-'55 school year. I became Features Editor in the '55-'56 school year. My job was to come up with ideas for features and to select what we would use from submissions.

The first Editor I remember was Joe Gold, a.k.a. Joel Gold, who remained as editor emeritus in '54. And a blessing it was, given that the editor succeeding him was Chip Martin. Joe kept sanity -- well, whatever semblance of sanity we ever had -- at the legendary gag meetings at the Shack, in the privacy of the back room. Pitchers of beer, barrels of good/bad gags and the development of another infamous centerfold!

Earl Clayton Augustus Thompson (always staff-listed as ECAT) came to M.U. that year, fresh from the Korean War. He claimed that he had served in three of the four branches of the military -- having joined the Coast Guard at age 14 and moving on every time his true age was discovered. He succeeded Chip as editor, and managed to be fired.

Earl went on to publish four successful novels. He died November 9, 1978 in Sausalito, CA, at the age of 47. He and I had kept in touch off and on. He was a complex man.

According to my *Savitar*, three subsequent issues appeared with Bob Williams at the helm. I did not know him. Four more issues are rumored to have landed "in the wastebasket."

The 1954-55 school year saw the first (and last?) *Showme* Crystal Ball. Queen Virginia Zimmerly was crowned by Swami himself -- none other than dear and revered Professor Jesse Wrench, complete with costume and turban.

I was a "charter" member of the *Maneater* staff at the same time I worked (?) for the *Showme*. Don't know how I made it out of undergraduate school.

I worked for the Columbia Tribune '56-'58. University of Missouri Press from its founding in '58 until '60, when I received my M.A. in English. Then Yale University Press; Farrar, Straus & Cudahy in New York; Back to St. Louis as reporter/feature writer for Globe-Democrat 1962-64; taught English composition at UMSL '64-'66. Marriage, motherhood. Paul's Books in St. Louis 1977-'80; Clayton Brokerage 1980-'81; Back to New York to Smith Barney 1981-87; back to St. Louis and Towers Perrin Management Consultants 1987-1996. Retired at age 61.

*(Ed: The great unsolvable mystery of this era is the firing of ECAT. Earl Thompson was both a writer and artist and his acronym is on many items in his issues. His last issue has nothing that screams "trouble!" Searching through any Showme magazine one likely could find things that, imaginatively, might have caused trouble. But this writer found nothing obvious in that last issue. With both Thompson and his successor, Bob Williams, deceased, and no known reason for the act provided by the few of that time who have responded – there is no way to positively explain it. One correspondent has some recollection of hearing that Thompson quit because of an editorial dispute. It might have been an accumulation of things judged objectionable by the Student Board of Publications. But as we report later, Williams indicated it was serious. Thompson did continue as a student and joined the staff of the campus newspaper.)*

JOEL GOLD: ECAT was a good friend; sometimes went by his first name of Earl. He was married when he was at MU, then divorced, and married Deanie Fields while still in school. He was a good writer, a fair cartoonist, a good sense of fun but tough. I was delighted to take him with me to the *Maneater*, where he wrote a column. According to him (and I never found reason to doubt it) he had joined the army when he was 15, rose to sergeant and a tank commander. I think he majored in creative writing, impressing a number of the staff including Bill Peden, head of the program. After graduation, he got a full-time job in New York and continued writing fiction on his own time. He published a series of thinly veiled autobiographical novels. (His protagonist joined the Navy at 15 and later enrolled at Mizzou.) Title of the 4-book series was "A Garden of Sand."

*(Ed: Shades of '51 & '52 – Williams May '56 issue had the date written by a marker on the cover with green ink. The "June" issue had "May" printed on the cover and marked out with a blue marker... and June '56 written in!)*

## **2nd Semester 1956**

ISSUES: Oct: (No name) - Nov: Homecoming was Greater in My Day – Dec: (No name)

Editors: Skip Troelstrup, Nanci Schelker

Business Mgr: Carl Weseman

Editorial Asst: Dick Noel  
Art: J.J. Tom Watson  
Features: Ron Soble  
Publicity: Ken McWade  
Circulation: Bob Clatanoff  
Advertising: Ed Minning  
Photography: Dick Showmaker, Bob Garrett

*(Ed: Glenn "Skip" Troelstrup was the fifth member of the 1950 staff to become Editor. His time was delayed by several years in the military. We were fortunate to receive a response from his brother, John, who still retains a large collection of Skip's work. We quote some of his letter. He also sent an article, which follows. Skip may have died of Lou Geherig's disease.)*

JOHN FREDRICK TROELSTRUP: Skip was good, and *became* a tremendous, writer, cartoonist, journalist - *Asahi Evening News*, Tokyo; *Time*; *Life*; *Newsweek*; Editor, *Nucleonics Week*; and broadcaster/news writer/stringer (CBS News/Walter Cronkite).

After an extended time resulting from acquiring Tuberculosis during active duty in the Philippines, having it diagnosed during his discharge physical and volunteering for an Army experimental chemical treatment regime at Fitzsimmons Army Hospital in Denver; enlisted service in the Air Force, cartooning and reporting for the *Far Eastern Stars and Stripes*, presence in the horrifying combat on Pork Chop Hill in Korea...he returned home to Columbia and MU a rather different person.

*(Ed: (The following, from an article By John Herrington, WMV Web News Cleveland, is of particular interest because it is about two Showme Editors.)*

"The military finally came to its senses and recognized that "Beetle Bailey" was/is not a threat to the national security, despite his jibes at incompetent officers and others. And neither was "Thurlow," that cartoon Air Force enlisted character who also stuck needles in military brass dolls, and who was kicked out of publication in the official military newspaper, *The Pacific Stars and Stripes*, by the military brass at the same time that "Beetle" was bumped.

"Mort Walker's "Beetle Bailey" now has received a "welcome" honorarium by the brass hats in an all-is-forgiven, special award ceremony for Mr. Walker. Glenn Clark (Skip) Troelstrup's "Thurlow" came back, too. "Skip" didn't get a special award, but he's probably smiling down on Mort Walker, all the same. What a pleasure it was to work with and know (to a small degree) Skip Troelstrup on PacS&S!

"Skip was 70 when he died this past March in West Palm Beach, Florida. His cartoons are on display (along with a lot of other stuff) at The Stars and Stripes Museum and Library... a work-in-progress facility in Bloomfield, Missouri. The first Stars and Stripes was published in Bloomfield in 1861. The single-building (for the moment) museum is in an out-of-the-way place, down the road apiece from Cape Girardeau. If you happen to be in the area, drop by - they'll be glad to see you and show you around.

"Tell 'em that Skip Troelstrup sent you."

(Ed: Skip joined the *Showme* staff in '49 and was Assoc. Editor in '50. Most noticeable in his '56-'57 cartoons was the change in his cartoon style. In the February issue the centerspread was a group of cartoons featuring Thurlow, the character from his Air Force time.)

NANCY (Nanci Schelker) BISHOP, BJ '57, co-Editor '56-'57

I transferred to Missouri from the University of Illinois, Chicago, for the spring semester 1956. I was a journalism major and my crazy, wonderful roommate was Margie Foster, of whom I have unfortunately lost track. .

Either Margie was already doing some work for *Showme* and invited me to join her or we started together. I worked as a *Showme* writer or editor that semester. The way I recall it, ECAT was editor that year. I think his name was E.C.A. Thompson. In any case, he was legendary.

The next fall Skip Troelstrup was going to be editor and either he asked me to be co-editor or the publications board wanted a co-editor. If it was Skip's idea, I'm sure it was because he wanted someone to share the work. We were a good team because he was primarily an artist and I was a writer.

My reminiscences are inhibited because I have no copies of *Showme*. My collection disappeared long ago. In fact, my mother threw them out when they moved from our family house. I was long gone from home, married with children and living in Wisconsin then. But I was devastated that she threw them out.

But I do remember:

The gag meetings at the Shack: These were pretty much the extent of our issue planning. I loved those meetings. The artists would bring roughs of their cartoons and we would pass them around and put a mark on the ones we liked. I'm sure we argued about them. (Did I mention the pitchers of beer?) And we brainstormed ideas for the center spread theme and decided who would create it each time. I particularly remember Dick Noel, who was a mad and wonderful artist and also wrote "Around the Columns."

Skip and I both reviewed all the cartoons and copy for the issue, but I think I did a final edit on the copy and got it ready for the printer. In that long-ago era, copy had to be set by a typesetter and we had to deliver clean, readable copy.

Dick Johnson, our business manager: I think we were always over budget and Dick would try to restrain us from spending and urge us to sell more copies.

Working on copy and proofs at the *Showme* office: The *Showme* office was in Read Hall. I lived in Gentry Hall, which was conveniently located next door to Read. I also worked for the *Maneater*, which had an office in the same building. For the *Maneater* I think I usually edited copy and wrote headlines the night before press time. I don't remember doing any reporting.

Taking our copy and art to the publications board office for censorship: I can't believe we put up with that! The "censor" would mark things out of our copy and cross images out of the centerspread. Then we would go back to the office, retool the copy, and put different (sometimes worse) things back into the centerspread. I do remember Black Jack Matthews as a threatening looming presence at all times. The Student Publications Board was also a *bête noire* of *Showme*. A certain English professor who virulently hated *Showme* was the chairman of the board my senior year. Can't remember his name

Trips to the printer in Jefferson City: We check final page proofs just before printing. I think Jeff City was not as dry as Columbia because I have memories of martinis in Jeff City while I only drank beer in Columbia.

Selling *Showme*: In the interest of selling more copies, several of the female staff members bought very short pleated skirts and red panties to wear for hawking *Showmes* on campus. (Feminist friends, please forgive this youthful indiscretion.) My favorite spot was at the engineer school because I could always get the engineering guys to stop and talk to me and usually they would buy magazines. I even met and dated someone that way. He was a football player and engineering student named Pat. I saw myself as a beatnik intellectual from Chicago, so dating Pat was like shining a light on another culture. It was great fun but it only lasted a few months. Then I met a compatible intellectual, who I ended up marrying.

What did I gain from my *Showme* experience? I've worked on a lot of publications since then, mostly in corporate environments. I think my *Showme* year taught me that it would be a good idea to have a plan and a process in place before you started trying to carry out a large-scale project. After all these years, I'm considered a very good planner and good at processes. But for some reason, I still believe I do my best work just before the deadline.

After a few years of newspaper reporting, I've been a marketing and PR executive for most of the years since. Right now, I'm director of marketing communications for Mayer Brown LLP, one of the largest law firms in the world. I've worked on a lot of exciting projects over the years, some even involving cartoons. But no staff meeting will replace the memories of those for *Showme*. In my spare time, I'm a civil liberties activist, a theatergoer, and Bruce Springsteen fan.

SKOLE: After working for papers in Boston, Florida and the Bahamas, I went to Tokyo in late 1970s. I had been there in the Occupation. Reading the English language papers, I spotted former *Showme* cartoonist Glen Troelstrup's by-line in the Asahi Evening News. We got together. He introduced me to a friend who worked on a competing paper, The Japan Times. The friend, a Swede, told me of an opening on the Japan Times copy desk, where he worked. I got the job. About 10 years later, Troelstrup was in New York looking for a job. I recommended him to "Nucleonics Week" (a newsletter that is the Bible of the nuclear power field) for which I was doing a lot of writing from Sweden (where I was chief correspondent for McGraw-Hill World News). Troelstrup got the job. I got a 50 buck "finder's fee" that enabled a whole bunch of us from the World News office in New York, and Skip and his Japanese wife, to enjoy a huge Chinese dinner -- and I still had money left over. Before New York, Troelstrup reported from Japan and Vietnam -- if I recall correctly, for US New And World Report.

## **1st Semester 1957**

*ISSUES: Jan: celebrating the 10<sup>th</sup> Anniversary of Center spreads – Feb: How does love grab ya? – Mar: Huntin' a Queen – Apr: Queen – May: Hot Damn – Ozarks – Jun: So Long Sucker*

Editors: Skip Troelstrup, Nanci Schelker

Business Mgrs: Brack Hinchey, Dick Johnston

Editorial Asst: Dick Noel

Art: J.J. Aasen, Alex Seconk

Features: Ron Soble

Publicity: Judy Miller, Alex Seconk

Circulation: Bob Clatanoff, Ruth Muff

Advertising: Gene Scott

Photography: Joe Van Trump, Charlotte Peaslee

*(Ed: Sylvia Noel is the widow of Dick Noel, BA '59, who was on the Showme staff for most of his time at Missouri. He was listed as a staff artist but also did a lot of writing for the magazine. Sylvia was not a staff member, but agreed to share some of the memories Dick shared with her, plus some thoughts from her Showme collection.)*

SYLVIA GUFFIN NOEL, BJ '57, MA '59: I was born Sylvia Bland Guffin in Columbia, MO. After getting my MA I was an English instructor at MU for several years. I married and moved to Maryland in 1962. In 1964, I started a 27-year career at Hood College in Frederick, MD. My last job there was as the dean of students. In 1991 I married Dick Noel and moved to Kansas City, returning to Columbia in 1994. Dick died in 1999. I've been teaching English and some journalism at Columbia College (formerly Christian College) since 1995. For the past three years, I have taught only English as a Second Language.

Dick Noel was a funny, funny man who brought much laughter into the world. I especially recall his fictitious Christmas letter and his column, "The Dick Report" (modeled after "The Kiplinger Letter"). He also wrote "Around The Columns" for some time. He was a prankster, as some staff members probably will remember. But his interest in *Showme's* success was also evident when, on publication day, Dick would take copies of the magazine to hawk at other schools in Columbia, Stephens and Christian Colleges in particular.

Dick thought Skip Troelstrup was the best editor he worked under, but he also thought highly of Joe Gold. Later, after Skip left, Dick also left the staff because of his disgust with the magazine's new leadership.

In the fall of 1955 there was a big stink (when Earl Thompson was editor) that I remember very well. *Showme* published a picture of a female student, fully clothed but posed with her skirt slightly pulled up above one knee (a la Claudette Colbert in "It Happened One Night"). I don't remember all the fall-out from that issue. I just remember that it got the magazine in trouble.

*(Ed: Earl Thompson (ECAT) was the only editor to be "fired" without a banning of the magazine itself. The raised-dress incident surely wasn't the cause. But no one who contacted us knows the exact reason. Ironically, in his first editorial, he announced that the magazine would be more than just humor.)*

One memory, which I have run across, is a letter from MADD magazine requesting permission to print one of *Showme's* cartoons. They offered \$10.

The May '53 issue reports that *Showme* was banned from selling magazines on the sidewalks near Stephen's College. Also it told of the retirement of Jesse Wrench. The April '54 issue is a parody of Pravda with a centerspread by Dick. It also contains copies of letters exchanged by Joe Gold and Harry Truman.

*(Ed: The Stephen's "sidewalk action" may well have been a continuation of the '49 ban on selling the magazine on Stephen's campus. The Pravda parody continues a "communism" joke theme started by Mort Walker's cartoon in '48, which resulted in his suspension for an issue. The theme turned up regularly.)*

After Dick left Mizzou, he went on to have a long career as a cartoon writer and artist at Hallmark - for their Contemporary Cards line. Then for a few years he was with Universal Press

- for their Yellow Brick Road series. The Boone County Historical Society ran an exhibit of Dick's work, mostly from *Showme*, in 2000.

DAVID FREEMAN, MA60: Art Director – '57: I was not a bonafide staff member during Skip Troestrup's editorship, but I did draw a few cartoons and one story illustration. *Showme*, under Skip, was a class act, very businesslike and professional. I attended several planning sessions, which would take place in a largish pub backroom.

I continued with *Showme* under the new editorship of a tall guy who referred to himself in print as the "brownskinned mothaw." (ED: Noel Tomas.) He allowed me to fulfill a dream of mine, which was to draw the centerspread for an issue.

I worked hard on that centerspread and submitted it well in advance of the deadline. At publication time copies of *Showme* were usually available outside the Student Union and I rushed to obtain one. But there were none. The magazine had been censored, banned from distribution, the content deemed objectionable to say the least. To this day I have never seen that issue or been able to review my center spread. Has anyone?

As far as I can remember, *Showme* never reappeared in any form during the remainder of my years at MU. When I graduated, I left the state for graduate school elsewhere. I taught college level art (painting, drawing, design) at the University of Wisconsin in Madison for seven years and finally wound up at Winthrop University in 1970 where I remain a full professor.

(Ed: We contacted Noel Tomas on behalf of Davis. Noel not only sent him a copy of the centerspread but an entire issue – which, somehow, had escaped the shredder.)

## **2nd Semester 1957**

ISSUES: Sep: Go Home New Student - Oct: Confidential – Nov: Communist Exchange - Dec: Visit Santa at the North Pole

Editor: Noel Tomas

Assoc. Ed: Barney Kincade

Business Mgr: Brack Hinchey, Jr.

Editorial Asst: Dick Noel

Art Editor: Dave Freeman

Feature Editor: Matt Flynn

Publicity: Penny Fleetwood

Circulation: Tom Eblen

Advertising: Bob Weinbach

Photography: Barry Hyken, Art Terry, Bill Trogdon, Duke Wade

(Ed: In his write-up for his first issue as editor, which opened with a poem, "brown skinned boy," Noel Tomas wrote, tongue-in-cheek: "Don't know if I was crowned editor because I was a Korean War veteran, like Troelstrup, or I would be the first editor of color... or they just couldn't find anybody else.")

He described himself as, "egotistical, unfriendly, unsympathetic, deplorably phlegmatic and unapproachably snobbish on the campus streets.")

NOEL TOMAS, BJ 59, Editor: After two semesters at Iowa State College (now University) I enlisted in the Army, serving in both Japan and Korea. I received an appointment to

West Point, enrolled there, but faltered. I returned to Army duty, was offered an appointment to the Coast Guard Academy, but left after five months and returned to Iowa State. While there I was a writer on its humor magazine, *The Green Gander*.

I switched to Missouri because of the Journalism School and my desire to be a writer. I joined the *Showme* staff. In reality, it was likely my experience on the *Green Gander*, a magazine much in the format and content as *Showme*, and being a veteran, which earned my appointment as editor.

Since we began generating income from the first issue, we were able to pay cartoonists and writers, which encourage them to meet the monthly deadline. An assigned cover brought a bit more in payouts. (Not for the two I drew.)

We raised the price of the magazine a nickel to 30-cents. Also high production costs, such as color usage, were restricted. Still circulation increased because we made the magazine more interesting.

Much of the staff commented that my sense of humor was wanting. Trying to get a grin out of me with a cartoon or one-liner left them wondering if what they submitted was going to see print. I, on the other hand, did have to fill in by drawing cartoons and doing some articles in order to keep our issues to a full 40 pages – plus cover.

The staff really took their tasks to heart. We always met our monthly deadline and all our bills were paid. Ad Manager Bob Weinbach brought in the money; Tom Eblen made sure our circulation included the women's colleges and copies to our exchange college list via Kathy Hinckley. Our paid subscriptions increased with Pat Tanner's outreach.

Our pinup photography was not the best. Swami-girl-of-the-month posed and I did have to turn down some of the risqué pics - sometimes delivered in brown-paper wrapped packets. Our banned issue also featured a Swami pin-up creating the poses for the letters of the Merry Xmas and Happy New Year spread.

In a survey we asked that new publication, *Playboy*, where they got the idea to do center spreads - was it from a college publication. No response.

Our cartoonists mostly kept the "sick cartoon" stream flowing with some striking ones drawn by Tom Watson, Dick Noel and Matt Flynn, and mostly stuck to our monthly themes even with the center spreads, such as the one drawn by Tom Watson for our parody on the Soviet Union. Covers of the issues included sketches of Dean Jack Matthews and President Elmer Ellis.

Dick Noel, we think, was on a payola binge with taverns as he would draw or write up the Italian Village and other advertisers as did a few of our other cartoonists.

Of course, I wasn't above that since I worked a bar tender's shift at the Hinck's popular Stables tavern (a former WWII one-story barracks), which sported many Saturday jam sessions. I also filched our cartoonists' characters for a four-color sign that was mounted on top of the Stables' roof. The Den was our regular hangout for celebration after the issue was put to bed.

We published four issues while I was editor. From the beginning we began "pushing the buttons" of the Administration. One sore point was the use of nude women in ads, an ad salesman's idea, which helped pump up income.

*(Ed: The ads were for clothing stores...featuring photos of unclothed women very carefully posed. Tomas saluted Ad Manager Bob Weinbach as the man who "brought in the bucks," making the magazine profitable.)*

But our fourth issue, for December, finally pushed too far. In addition to the nudes in ads, there was a one-liner about co-eds drinking beer on a beach and a cartoon about a shepherd and a sheep that the Board found totally unacceptable. The magazines were shredded and our staff and cartoonists just “disappeared.” We figured the *Showme* era had ended forever – and we had muddied the good done by illustrious past editors such as Mort Walker, Herb Green, etc.

*(Ed: Ironically, in the banned and shredded December issues was a notice that Showme had been ranked 3<sup>rd</sup> best of 50 college humor magazines. Also photos of the staff celebrating putting the issue “to bed.” And to make it a threesome, there was a letter and photo from the Mort Walkers about a gathering of ten Showme staffers of the 40’s [4 editors] at their home. [Not all the issues were shredded, of course.] The cover showed Santa looking apprehensively at four kids armed with weapons.)*

TOMAS: Later I did a couple of cartoons for the campus newspaper, *Maneater*, and an editorial or two, which resulted in intimidation by some football players. There was an incident at J-School with the football players actually “surrounding” J-School while students hung out of the Jesse Hall windows waiting for the confrontation when I arrived. Even had my basement-housing unit raided with destruction of property. But that was resolved.

I graduated and got married in January ’59. I went to work for the 50<sup>th</sup> Anniversary office for M.U. and photographed all of the worldwide dignitaries who attended the World Press Congress; then managed “The Women in Journalism” and also photographed that group.

I worked in all levels of government (municipal, state and federal) plus several quasi-governmental contractual positions. I retired from the U.S. Air Force Reserve as a Lt. Colonel in 1985 after serving 28 years, and from the state of Connecticut in 2003. Over my careers in government and non-profit employment, confrontation and issue advocacy seemed to be my hallmark. Currently, in my retirement, I am long-term volunteer President of the Museum of Connecticut Glass, Inc. in Coventry Conn.

**(The ban of *Showme* would last from January ’58 to Spring of ’60.)**

*(Ed: In the early part of ’59 a new magazine appeared on the campus. It was called Harlequin. In a number of ways it was patterned after Showme. There were jokes, cartoons, photos, features. Advertising included the typical Showme back-cover cigarette ad. But it very obviously was not testing the waters as Showme often did. One issue had an insert – a four-page mini magazine called “Mudlands – Sprung (sic) Issue,” with some stories and poems.*

*For whatever reason, the magazine evidently expired after three issues. It may have been under the wing of Sigma Delta Chi. One might guess that SDX also supported it financially at the beginning. And perhaps it failed because it didn’t sell well enough to support itself. A staff member of the later Showme had a vague recollection of Harlequin – which perhaps says something about student interest. Only one Harlequin staff-member’s name carried over into the newly revived Showme.)*

## **2nd Semester 1960**

*ISSUE: Oct: 10 Years on Campus – Nov: Welcome Back Alums – Dec: Christmas – Feb ’61: Sweat Issue*

Editor: Marion Ellis and Dale Allen

Business Mgr: Dick James  
Art Director: Joe Jahraus  
Circulation/Promotion: Larry Fuller  
Advertising: Sandy McMillan  
Writers: Mark Falcoff, Narvie Straunch, Etaion Shrdlu, Larry Roth, Joe Abrams, Pete Inserra, Betsy Transou  
Cartoonists: Eric Johnson, Larry Bloyd, Al Addington, Bob Ritenour, Mike Miner, William Zander, Matt Flynn, Ron Powers, Jim Morris

(Ed: First funny in the revived *Showme* was "Etaion Shrdlu" in the writer's listing. Inside typesetter joke.)

DALE ALLEN, BJ '61, Co-Editor: The genesis for the version of *Showme* that Marion Ellis and I conceived came in the spring of 1960, after the demise of yet another campus humor magazine, whose name I believe was *Harlequin*, although I am not absolutely sure of that. It lasted only a few issues before bowing out. I seem to remember it was edited by fellow journalism students, possibly including Tom Sieg, who was in a class ahead of Marion and me.

After its untimely death, Marion and I hatched the idea of *Showme's* rebirth. We were attracted to the project because we had seen older copies of *Showme* and knew it occupied a hallowed place among campus traditions. Plus, of course, we were attracted by the promise of receiving one-hundred-and-fifty bucks a month as co-editors of the thing...paid by the University.

Marion and I met with the folks in charge of university-sanctioned student publications. We told them we wanted to revive the magazine, and we thought we could continue its fine tradition while also staying within the framework of the generally accepted guidelines of probity for university publications. After receiving the blessings of the Student Publications Board, (as I remember the name of the organization) we began work on the magazine, scheduling an inaugural issue for the first part of the fall semester 1960. It was to be a monthly.

We made contact with the heralded former editor, Mort Walker, asking if he would contribute a Beetle Bailey cartoon for one of the original issues. We also contacted Milt Caniff, the cartoonist who drew Steve Canyon. One of Caniff's traditional characters was the sexy Miss Mizzou. Caniff agreed to draw a cover for the magazine featuring her. So drawings by famous cartoonists graced the first two issues of the reincarnated *Showme*.

We also recruited a number of journalism and English majors as staff members. It was a collegial group, caught up in the spirit of fun and excitement of bringing an updated version to *Showme* back to campus.

Marion and I were both scheduled for graduation from the journalism school in January 1961, so we were both confronting heady classroom studies while also working on the magazine. Also I was married to another Missouri student, Miki Bower, in August, a month before we returned to the campus to begin work on our first issue. Plus, I was working thirty to

forty hours a week as a substitute clerk carrier at the Columbia Post Office. As a result, Marion ended up carrying the bulk of the editing load on the magazine.

When we graduated in January, I left the university and the magazine. Marion continued editing *Showme*, having signed up as a grad student and teaching assistant in the journalism program. We both felt the magazine had not achieved its full potential as a cutting-edge campus publication, in part because we had been too timid in pushing student-publication rules to the limit. The January issue took care of that shortcoming. It included a parody on the life of a housemother, "I Was trapped inside Johnston Hall..." It involved a housemother who tried to trap a male janitor in the laundry room.

University housemothers were outraged by this affront to their dignity. They demanded that the university cease publication of this scandalous sheet. There were also complaints from others about some insensitive cartoons that appeared in that issue of the magazine.

With the benefit of hindsight and the passing of more than three decades, we can look back and say the offending offerings were pretty tame compared with what appears today, even in mainstream publications. But back then, the publications board felt the magazine had once again stepped beyond the realm of reason and good taste. It pronounced a death sentence. There was no appeal. Requiescat in pace, *Showme*.

Several years later, when Marion and I were working at *The Charlotte Observer* in North Carolina, a recent graduate of the Missouri journalism school joined our staff as a copy editor.

When she learned that we had been editors of *Showme*, she told us that bootlegged copies of those issues of the magazine were still prized possessions on campus. Her comments made our efforts seem worthwhile.

*(Ed: An article in the alumni magazine reported that "Black Jack" Matthews, Dean of Men, wanted the name of the story's author. Editor Ellis would not reveal it. He was threatened with expulsion, but just dismissed. Showme was banned for the second time.*

*The name of the writer was revealed in a letter printed in MIZZOU in 2007. Ironically, on the staff he was listed as "circulation-promotion.")*

ALLEN: Marion and I both came to Mizzou from Joplin, where we went to junior college and worked fulltime as reporters at The Joplin Globe for two years before moving to Columbia. After graduation with a BJ in '61, I became news editor of a small daily in Newport, Arkansas, where I stayed for two years. Then it was on to Charlotte, North Carolina, where I started as a copy editor at *The Charlotte Observer* and later became Carolinas editor then national editor. After seven years in Charlotte I transferred within Knight newspapers to Philadelphia, where I became associate managing editor of *The Philadelphia Inquirer*. After ten years in Philly, I was transferred to Akron, Ohio, where I was executive editor/editor of the *Akron Beacon Journal* for seventeen years.

MARION ELLIS, BJ '61, Co-Editor: I went to *The Charlotte Observer* where I worked for 20 years and then started writing books now having done 13, mostly corporate histories and biographies of wealthy philanthropists.

JIM MORRIS, BS BA '61: I was on *Showme's* staff during the 1960-1961 rebirth, and subsequent suspension, as a writer, cartoonist and Joke Editor. I was recruited by Art Director Joe Jahraus and Cartoon Editor Sandy Overby when they saw me doodling at The Shack. Overby was known as "Ian" in his *Showme* artwork such as the beatnik character for the Missouri Book Store ads; and miscellaneous stuff such as the Kampus Keystone Kops "Only God can Park Here;" the Liquorinspector Undesirablum with his Liquor Ticker; and, the Orange Bowl Miami Bound, "Give 'Em Hell Tigers" train. I received notoriety from my cartoons "How to have a Winning Basketball Team," a spoof of Coach "Spooky Starkup."

I remember the magazine staff as very segmented. Jahraus, Overby and I met several times at The Shack over burgers and beer to put together art/cartoon layouts. Co-Editor Marion Ellis met with us a couple of times. I never met the other Co-Editor Dale Allen or the Copy Editor Ellen Welch. I know that Overby and I never met some of the other cartoonists who would leave their cartoons at Read Hall where we would pick them up, trying to avoid "Black Jack" Matthews, Dean of Men. After our initial layout, I wouldn't see the magazine until it was published in Jefferson City and it was time to sell copies. Larry Fuller was in charge of Circulation-Promotion and had a staff in charge of Fraternity, Sorority and Independent sales. I believe we printed just over three thousand copies our first issue and remember hawking them in front of the M-Bar. We sold out in four hours. I was told that publication went up to 5,000 and later over 7,000 with quick sell-outs each time. The price of 35 cents was about the same as a Shack burger or a beer.

One of my more interesting assignments was assisting in the selection, recruitment, and interviewing of some of our centerfolds such as campus beauties Diane Emmenegger and Julie Raney.

In looking back, I notice an inordinate use of the swastika in our artwork. It was probably because many of us considered the Administration as the Gestapo from their overpowering control of the student body. One must remember that at that time coeds were locked in their dorms or sororities at a certain time each night. Anyone returning after that time was given "late minutes" and was subject to discipline. There were Student Courts but they basically toed the party line of the University. Students had precious few rights in those days. But the *Showme* staff did its best to lighten things up. What fun we had!

After graduation and U. S. Army service my career was in human resources and systems management. I also worked at the *St. Louis Globe-Democrat* and was editor of a business systems magazine. With horticulture as an avocation, I have written many freelance articles for magazines such as *Fine Gardening*. I have also enjoyed editing five flower society bulletins and journals and have had countless horticultural pictures printed in magazines and books.

SANDRA McMILLAN, BA, English, '61; Ad Manager: Early in life I learned that comedy is a great coping mechanism and just a heck of a lot of fun. I had done stand-up and sketch from age five through college sophomore. So when I heard that the famous *Showme* might be revived during my senior year at MU, I was anxious to be involved. *Showme* was a great stepping-stone for me. I was able to try humor in advertising, as well as to experiment with using original photography and cartoons, all of which served me well in ad sales later in life. I knew many Columbia merchants as I worked in editorial at the Tribune and retail at

Hunt's Drug Store. The merchants were very supportive and many were as sad at our demise after only four issues in 1960-61.

One of my fondest memories was collaborating with artist W. W. "Sandy" Overby on ads for the Missouri Book Store; they gave me a free hand with the little beatnik character we created for their regular full page ads. My saddest memory was watching three or four guys insist on doing a man's-mag parody. I didn't think any of us were strong enough writers to attempt such. Our faculty advisor called me in to remind me that no matter what happened in editorial, I was to keep the ads clean and the merchants happy. So I just created a few mildly theme-related ads for that issue and went straight with the others.

I graduated in Spring 1961 and left Missouri. I worked in print and radio. Later I earned a PhD at USC on a fellowship from RCA-NBC. My dissertation concerned 1970's comedy and became the basis for the frequently re-run PBS documentary, "Making M\*A\*S\*H." While teaching at California State U., Long Beach, I was able to help a young cartoonist, Phil Yeh, and his friends when their comedy newspaper was banned by the Journalism Department faculty.

Parody and satire are supposed to be protected by the First Amendment, but so are many other types of expression, which, alas, too often are not.

*Where was the A.C.L.U. when Showme needed it????*

*(Ed: Sandra McMillan sent us black and white copies of the covers of the four issues plus some inside pages. Included was the Milt Caniff cover and Mort Walker cartoon. Some of the advertising had unique qualities, but nothing testing the waters. An editorial included the fact that Showme had sold out – 3200 issues, and chided advertisers for not appreciating its popularity.*

*The final issue – the one with the killer story – was quite unusual. It was "a parody by the makers of Showme," titled "SWEAT – the man's mag." The cover illustration was a girl being attacked by "Savage Student Union pigeons." There also was a small "cheesecake" photo.*

*The infamous story, titled, "I was trapped inside Johnson Hall by a love hungry goddess," starred a housemother and her cadre of girls and the "victim," a janitor. After several tries this reader failed to find just cause for a total ban of Showme. Bob Skole's 1949 story, "The Lid Was Up," resulted in a ban from Stephen's campus. In the "Sweat" issue era it might have earned a firing squad.)*

**(This second banning of Showme lasted from February of 1961 to Autumn of 1962.)**

*(Ed: Art Director Joe Jahraus had a most unusual Showme experience. He was on both the pre-ban and the post-ban staff. Joe loaned us 5 very rare Showmes for review. Included was one '60s issue. He did not have the January '61 issue, which carried the fatal story. The Dec '60 issue had features using stock photos with comic captions, cutout Christmas cards, some cartoons from earlier Showmes, cartoons filched from other magazines and 4 pages of photos of co-ed Miss December. The Autumn '62 Issue had a cover by professional cartoonist Murray Olderman. The magazines of '60-'62-'63 are similar – but quite different from those of the '40s and early '50s. The format is very informal; there are many large cartoons, and generally brief copy. The general tenor of the magazine and its subject matter does seem familiar*

*The once-again revived Showme became a quarterly, but even that was optional. It was priced at 35-cents, generally 36 pages. Multiple-page spreads of co-eds became regular. The*

*Autumn '63 issue cover was a suggested design for the M.U. Seal. The December issue was almost totally dedicated to a satire of campus politics. Nothing seemed to be aimed at pushing the envelope.)*

JOE JAHRAUS, BJ '63, Art Editor, '60-'63: I was involved with two start-ups and one suspension of *Showme* during my years at Mizzou...and a lot of fun it was, indeed. When I first entered school, in the spring of '60, *Harlequin* was the school humor magazine...and, since I was a "worldly" 20-year-old freshman, I thought I would contribute some fresh cartoon ideas to the campus scene. Somehow, the editors published every idea I submitted. Undoubtedly, they really needed to fill up space and had nothing better.

By my second semester word got around that *Showme* was being resurrected, and with my cartooning reputation in hand I joined the staff as Art Editor. My roommate at the Pike house was Eric Johnson, also a *Showme* staffer, so the two of us created idea after idea. I honestly cannot remember attending very many staff meetings but I had to be on hand to do some Art Editing somewhere...most likely at the Shack.

As far as the infamous housemother article I remember sitting down with the author and developing an illustration idea for the article (which I did) and then the subsequent meeting in Jack Matthew's office where we were all threatened with expulsion. Things were quiet for a while and then Ron Powers and Larry Roth conspired to rebuild *Showme* from the ashes and asked me join the staff again as Art Editor/lead cartoonist. How could I refuse! We all stayed together until Ron and I graduated from J-School in '63. Along the way I would do a couple of centerspreads - subtly hiding a little dig or offending item here and there.

The Missouri journalism degree certainly helped open up several doors in my future in the advertising world, and my work on *Showme* created a major opportunity shortly after graduation. Hallmark Cards contacted J-School looking for a young person with a journalism degree and some background in humor writing and illustration. Bingo! Hallmark was given my name and I was offered the job of Creative Director of their line of humorous Contemporary Cards (now Shoebox Greetings.) After that I became Director of Advertising for Skelly Oil and in charge of Sales Promotions for Getty Oil. But I never got too far away from cartooning. Since taking early retirement in '85 I have participated as an artist in many arts and crafts festivals throughout the United States. Currently I work at home with my website, [www.netoons.com](http://www.netoons.com).

## **2nd Semester 1962 & 1<sup>st</sup> and 2<sup>nd</sup> Semesters 1963**

'62 ISSUE: *Autumn*

'63 ISSUES: *Spring, Autumn, Winter*

Editor: Ron Powers, Larry Roth

Business Mgr: Elaine Alberter

Feature Editor: Mike Miner

Art Director: Joe Jahraus

Circulation Manager: Steve Dansker

Publicity Manager: Charles Weiss

Advertising: Mary Eldred

Writers: Tell Neff, Paul Hirth, Jerry Goe, Frank Weltner, Winston Gifford, Linda Griffin

Artists: Murray Olderman, Sandy Tyrpak, David Keller, Larry Burks, Murray Unell, Bob Van Dillon

RON POWERS: BJ '63, Co-Editor: What follows are pretty limited memories of my days as Showme editor. Larry Roth and I brought Showme back from the Realm of the Damned in the autumn of 1962 and the spring of 1963, when I graduated, and just a few months before the world cracked open and Hell herself bubbled forth as the societal norm.

We were the last collegiate generation not only of the 1950s but probably of the 30s as well. The co-eds spent most of their time wearing pearl necklaces and arranging themselves in rows with perfect posture, ankles crossed, hands folded in laps, being photographed for the Legislative Council yearbook shoot; the boys were all tall and rawboned and crew-cut, and wore Kingston Trio shirts and tapped a keg now and then, but most of all strode around the campus working on their grade-point and shouting, "Outstanding!" to one another, which they would continue to shout into their first few weeks in the Vietnam killing fields. "Matriculating in a school for the blind," as the onetime undergrad T. Williams once put it. I think I'm digressing. Except to say that these postures and exclamations defined the limits of humor, and nearly everything else, back then.

It was Roth, more than I, who burned to bring Showme back. Roth deserves the credit. It was Roth who pursued the delicate negotiations with a skeptical Administration, while I did little more than lend my star-power as the recently acknowledged "Top Collegiate Cartoonist in Missouri." (Actually, it may have been "in Mid-Missouri," or even "in Boone County, Missouri - with the Exception of Joe Jahraus"; but an accolade is an accolade.)

We were off-campus roommates that year, fellow J-schoolers. We lived in a little white frame behind a pizza joint on South Ninth across from the J-school campus, called the Agora House, and run by a baldheaded former merchant marine (an intellectual with huge forearms) named Ralph. This is where most of our issues got put together--often, after hours, as we munched naughtily on ordered-out pizzas; we were *whimsical*, don't you see. (Ralph elected to de-activate his massive forearms and be whimsical too, or both of us would be long since dead by now.)

Roth and I were probably the only two late-adolescent males in the Midwest who could have pulled it off--persuaded the Administration that in bringing back Showme, we wouldn't offend. We were that dewy and dopey and innocent. Roth was from Detroit, but appeared to have been on furlough from a Jesuit monastery. He had these huge, *huge* moist brown eyes--he looked like a kid in one of those Margaret Keane paintings, before she devoted her life to Jehovah. I'll describe my Self of that period only insofar as to stipulate that between us, Roth was the sinister one.

Our big hurdle in gaining permission to bring back Showme was to persuade the Dean of Students that we would keep it... wholesome. The Dean of Students was a terrifying straight-arrow and veteran of the Salem Witch Trials named Dr. Jack Matthews--Black Jack Matthews, to

the student body. Black Jack Matthews had a flattop and dark-rimmed glasses, and he ran his office pretty much the way J. Edgar Hoover ran the FBI. Black Jack was about control and reprisal, and catching Communists, with which our Midwestern land-grant campus of course teemed. Black Jack's informational reach was infinite. Some said he soaked intelligence out of everyone's minds via some occult reverse-energy trick he played with the public-address system during football games at Tiger Stadium. Black Jack liked his students sober and virginal, and his humor...wholesome. His idea of a filthy joke was the one about the ram that ran off the cliff because he didn't see the ewe turn. I actually sort of liked him.

If memory serves--and it still doesn't, probably--our "pitch" meeting in Black Jack's office, in which we assumed the traditional knees-on-carpet posture after being frisked in the outer hallway, went something like this:

Black Jack: So, you want to bring back Showme and keep it...wholesome.

Roth: We're very wholesome. We don't like dirty jokes.

Black Jack: That's what they all say. And they always foul it up. Get hung up on that monthly deadline. Throw in something off-color, Communistical, just to get the ball rolling.

Roth: We'd do it as a quarterly.

Black Jack: You still might get hung up.

Roth. A quasi-quarterly?

Black Jack: One foul-up...just *one*...

Roth: A queasy quasi-quarterly?

Black Jack: You think you can be funny without being off-color?

Roth: A *cwazy* queasy quasi-quarterly.

At that point, Black Jack must have decided that no kid this dorky could be much of a threat to community decency or national security. He said Sure. Bring it back. But *one foul-up*...

After that, it was a matter of assembling *The Team*. Between us, Roth and I knew people who knew people--people who could do...wholesome, if kept on a tight leash, but who'd walked on the wild side, some of them. There was the massively muscled, steely-eyed Frank (The Insinuator) Weltner, who'd narrowly beat a double-entendre rap at a junior college a year or so earlier, and his baby-faced accomplice, Paul (The Babyfaced Accomplice) Hirth, who could slay you with a fast quip or a faster shiv between the ribs, he didn't much care which. There was Joe (My Cartoons Are Better Than Yours) Jahraus, a cartoonist like me; good, some people said, real good; I figured that sooner or later we might have to go up against each other. There was Mike

(The Canadian) Miner, whose lanky frame, deep-set eyes behind thick glasses and nearly incomprehensible way of murmuring belied a near-incredible capacity for really obscure, convoluted and ultimately disposable jokes. And none of it could have worked without the market-savvy of Miner's roommate, the advertising major Winston ("I'm Going to Work to Change the System from the Inside") Gifford, who rounded up a lot of ad revenue for the magazine, I think. We got to work. There was *humor* that needed creatin'. *Wholesome* humor.

MIKE MINER, BJ'63, Feature Ed: I don't remember what kiboshed the magazine in 60, but one issue brought down the wrath of Jesse Hall on the editors. There was no *Showme* my junior year, and Ron and Larry, who were off-campus roomies, hatched the idea of restoring it in the fall of '62, my senior year. They asked me to sign on. I barely knew Ron then, but I knew Larry from the Savitar Frolics where he and the rest of the cast of Independents danced up a storm. They had a ton more talent to draw on than the Greeks – and were dominating the Frolics. They won in '65, won again in '66, and that was the end of the Frolics. The Greeks lost interest and I can't say I blame them. We put out three issues of *Showme*. I wrote a poem to help kick off the first issue – not sure of first line:

Pure and prim and sane and staunch-  
ly resolute against all raunch,  
with journalism creed in hand  
and mindful of the firm command  
to keep our humor fairly bland  
with jokes no one can understand  
or be, once more, ruled contrab and,  
another Showme year we launch...How grand!

As far as I can remember we stayed out of trouble, and if there was no *Showme* the next year it would have been only because nobody wanted to do it. After a couple years in the Navy and another year or two with nothing to show for them, I got a job with UPI in St. Louis. Did that 67-69, then quit to travel in Europe for what turned out to be 9 months. Back in St. Louis, I drove up to Chicago to visit Ron P and walked into a job at the *Sun-Times* (where he worked). I did that 70-78, went back to Europe for a while, and from '79-today I've been with the *Chicago Reader*, the big alternative weekly here. Most of my work has been media criticism. I have a weekly column and a blog.

POWERS: How wholesome was *Showme*? Time, thankfully, has left most of my memories unrecovered; but a couple examples come to mind. One late night as I slouched half-asleep amidst the other glassy-eyed *Showme* staffers at the counter of Ralph's pizza place, munching on a pizza delivered from somewhere else (whimsical), I found myself for some reason sketching out and inking a three-masted sailing ship, with little waves under it to show that it was at sea. When it was finished, I had no idea why I'd drawn it or what possibly could be funny about it. On an impulse, I flipped the drawing upside down and wrote, as a caption line, "Have we reached the end of the world yet?" Eat your heart out, Jahraus. That's *humor*.

I think we did an issue on campus politics, making up our own fake political parties and doing these really trenchant, biting satires of kids who were actually running for office. One actual candidate was named Jim Ball. I recall drawing a spheroid, giving it a little shadow to show that it was lying on the floor, and captioning it, "Gym Ball." Jim Ball, if you're out there—what can I say? At least it was... wholesome.

Our most daring issue, I believe, featured a parody of a Monopoly board that portrayed the Mizzou campus as a nest of Communist sympathizers. (Take *that*, Black Jack!) Here's how fearless and provocative we were in that one. In the meadow adjoining School of Agriculture was a cow, tethered to a stake or something. One of us—I'd like to say it was Jahraus, but I fear it was myself—drew it, and labeled it: "Mo.'s cow." Mo.'s cow. *Moscow!* Get it? The joke was Weltner's. I just drew the damn thing. I don't think Black Jack even noticed. I'm not sure anyone did. Three issues at approximately that same high pitch of zaniness, and then, I don't know, it was springtime, and Graduation, and it was over. For this grizzled (but wholesome!) joke-slinger, anyway. A few things happened to *Showme* after that, and then it disappeared, I hear tell. Me, I walked out into the awful responsibility of time.

I went from Mizzou to the *St. Louis Post-Dispatch* where I was a sports and then community news writer. In '69 I moved to the *Chicago Sun-Times* as reporter and TV critic. Won Pulitzer Prize for criticism in 1973. Then to WMAQ TV in Chicago winning local Emmy in 1977. Moved to New York and joined CBS News Sunday Morning with Charles Kuralt, doing media commentaries 1983-1988; won an Emmy in 1985. Wrote a TV column for GQ for roughly the same stretch of time.

Connected with the Bread Loaf Writers conference in 1978 as a fellow in fiction; began teaching nonfiction there in 1979 and continued for about 16 years. Moved from NY to Vermont in 1988. Co-wrote bestseller "Flags of Our Fathers" with James Bradley. Wrote a biography of Mark Twain: "Mark Twain: a Life," - a finalist for a National Book Critics Circle Award in 2005. Among the 13 books I've written or co-written are two nonfiction books about my hometown, Hannibal, Mo. My latest, published in mid-2007, is "Last Flag Down: the Epic Journey of the Last Confederate Warship," written with John Baldwin.

And then, alas...*Showme* disappears without a whimper or a tear.

## **Monitoring/censoring *Showme* through the years**

The first censoring of *Showme* in this history period came rather soon – with the 4<sup>th</sup> issue in January 1947 when, then Assoc. Editor, Mort Walker, drew a cartoon of a political science classroom filled and led by Joe Stalins. The cartoon had to be torn from all issues before they could be sold on campus.

Since the objection occurred before distribution, it's probable that the magazine was being monitored by Sigma Delta Chi. So, strangely, the monitoring was done after printing the magazine. Memories of those involved are clouded, so no details are available.

The second problem involved the Sex Issue of November of 1947. By this time Walker was editor. He had removed *Showme* from the control of SDX. In order to make it a campus

publication it come under the control of the Campus Student Publications Board, Chaired by Dr. Loren Reid.

(I was able to communicate with Dr. Reid, 102 at this writing, but memories of Board Activities have slipped away. In his book he writes about the May '50 Showme cover situation – but his account varies considerably from my recollections.)

Though there is some suggestion that the Sex Issue problem centered on the cover by Walker (a Picasso-style parody) Walker says that it actually was the plan of the staff to conduct a Kinsey type study with the faculty. The magazine was sold without change. Walker was suspended as editor for one issue. He has no recollections of any monitoring. Exactly when the pre-printing monitoring of Showme began is unclear. It's possible that it began after the Sex issue incident.

The early group of editors has no memory of a systematic monitoring of the magazine. I am one of that group. But during the course of working on this history I happened across an old letter to my fiancé (when I was Editor) in which I mention preparing the material (for 2<sup>nd</sup> semester '50,) to “show to Robins.” This was Fred Robins, a faculty member, but not a Board member at least at this time. They must not have been unpleasant meetings to have been lost in memory.

The two years after the Sex issue were free of problems with the Board. But as '49 Editor Gabriel notes, he received a personal warning from J-School - was told to stop referring to President Middlebush as “Centershrub” and drawing outhouse cartoons or he would not graduate with a BJ.

In May 1950, when I was editor, I was “called on the carpet” by the Board along with my Assoc. Editor, Terry Rees. He had drawn a cover for the “Take Home to Mother” issue. It contained some items that Chairman Loren Reid found “totally unacceptable.” Terry was forced to resign and the cover had to be “censored” with ink and scratchy pens. Again, a problem occurring after printing. Robins, if he was monitoring at that time had not objected to it. But I suspect that pre-print monitoring began after this issue because I had not seen the art.

In one of his issues, '51-'52 Editor Herb Knapp complains of the Board calling him in with some frequency. No specifics are given and no punishment evident.

Joel Gold, '53-'54 editor, mentions his experience with Fred Robins, describing him this way: “Each month before taking the issue to the printer, I'd visit our censor/sponsor Fred Robins, a worldly ex-newspaperman who lived in student-faculty housing south of campus. Fred didn't miss much, but he wasn't easily offended, and he was pretty tolerant.” Since a number of the serious problems were dealt with after printing, Robins obviously was more tolerant than the Board. One of Gold's issues had to have a segment of a centerspread obscured with pen and ink – after printing.

In '55-'56 Earl C.A. Thompson was editor - fired in his second semester. The reason is unknown. Speculations disagree. One previous staff member heard that “four more issues (of that time) were rumored to have landed in the waste basket.” His last issue reveals nothing (to this writer) that would warrant such a punishment. It was not banned. One suggestion is that there was “editorial disagreement.”

Bob Williams who succeeded Thompson – for just three issues – mentions in his editor's column that the magazine had nearly been banned. Not even a hint about the cause. Exactly who did the firing is unknown.

Nanci Schelker, co-editor in '56-'57 has no memory of Fred Robins, monitoring or censoring. It is possible that co-editor Troelstrup worked with Robins.

The next incident that comes to light is the destruction of an issue and total banning of the magazine for nearly three years. It was a combination of elements – primarily the use of semi-nude co-eds in advertising. 1957 Editor Noel Tomas does recall Fred Robins as the person who told him, after printing, that the issues could not be sold and the magazine could not continue. Tomas said all copies were delivered to the Board to be destroyed. (A few, of course, were withheld and are on file.) Tomas does not recall any pre-printing monitoring and does admit that they were “pushing the buttons of the administration.”

The final incident also resulted in suspension for about a year and a half. *Showme* and its staffs were still under the supervision of the Board of Publications. The key faculty person now was Dean Jack (Black Jack) Matthews. Promises were made that the magazine would avoid troublesome materials. The University even paid the editors a salary. Then, in the 3rd issue a story about a “love-hungry goddess” housemother appeared, and the revival ended. Whether that story had been passed before publication is unknown. Possibly there no longer was a monitor.

In retrospect one could guess that irritation built up now and then within the Board. Some editors indicated wanting to see how far they could go. Others felt they had to take chances to make the magazine successful. It was a game that was too often lost by *Showme*. It does seem somewhat absurd that the magazine was not consistently monitored prior to the costly printing. If an issue was banned, the magazine couldn't survive. And, the obvious split between the opinion of the Board and Mr. Robins make that situation rather ridiculous.

Looking at the available facts, it appears that monitoring was not consistent. But memory is cloudy after all these years. And monitoring/censoring was constantly new to changing staffs.

No question that the University had a right and responsibility to control student activities. But a major problem was the presence of military veterans on staffs. This made the standard university “parenting” concept difficult. The previous life-style of the ex-GI group gave them a different perspective on some of the things that generated trouble.

As an example, I was assistant to the housemother in DeFoe Hall for a three semesters. My job was to more-or-less sub for her with the ex-GIs, who sometimes made her uncomfortable. Some, of course, could be sullen and difficult. Perhaps with reason.

Taking the long look, the percentage of problems from the 111 issues in this history is very small. And, happily – with credit to the University - it was not troubles that finally finished *Showme*'s history, but, sadly, lack of interest. None of the final four issues generated a problem.

*Jerry Smith*

## **POSTSCRIPT:**

The search for and recording of this *Showme* history began in March 2007 when Karen Worley, editor of *MIZZOU* magazine, suggested that I write an article on the subject. I was enthusiastic about the idea and decided that it should be a history told by the people who had actually lived it. A limit was set as the post-war years because it was more familiar and the possibility of locating staff members more possible. (The early history is researchable in magazines in the Ellis Library at Missouri U. A condensation of that history plus material from it is in the 1950 30<sup>th</sup> Anniversary Issue of *Showme*.)

I began with the encouragement and support of long-time friends Bob Skole and Bill (Gabe) Gabriel. My first contact was Mort Walker – who, on becoming editor, led *Showme* successfully into the modern age of magazine content and format. He was quick to respond with help and interest and the history was on its way.

By the end of October of that year I had contacted some 30 former staff members. Most contributed. After a lull, I decided that I had gathered all the material I would get. The text was over 18,000 words – far beyond the possibility of a *MIZZOU* article. I was disappointed, of course – but I couldn't have been happier about the response and the result. And that feeling grew as more responses to the call began arriving. But the real satisfaction – for all – was the confirmation that the history would be placed in the Archives of the University of Missouri – available to all who were interested, in paper form or on the web. *Showme* would become recorded history.

It is unfortunate that the history effort was not made 30-40 years ago. While many editors – and other staff members – were contacted, we found, sadly, that 5 editors were deceased, and several others were untraceable. Luckily, some of the “empty space” in the text was given body by other staff members. Probably the greatest loss of all was due to that elusive necessity, memory!

I feel it truly was my personal good fortune to be able to do the history. It was a most satisfying experience to meet and communicate with many staff members I knew personally - and to learn about the magazine and the experiences of those who followed. They were not only cooperative, but enthusiastic.

*Showme* began its post-war comeback with one personality in 1946; quickly evolved into another, achieving remarkable success in a short period of time. Some term that period “*Showme*’s Golden Years.” The style, attitude and format remained for some time, then slowly changed - as did the times and tastes of the people who determined the characteristics. In the late 50s and the 60s it was quite different in look and, to some extent, content.

While its history is marred with negative events, *Showme* was, essentially, a reflection of student independence and somewhat rebellious attitudes. When it was done well, it was marvelous; when it got careless...there were tough lessons that, somehow, were forgotten after a while. Some contributors remarked that they felt what they had done in those years was... well... “sophomoric” seems a good term. But, then, I respond, wasn't that what the customer wanted?

Despite suspensions, firings and condemnations, the University reversed itself on two total, “final” bans – in '57 and '61 – and allowed *Showme* to return – even paying the editors! Perhaps it actually did see the values in the magazine – real-life training, a place where creativity and ability could be exercised and tested, plus students' enjoyment.

And so, whatever its troubles, the excellence of *Showme* in its field and the accomplishments of its alumni add well to the stature of the University of Missouri – and especially the Journalism School. *Showme* was one of the best of its kind in the country. I like to remember it that way, because *Showme* meant a lot to me personally.

Jerry Smith - 2008

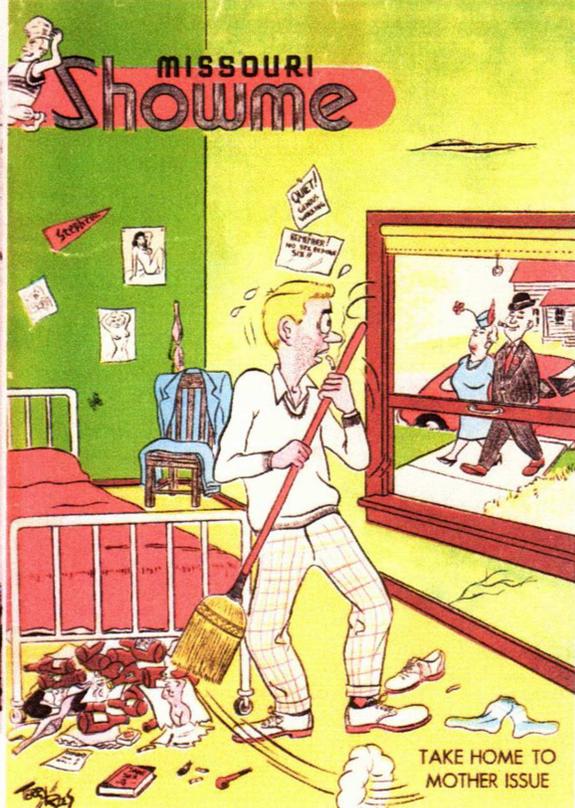
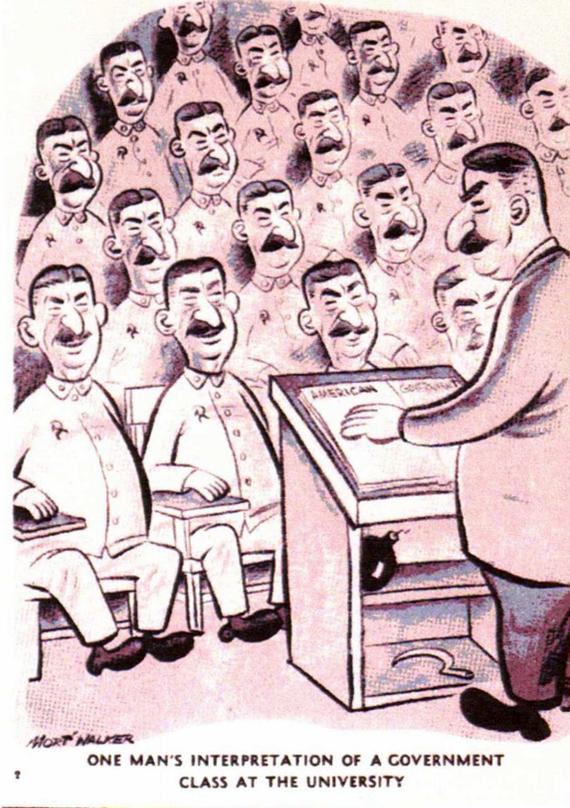


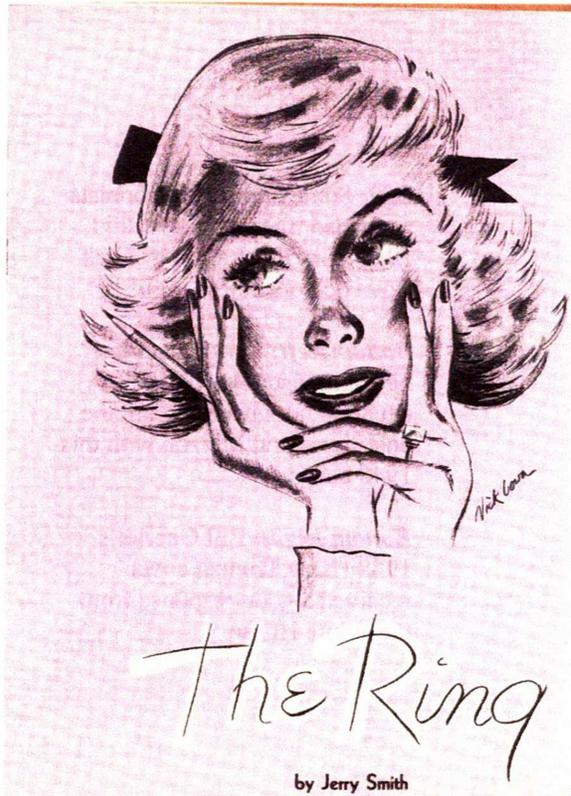
**Crisis!**

**Left:** Famed Sex Issue cover by Mort Walker. Caused 2nd post-war conflict with University.

**Bottom Left:** The initial post-war conflict for the magazine was this cartoon, which had to be torn from every issue.

**Bottom Right:** Often-used example of a problem issue is this 1950 cover, which had to be "censored" by pen and ink.

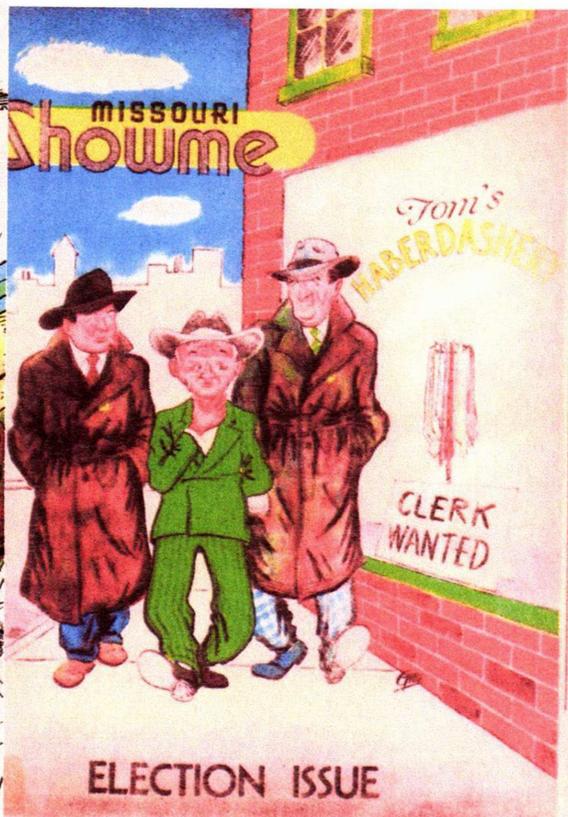


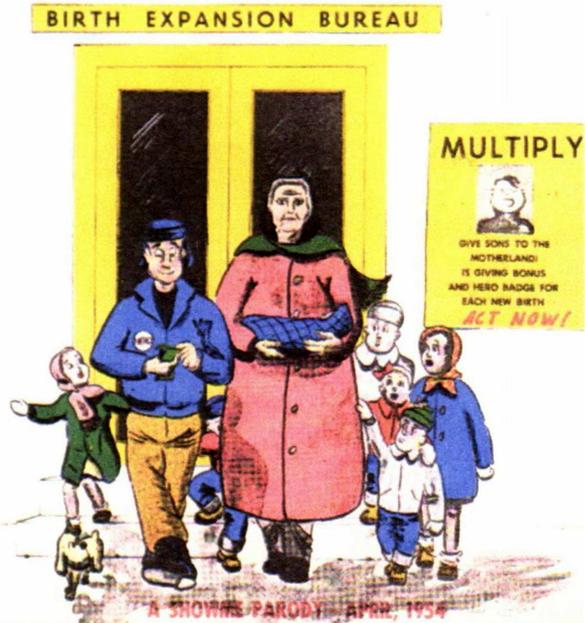


**Left:** Some *Showme* cartoonists were also fine artists – as this 1949 story illustration by Nick Bova demonstrates.

**Bottom Left:** Cartoonist Flash Fairfield visually expresses a situation not uncommon in the post-war era at Mizzou with this 1948 cover.

**Bottom Right:** Bill Gabriel's 1948 Harry Truman cover received a good response from the White House.

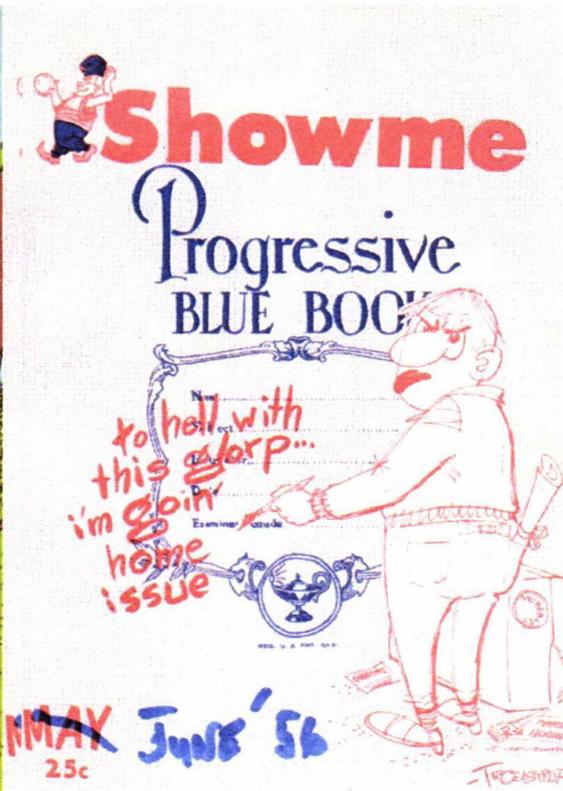
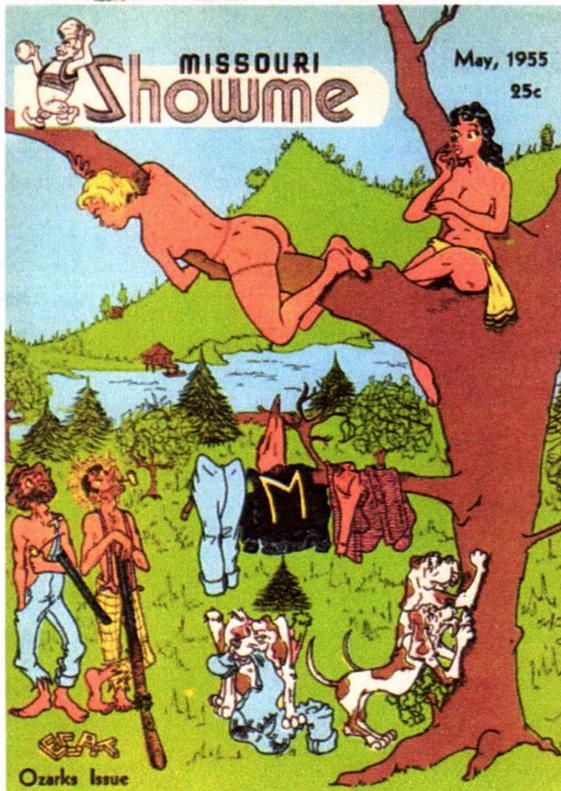


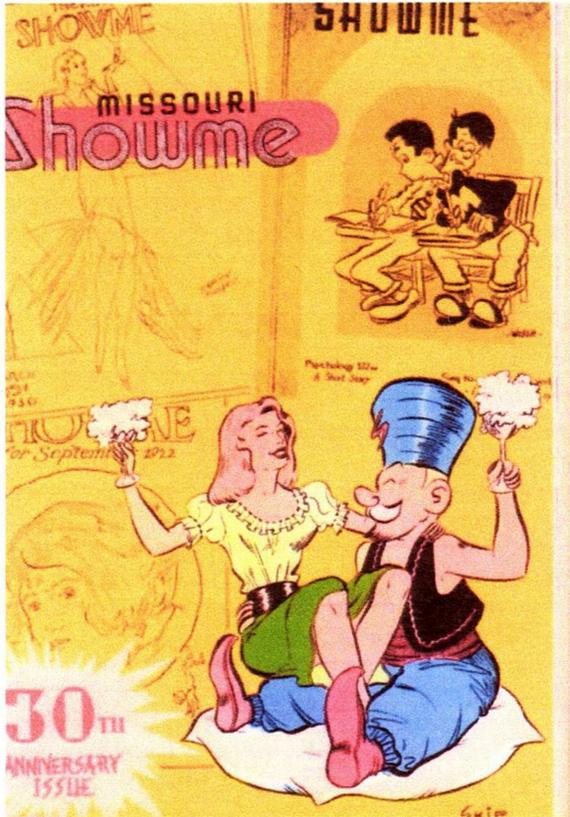


**Left:** April 1954 issue termed a parody of Russian magazines – but really a politically-incorrect fantasy. Cover by Chip Martin

**Bottom Left:** A 1955 Showme view of the Ozarks. The cover is the work of Editor ECAT, who one day would write novels.

**Bottom Right:** A rather angry view of a semester's ending. Art by Skip Troelstrup, soon to become Editor. Note the not-so-subtle change of date.

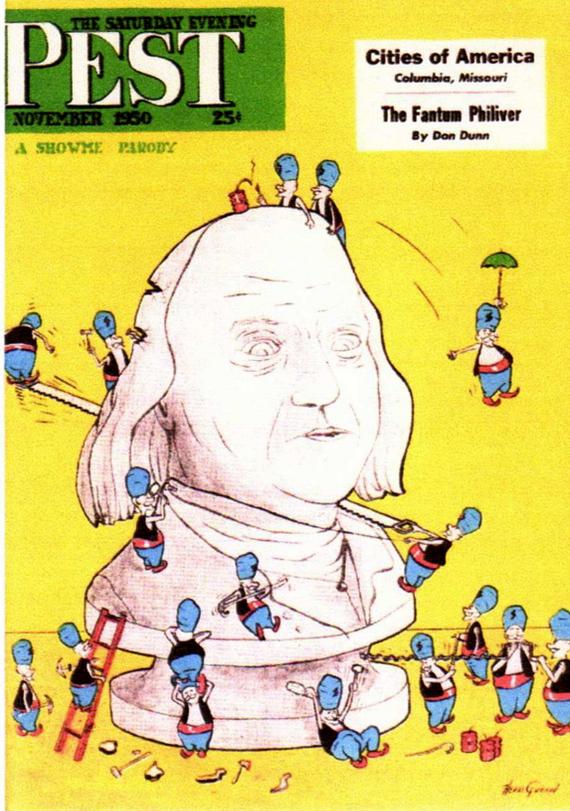




**Left:** 1950 30<sup>th</sup> Anniversary issue cover by "Skip" Troelstrup using a Mort Walker Cartoon, repro of a 1922 cover and copy of a 1930 cover by Braxton Pollard.

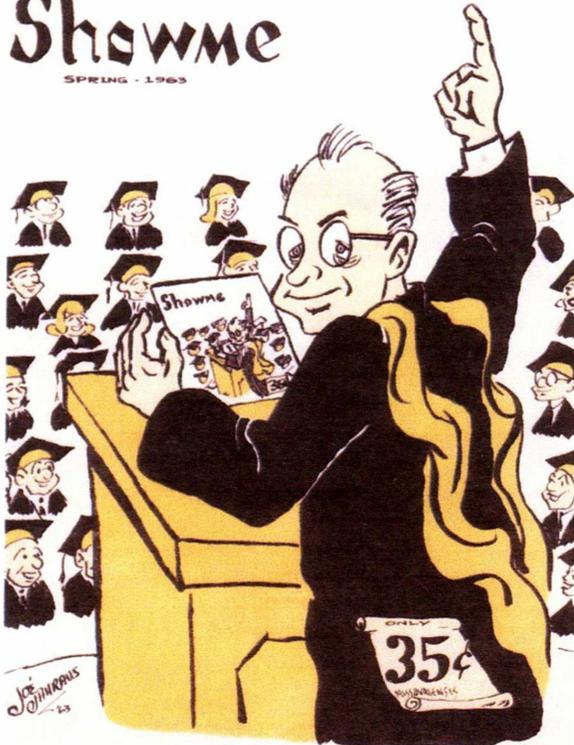
**Bottom Left:** Saturday Evening Pest cover by Herb Green, featuring Swami, 1950.

**Bottom Right:** Dec. 1950 cover by Matt Flynn. The issue had items that caused it to be shredded and Showme to be banned.



# Showme

SPRING - 1963



**Left:** Spring 1963 cover by Joe Jahraus, who was lead cartoonist on *Showme* before and after the 1960 ban.

**Bottom Left:** Black and white copy of cover for the 1960 parody of men's magazines. Contents caused a suspension of the magazine until '62.

**Bottom Right:** The first issue of *Showme* in Autumn of '62. Cover by professional cartoonist, Murray Olderman

