

## THE QUEENS BLUES

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### ★ ★ EDITORIAL ★ ★

#### WELCOME TO CO-EDS

Queens is glad to have the opportunity to be able to offer educational advantages not only to young ladies, but, at the present time, to young men as well. This semester there is a sprinkling of masculinity in nearly all of the classes and although the young men are definitely in the minority, their contributions are considerable and noteworthy. It might be well if some of our feminine students were half as diligent and conscientious as our coeds are proving to be. They seem intent on knowledge which, after all, is the primary purpose of college. Queens will no doubt profit by their presence, both from the standpoint of scholarship and extra-curricular activities. Welcome, each of you, to Queens.

### ★ ★ EDITORIAL ★ ★

#### WHAT ABOUT THE SCHOOL PAPER?

By CLAY SCHOENFELD, University of Wisconsin

Clay Schoenfeld is back at the University of Wisconsin after a five year stint in the Army, during which he reached the rank of captain in Military Intelligence, and is now editing the WISCONSIN ALUMNUS. With a year of experience as editor of a country weekly under his belt, he entered the Wisconsin School of Journalism, and graduated in 1941 as "the outstanding senior man." During his senior year he edited THE DAILY CARDINAL.

The college public relations man who goes out of his way to censor his school newspaper is only kidding himself.

In the first place, as a general public relations medium, the average undergraduate paper is greatly overrated. Its off-campus circulation is usually negligible. Its off-campus prestige is almost always nil. When the school publicity man spends hours slanting this article, deleting that story, and fussing over columns and headline verbs, he is wasting his valuable time. The result may please the president, but it won't alter the school's public relations one whit.

#### Censored Paper Produces Hacks

Secondly, whenever a faculty member substitutes his editorial judgment for that of a student he is robbing his school of an important educational technique. Students learn by doing. The uncensored student newspaper affords young journalists a chance to face real editorial issues in a real editorial situation. The censored paper is a hothouse which produces hack writers but not editors. A faculty censor who tried to think for his students is not a teacher; he is a saboteur. He is throwing sand into the academic gears of his school.

Does this mean that a college public relations man should ignore his school paper? Not at all. It means that he must work subtly to make his campus publication a more competent job of journalism so that it will become both a better public relations medium for the school and a better student training ground.

#### Professional Standards Needed

How can the campus public relations man help to make his college paper a better publication? By selling its stu-

dent editors on the three principles which must govern college journalism today.

First, the modern college paper must be thoroughly professional.

It must have a professionally-minded staff. There is no place in 1947 for the playtime sheet, written up the last hour before press time by fugitives from Econ. 23, with no editorial policy except one prescribed by the dean, and no sense of responsibility other than to keep nothing out of a spicy gossip column.

The undergraduate editor must act the part of an adult newspaperman. He must be made to realize that he cannot concern himself with the froth of campus life. It must be pointed out to him that his audience of mature veterans is interested in what the campus really is and what it really does, that he can make a real contribution by inquiring in mature fashion into the complexities of advancing education.

#### Responsibility Beyond Student Body

Second, the modern college paper must be aware of its dual responsibility.

At the outset, the student paper owes primary allegiance to its student readers. As Glenn Frank, late president of the University of Wisconsin, once said: "I hope the Daily Cardinal will always be a student newspaper rather than an administration newspaper, proving that it appreciates its unhampered freedom by mastering the art and amenities of a clean, courageous, and critical journalism."

But on the other hand, the college paper must constantly remember that its allegiance does not stop with the undergraduate. Stewart Herral, in his Public Relations for Higher Education, quotes the writer as saying:

"When complete campus coverage is a fact, when the molding of student opinion is accomplished, when the defense of free expression is successful, when all its student knots are tied—the college journal has yet to bear in mind that there remains an added responsibility to the university as a whole, and in the case of the state university, to the mother state."

This idea of joint responsibility some college editors never appreciate. They fail to distinguish between liberty and license. They cannot see beyond the ends of their undergraduate noses, so to speak. But to be thoroughly competent, the student journalist must see that to respect the confidences of the faculty is not to be under its thumb, and that a college paper can never really be a good student press if it is not also a good university press.

#### Campus One With A Larger World

Third, the modern college paper must reflect the oneness of the campus and the world.

The era of the isolated classroom is over. The world of the atomic bomb may seem far away from a pep rally or a fraternity dance, but nothing is really far away from anything these days.

The student editor of the Daily Cardinal at the University of Wisconsin recently called this new feeling "the inseparable unity of the campus and the world."

It was all well and good for Henry Thoreau to write a hundred years ago from his Walden hermitage: "What's the railroad to me? I never go to see where it ends."

But today thousands of student veterans have been to the end of the line and back again. They are not interested in campus traditions and curricula which have not been altered to fit the changing times. The student newspaper must take the lead in relating the activities of the campus to state, national, and international trends.

The college publicity man who subtly sells his student editors on these three principles—professional spirit, dual responsibility, and oneness with the world—is the real educational public relations expert. The college publicity man who sends his time blue-penciling editorials is a faker.

What our campuses need is less faculty censorship and more undergraduate sense.

## Platter Corner

By Rosie Meadows

Before I start giving you some new records to add to your collection, I thought that I'd run over some oldies whose recording dates go back to around 1944 or thereabouts. They are nice times and good recordings for your collection, so here we go . . . The first number up is "Paper Moon" by Benny Goodman. The record begins with a pretty good orchestration that features a slight re-bop on the last kicks. The vocal is okay, but the high-light is Goodman's styling on the clarinet. This is one of those old recordings by Goodman that out-shines his more recent numbers . . . A second oldie it "When Your Lover Has Gone" by Maxine Sullivan. This has a nice vocal — by Sullivan — which doesn't have too much of a sepi sound. The orchestration is fair, but the vocal is plenty good. A second recording of "When . . . Gone" was cut by Harry James. Naturally, it features "The Horn" and has no particularly outstanding parts. The third and last recording of this tune is the best of the three. It's a jazz rendition by Eddie Condon. This recording features Texas-born Jack Teagarden and has some fine jazzing . . . One of the best records that has ever been cut by a bunch of artists is a record that is as popular today as it was when recorded. The title: "Well, Git It" . . . and the band recording: Tommy Dorsey. The mood of this record is strictly jump and Cy Oliver, the Dorsey arranger, writes in a passage for Ziggy Elman and Chuck Peterson which is very fine . . . Elman and Peterson are two of the best trumpet men in the business and really give for the fans by blowing some of the clearest and highest notes for their "duet" . . . This is definitely the best jump tune ever recorded by Dorsey and is tops in any record collection . . .

Now to get to the more recent numbers . . . and just lately I've come across plenty of records that appeal to everyone . . . so settle back and take a listen . . .

No. 1 record is a new copy of Charlie Barnett's "Cherokee" with the flipover another re-release of Barnett's — "The New Redskin Rumba". The arrangement varies only slightly from the first arrangement of "Cherokee". This record is swell for dancing or just listening . . .

Peggy Lee has done it again! Accompanied by her husband, Dave Barbour, she has recorded another tune that Miss Lee's fans will just "love" . . . The title is interesting enough since it is tagged with "It's Lovin' Time"! The flipover is "Everything Is Movin' Too Fast". The "Lovin'" side is, of course, that slow, blues tempo that Miss Lee handles exceptionally well . . . Notice, too, the last "baby" . . . it should make even the strongest toes curl! The reverse is more of a jump, not exactly what I like to hear from Lee, but it is still plenty good . . .

I ran across a recent recording of Dorsey (Tommy) that ought to see pretty quick. One side is instrumental and the other is vocal. The instrumental is a tune, "At Sundown", from the motion picture, "The Fabulous Dorseys". By the way, since I'm on the subject of the picture . . . if you have a chance to see it, take it; it should be a good show and the music of Tommy and Jimmy Dorsey extra good . . . Now, the record . . . The vocal side, "To Me", features Stuart Foster who is, in my opinion, one of the best male vocalists in the trade . . .

A fine album to latch on to is "Music for Memories" by Paul Weston and his orchestra.

This album includes such tunes as "Deep Purple", "You Go To My Head", "East of the Sun", "I'll Be Seeing You" and "All the Things You Are" . . . This album shows Weston's originality and new arranging styles. Weston, as the arranger and conductor, has recorded

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