

**Oral History Number: 255-001, 002**  
**Interviewees: Edward B. Dugan**  
**Interviewer: Barbara Thorson**  
**Date of Interview: February 21, 1991**

*Note: Robert C. McGiffert also participates in this interview.*

Edward B. Dugan: —you can cut out the profanity that we might be tempted to use.

Barbara Thorson: Okay, I just recorded that. Missoula, Montana, February 21, 1991. This is an interview with University of Montana Emeritus Professor Edward B. Dugan. Also present, to assist in this interview, is University of Montana Emeritus Professor Robert C. McGiffert, a longtime friend and colleague of Professor Dugan's. And I suppose we could start with the beginning. Where and when were you born?

Robert McGiffert: Do you remember, Ed?

ED: Not so well. People pretend, you know, that they can remember back to the womb, but in reality, I think they are lying. I was born in the Rock Island Depot in Lester, Iowa, March 29, 1911. I wasn't a bird of passage. My dad was the station agent and so we lived above the depot. My early days consisted of, so they tell me, watching the trains go by and stopping to see them take on water in those old days. I've been back since. It's being nominated for a historical site, not because of my birth, incidentally, but because the early Rock Island Depot was...

RM: That's the first I knew that you'd been born in a depot. That's a great bit of information. I could have used that.

ED: I've been flitting about ever since.

BT: You received your education at the University of Missouri?

ED: Both undergraduate and graduate.

BT: In what years?

ED: 1932 and '40.

BT: The University of Missouri was the first journalism school in the country?

ED: Yes, and the first Ph.D. in journalism was the man (Dr. Housman) who hired me. He had a hunting license that summer to pick up one person and made a tour, but since he was an alum of Missouri, it was quite natural that he come back and look for victims on the campus. It finally

boiled down to a couple of us. Something that I said in an off-hand manner, I think, must have caught his attention.

BT: So you came to the University of Montana, which is one of the first journalism schools after the University of Missouri in the country?

ED: Yes. At that time, yes. Because of Housman and his reputation, and because Dean Stone was widely known as founder of the school, I left a job in Texas. I was quite proud of the offer to come here. Of course, when I first saw the shack, without having seen the new building, which was under construction, I doubted a little bit the wisdom of my choice, because it was a First World War old frame building (which as since been burned intentionally ) behind the Forestry building. We shared it with the Maintenance staff, staff, which had the first floor. We had the second floor, and every time the Kaimin went to press, the building shook. One time I recall that a truck backed up to deliver a load of newsprint, and the driver got carried away and banged into the building. I thought it was an earthquake, and rushed out the front door!

RM: Did the Kaimin have its own press at that time?

ED: Well, the Kaimin didn't have its own press, of course, in effect, it never has had; unless what you might call what they're using now its own press. But the Printing Department was in the semi-basement - it was kind of a few steps down and a few steps up affair. We had an old "Waltzing Matilda" that printed the weekly Kaimin at that time.

BT: Now, you came here in 1937. This time that you're talking about with the Kaimin?

ED: Yes. We were not in the new building until early 1938. It was nearly complete, but it was so new, and from Prof's viewpoint (we called Housman "Prof") it contained provisions for expansion. Several deans from other schools made trips out here, or paused here in route to somewhere else, to study our new building to see how they could incorporate some of things we put into it. We had provisions for a radio cable from a little control room and a news broadcast studio in a couple other rooms, which we obviously never used. At that time, we had so little radio that, well, we didn't anticipate the expansion of the curriculum that much more into broadcast media, as has happened today. It was nearly all newsprint at that time.

BT: Before you came here, it says you worked for four years as a reporter and editor for newspapers in Texas, and one year as an instructor at Hardin-Simmons University. Could you tell us a little bit about that?

ED: Yes. After I was paroled from Missouri in 1932, I was fortunate enough because that was the depth of the Depression, really. A lot of graduates were lucky to get jobs pumping gas for Rockefeller. But, I lucked into a job on a little weekly. It provided me with \$12.00 a week, but the publisher, in effect said, well, you have to earn it. So I had to produce enough extra revenue or circulation to justify my hire. It was down in the sheep country where someone who sold

advertising really didn't sell it in any competitive sense. The merchants gave everyone credit until the clip in the Fall. To actually go into competition in the same little town would have been foolhardy, so it was touch and go. Then from that, they transferred me to some other papers owned by the same person or persons, and they were small weeklies good weeklies - and small dailies. I came from Missouri where we published a daily about the size of the Missoulian, not as it is now, but as it was years ago. Facing deadlines for a weekly didn't present all that much of a problem, except that I had to write society and sports, and sometimes I wrote society and it came out looking like a football scrimmage. And, in the back shop, of course, what I didn't know, I had to learn. They didn't allow students in the shop any more than we have here at Missoula. Ours was large and it was principally in the main: a newsroom operation, editorial, of course, and magazines. That sort of thing.

BT: It also says that during World War I, you were a Navy Lieutenant in the Pacific Theater.

ED: Well, yes. I never fired an angry shot at anyone. I went in September (one of the "90-day wonders") as a gunnery officer aboard a liberty ship. They shipped me off to Australia with a group of other officers and our crewmen ostensibly to take over some ships from the Army that were waiting for us in Sydney, which was, and still is, one of the great liberty ports of the world for Navy men. I was on the beach there for a while when they found out I'd been a teacher. I should have been cannon fodder, because I didn't know much about gunnery, but they put me on court marshals, of all things. I sat on court-marshals in Sydney for a while, and then they shipped me up to Brisbane. There we set up a receiving station. I was there for a year, some of which I was commanding officer of the station. It was good duty; there was no doubt about it.

RM: Is Sydney more exciting than Brisbane? I've been told that Sydney is more exciting than Brisbane.

ED: Sydney is certainly one of the most beautiful cities I have ever been in. It's changed so much, like other things. You wonder whether you would really enjoy going back to something, because you'd like to remember things as they were. High-rises are all over now. And then I was released. I had the good fortune of being assigned to Seattle after I returned and was personnel officer for a pre-commissioning school out at Pier 91. Subsequently, they took me down to the flag to help demobilize, and, even more fortunately, my boss was a brother of Bernice Ramskill, one of our early music professors. When he found out that I was a professor here (just barely, I was an assistant professor, which I got while I was gone), he said, well, surely you need to go home, since you have enough points; wherewith he ran interference for me and got me back in time to start school in the Fall of 1945. About three years was all I missed, but, I got credit for it in terms of my retirement.

BT: It has been noted that your specialty was a combination of advertising and news, and that was viewed as both valuable and unusual to have both perspectives in the field of journalism.

ED: Yes. I think that was one of the principal reasons that Prof hired me. I had put out small newspapers and had some responsibility for both the news and the advertising. Essentially, newspapers of that period, if they were fortunate enough to be county seat weeklies, had a lot of legal advertising, which they secured by supporting the proper political candidates. Circulation was also a factor, so I think I was hired to fit a slot that Prof thought the Journalism School had up here. We immediately went into Press Association cooperation: conventions, meetings, talks, and during those years, I think we were very nearly 100% represented at the Press meetings, both in terms of attending, including hospitality sessions, obviously, and appearing on the programs. I had to put out papers during the Depression and I kept them from going busted. It developed that if I kept newspapers alive in Texas (being a Yankee, too, which was something of a handicap) conceivably I could be of some assistance up here. I walked too fast in Texas, I talked too fast, and some of the elders in very nearly every town that I worked took me aside and said, "Son, will you slow down a bit?"

RM: Yes, but you were born in Texas.

ED: No, I was born in Iowa.

RM: Oh, Iowa ... ok.

ED: I fought it. I fought belatedly the last battles of the Civil War in Breckenridge, Texas, when I was in high-school. I mistakenly thought Lincoln was the greater man, whereas it was obvious that Jefferson Davis was, in their minds, at least. I'm reminded, since I mentioned the Civil War, that, in our Journalism building, Jules Carlin, whom you may recall taught American history. Up in one of the corner rooms, someone had given us a group of pictures of Abraham Lincoln. We called it the Lincoln Room. It was up in the corner of the third floor. I think it's still available. It's a lecture room - one of the few, perhaps, that are still usable as a lecture room. Anyway, Jules taught his American history up there. And periodically, when the janitor, who was quite possessive about the building, came in to clean, he found that all the pictures were turned to the wall. Of course, Jules had been the one who turned them to the wall periodically. I don't think that he meant any disrespect for Lincoln, except that I think someone had told him that Lincoln had been a Journalism major, and he wasn't all that fond of Journalism majors. He's still a good friend. I like Jules, but he isn't willing to admit that the 20th century is here and almost gone. It's a little bit like Burley Miller who taught Contemporary British history up to 1900.

BT: According to the present Dean of the Journalism School, Charles Hood, you are somewhat of a legend among the Journalism students. He cited that you earned a nickname: "Ditchy Dugan." Could you tell us how you got that name?

ED: Well, yes. The first year I was here, we had a football game coming up with, as I recall, the Bobcats (a little junior college over across the mountains). We were a little short of news and we had a traditions chairman - Seymour was his name, from Great Falls - and he loved to start traditions. So he came over and thought that on the night before we went to press (the Kaimin)

that it would be great if someone were to kidnap "Fezzie." Fezzie was the bear mascot at the time - a small cub bear. We said, no, we wouldn't be a party to falsifying something like that, because after all, we are journalists, and we wouldn't do anything of that nature. He said, "Well, we'll have to dig up something else to enliven the game - to add a little hype." But after he left, we began to think, well now, if indeed the bear were kidnaped, it would be a legitimate story. So, several of us decided that perhaps we ought to kidnap the bear. I was a young instructor at the time, and John Forson and Ed Erlinson, and several others...

RM: Were they both Missoulian guys at that time, or where they students?

ED: They were seniors at the time, and they were initiating me as a young instructor. So we borrowed John's father's truck (John's father was a contractor), a flatbed. The bear was in a cage out at Joe Pomiovič's in Orchard Homes. So, we called the Phi Delt's and said that there were rumors that the Bobcats were going to kidnap Fezzie the Bear (Fessenden was the coach) and that we were going to transport the bear to a safer place. So we got in to several cars and went out in Orchard Homes and successfully transferred the bear to the back of the truck, or almost did. I don't think we really got the cage on the truck. The Phi Delt's became a little suspicious and came out in their nightshirts and shotguns. Most of us made our escape down around Target Range, I guess, or South 3rd. Anyway, Don Larson, then one of the Kaimin principles, and I were in my little Chevrolet, when they captured the truck, took it back, put the flood lights on it and forced all the others to stay in the car and held shotguns on them. Don and I got down in the barrow pit and came back into town. We spent the rest of the night telephoning and attempting to get the release of these other people. We finally did under the threat that I was going to the Dean of Men and that surely they couldn't fool with a man's classes. But there was some feeling that Larson and I had "ditched" the rest of the students. So, to this day, people of that generation refer to me as "Ditchy Dugan."

BT: Oh, that's wonderful!

ED: I probably should have surrendered along with the rest of them but I saw a chance to escape. I tried to pull rank on them, but they didn't feel that being a young instructor in his first year was that much ahead of just a plain student.

RM: Well, I don't know about others, but I would kind of feel ill if you had you joined up with the others.

ED: I didn't quite feel that I wanted to be a martyr to that end. It was quite colorful, as I recall because, in effect, some of the Pomiovič's - Joe, being one - were literally in their nightshirts and jumped on (we had running boards on cars in those days) the running boards. I have a picture of them in my mind with their nightshirts flying in the breezes, chasing this truck down toward town. Armand Glenn (one of our early graduates) was in on that too.

BT: What was the Journalism School like when you first arrived? What kind of changes have you witnessed?

ED: Well, I think it changed so much because we were in the middle 30's about that time, and until FDR came along, the news sources, if you were to pick up a reporting text of that period, consisted largely of "Richman, Poorman, Beggarman, Thief." They consisted of the elected and appointed political officers of a community and the essential services like fire and police. None of the FDR and public assistance programs had come along, or had come along only a few years at that time. The whole area now of social assistance (Social Security and provisions for handicapped persons) well, they were in their infancies, if they had been devised at all. We were in the days of the PWA and the WPA, in fact, we owe our building to the WPA and the PWA, because it was a government grant and there had to be money appropriated by the Legislature as a line item for the construction of the building. It was politically put through the Legislature, else we wouldn't have it. And so, the curriculum in reporting and public affairs certainly makes provision now for all of those things which were not considered news sources then. And the multitude of support groups that we have today weren't even mentioned. You would have to go to a sociology text of that period inventorying a community as it is now in order to find out what really constituted modern news, because news, which is nonetheless legitimate today is the courts, covering city hall, and the county. In the main, those were the news sources.

BT: That leads me to another question... how do you see the changes in the new media, itself, over the years? And, since you first arrived here, has the performance improved? Is it good? Why or why not?

ED: Newspapers of that period - the print as opposed to the broadcast media - was primary. Radio was not more than about ten years from its infancy and I believe that the newspapers bore the brunt of the responsibility for disseminating information. Today, would like to think newspapers are still primary, are competitive, even graphically against or with television - the "Big Picture." With more pictures there is a bit of competition against the tube. Sometimes I think that the play they give news today has to do with graphics. Pictures are large, which none but the larger newspapers could afford to use back in those days. They involve zinc plates, an expensive and a sometimes tedious process of producing engravings. Today, of course, the cold type makes them less expensive than setting type. They can kill off a lot of space with pictures, whereas years and years and years ago, we had to plan to have even a single column mug shot. The Kaimin and the Missoulian were no exceptions, because there were no photo engraving facilities in Missoula. The School Journalism bought a little one-man photo engraving plant called, Tasapay (sp), which was made in Aurora, Missouri, and I went down after summer school and took about a ten day indoctrination course. I taught photo engraving, not for credit, but in order to give the Journalism majors enough experience so they could produce their own half-tones for pictures. Many a night I came home with my hands stained with aniline dye, and found that we were going out to dinner, and there was no way in the world that I could get this aniline dye off my hands, except to put them in acid. So, Journalism has changed considerably -

not only in its news sources, but in the process, I mean. From hot type to cold type, it is 100%. Guttenburg would turn over in his grave if he saw the way newspapers were produced today.

BT: Do you think we're doing a better job of training journalists today than fifty years ago?

ED: Well, those were not, as I view it, the "Good Old Days." I think we had some of the same problems. The students continue to be good. We have the same problems of teaching them to write as we had then. I don't think the instruction has changed all that much, except I think we were more fragmented during that period. We have fewer courses today because our accreditation back in those years invited us to seek approval by the Accreditation Committee of more areas of specialization. I don't think we have those today, do we Bob? They cease to be important. Teaching is still equally important. I think we teach basically the same information, given a greater or more complex society, but we had approved sequences back in those days of news editorial, of advertising of the weekly newspaper and magazine production, and of photography, as I recall. I think we had approval of five different sequences, which rated us rather highly. We were, at one time, the only approved sequence in advertising between Minneapolis and Seattle. But to answer you, do we teach better or has the curriculum changed all that much? The curriculum has changed a great deal, but I could hope that the quality of our teaching has been sustained, even improved. I think the Kaimin has changed, materially. I think the Kaimin of the late '30's was published within the restraints of hot type at the time, and we could do only certain things. Our headlines had to fit within severe limits. I think our primary responsibility, possibly as a result of the faculty, was felt or forced upon them to cover the campus. If a person from outer space were to pick up a Kaimin of that period, he might conceivably, by stretching his imagination a bit, capture something of what constituted a college education. The students were assigned beats. All the academic schools and departments were covered as frequently as the Kaimin was issued. Advocacy hadn't really come along. The editorials, while they took rather positive positions, didn't express the concern of the '60's, certainly. I think issues have come to the floor more. I think, of course, that we're publishing what we call a daily and that has considerable bearing. We had no press wire at the time. Everything was local, and so, every inch of type (hot type) had to be filled with campus news. That was a responsibility which we, as staff, felt the Kaimin had to assume if it was going to be a campus newspaper. I think the Kaimin was, of that period, almost wholly campus and much more academic in its coverage than it is today.

BT: How long were you advisor for the Kaimin?

ED: From the time I first had a full head of hair until I retired - a span of some thirty years, and I don't know how many trips to Main Hall, more especially during legislative sessions. It was my good fortune to carry the brunt of protection during periods when the legislators didn't feel that the Kaimin had the welfare of the University at heart.

BT: Are you referring to the David Rorvick editorials about that time?

ED: Well, David was one of them whom I defended.

BT: Could you tell us something about that? Someone told me that the Montana Legislature considered the Kaimin too liberal and irresponsible. What happened?

ED: Well, liberalism is judgmental. I've considered myself a liberal; I certainly have in connection with the Kaimin advisor because I fought many a battle on its behalf. (Although I picked up a touch of gout last week, and whoever heard of a Democrat having gout? Or, especially, a retired school teacher? So perhaps as we get older, we get a little more conservative.) But the Kaimin has, I think, been liberal... more liberal of late. I think of the Kaimin initially as being relatively conservative, I mean, characterized by the people who put it out. Our dress was conservative, our mannerisms... As news sources, we the students were required to meet professors so, conceivably, we dressed a little more neatly. The women wore skirts and blouses, sweaters, and I guess, saddle-oxfords, or whatever they're called of that day. The men wore slacks, although the period after the war, when the servicemen returned, was a period where greater casualness was the rule of the day, as a matter of fact. They were returning from the discipline of the war and, so, freed again, their garb tended to be considerably more casual. In fact, let's say, a little sloppy . . .

BT: It has been said that, because the Kaimin was considered liberal, sometimes you didn't receive support from the Montana press; that you were caught between the demands of the Kaimin and those of the press...

ED: There was a period when I was very disappointed. I'm talking about that period of the '60's: the revolt of the students, the use of four-letter words... Yes, I was a little disappointed at the failure of the Montana press, more especially, let's say, because some of them were published by our own graduates, who, quite understandably, when they became responsible for the livelihood, the existence, and the publishing of a daily, became more conservative than they were on campus. But in the earlier days the Journalism School worked very closely with the the Montana press, except that we stood our distance because the press at that time (not the Press Association, the daily press) was under the control of the Anaconda Copper (the Copper Collarers, it was called.) We stayed at arm's length from the Anaconda people, although they were intensely loyal to the J School and they hired our graduates. The dailies controlled the Press Association during that period. The weeklies came along later. For many years (and conceivably even today) the weeklies played a far greater role in the Press Association; but initially, the dailies controlled it.

BT: Did you see a great change when Lee Enterprises bought the newspapers here from the Anaconda Company?

ED: Not, perhaps, overnight, but yes. There were changes ultimately. The same reporters continued to work for them, and some of them who were reporters under the ACM ultimately became publishers under Lee, so it wasn't all that much of an overnight change. But, yes, there



was a change, and Lee newspapers ostensibly give, so they say, perhaps a greater measure of nearly complete autonomy to their papers, whereas the saying went that the editor of the Missoulian would call up Butte every day to find out what angle the paper was to take on certain issues. In all truth, I'm not certain that was true, because I was a good friend of French Ferguson's, who was the publisher of the Missoulian at that time. He was a classicist, as Dean Stone was, and I think he would put up something of a fight to take his orders every morning from Butte.

BT: There was an issue in the late 1950's that is considered an infamous moment in Kaimin history and Journalism School history. This is the "Rat Issue." The editors involved were Carroll O'Connor, with co-editor, Bill Schmurr. I understand it was over a first amendment issue. Could you tell us something about that?

ED Well, a full page editorial - a full page cartoon – was prepared for the Kaimin in which several persons caricatured as rats were gnawing at a grain sack (labeled the appropriation money) and the University was fearful that it would suffer considerable damage at the hands of the legislators were it to appear. Considerable pressure was brought to bear upon the Kaimin to not print it. The Journalism School, we had no power to stop it; as a matter of fact, our loyalties were to protect the student's right to print it. But the student body, of course, is the publisher of the Kaimin, and hurriedly Central Board was called into session, and there was a "cease and desist" order issued. The press run had already been completed, and there are, in many a file, many copies of that cartoon. Conceivably, Charlie (Hood) has some put away. But, it was taken out to the dump, (the bulk of the press run) at the direction of Central Board, and was not circulated.

BT: This led to the resignation of O'Connor and...

ED: Well, in protest... in protest, ultimately. Several editors of the Kaimin did resign. That's the gist of it. What will happen - I mean, things of far greater criticism have since been published and the University still operates, under some difficulty, obviously, but I'm not so certain that had that cartoon been circulated in places other than the dump, any grievous harm would have come to the University. But, it was suppressed, certainly not by Main Hall, and certainly not by the Journalism School. It was the ASUM, the proper publisher of the Kaimin who took the action to see that it was not distributed.

BT: It states here that many of your former students now occupy positions of high responsibility with the media, both regionally and nationally. Can you tell me about some of your favorite students that you've had over the years?

ED: Even my failures are my favorites. I don't know that I would pick out, or that I would like to pick out any person or persons. I think the publishers of some of our Montana weeklies are as heroic as some of the people who have distinguished themselves through Pulitzers. Don Oliver, who was wont to fall asleep in some of my classes, has distinguished himself, but he had the

good judgment of falling asleep in my classes. Others have gone on to what constitutes either fame or notoriety, but I think there are heroes within the confines of Montana just as there are internationally. I view some of my good friends of those early years as heroic in their home towns, just as Don and others are leaders on the tube, on the Wall Street Journal, and others of that ilk. A small town hero is not to be overlooked. As a matter of fact, I think that one of our primary responsibilities is to produce graduates who are so desperately needed to return to their home town or some other town in this area to produce good newspapers, or to continue to produce good newspapers. I don't think we can aim at producing only Pulitzers.

BT: How would you characterize the Deans you have known during your time at the University?

ED: Well, they all had to wear several hats. A Dean is in a hell of a position because he's Dean at the pleasure of Main Hall, and he owes his job to Main Hall. It's an administrative job. And, yet, he jolly well better protect his peers in faculty relations and in such arguments that develop with regard to the Kaimin or budgets or with regard to raises. He risks his "Deanly Rank" from time to time in defense of the freedom of the Kaimin and the freedom of his professors to teach freely. It's a rough job, this "Deaning" racket. I was Dean. I was acting Dean a couple years and, as advisor to the Kaimin, I know how difficult those roles constantly are. I think Bob (McGiffert), who was in that job, knows that most Deans have become Deans almost reluctantly. We are basically teachers and yet, the job of being Dean forces us into such budgetary responsibilities that we have to risk hostilities within our own ranks in order to keep within the budget.

RM: It's either reluctantly or innocently, Ed, or out of ignorance; because I don't think you really appreciate what goes on in that seat until you're in it. You can hear about it, but until you're there...

ED: That's right.

RM: I knew I wasn't going to like it, but I didn't know how much I wasn't going to like it.

ED: Most of us - several of us - that were acting Deans, had our budgets already committed for us before we ever took the job, so that when anyone came to us for a new camera, or in those days, typewriters or something like that, we couldn't indulge them because we didn't have any money. It was already held by having been spent by the dean who was on leave of absence. Some courses in Journalism are more expensive to teach than others. Reporting isn't an expensive course, fortunately, because it's far more important than the expense of teaching it. But when you start talking about photography, for example, and now that the computer has become so important (like the camel, it has its nose under the newsroom tent,) it's a far cry from merely maintaining typewriters, copy paper, and editing pencils. So, the job of administrating a school currently is far more complex than it was in the days of hot type. It's not an enviable position, by a long shot. I think being a professor is a far better job.

BT: It says you were Acting Dean of the School of Journalism during the Autumn Quarter of '64, and during the '66-'67 academic year. It also says you taught for several years in University School for Administrative Leadership.

ED: Oh, those were great years. Great years! We had under our continuing education program what was called the School for Administrative Leadership. Actually I think we had a great number of leaders and we should have had a school for "Followership." We need more followers. But, anyway, we did have a school for leadership, largely middle-management and a higher echelon of natural resources agencies. These the Forest Service, the Park Service, the Soil Conservation Service, and subsequently, the Corps of Engineers for some time. Each year they would come to the campus for initially thirty days or a month, and then, in the last years, two sessions of thirty days each. A group of us, some eight persons, representing different academic areas, were on the staff to lecture and give assignments to people, who for the main part, in undergraduate years, were so emerged in courses of a scientific nature that they didn't learn how to handle and deal with people that walk on sidewalks – things like that. So it was our job to do that for which we were paid. And in turn, we took annual trips, ranging from the Black Hills, and, in the Corps days, back as far as the East Coast and Savannah, up to the Yukon and Alaska. We went to find out about these problems, else how could we teach them how to solve their problems if we didn't see them on the hoof? So, during those days - oh, twenty-five or more years - we had to take annual trips. And then we held annual on-campus instruction for these men who were already very successful, and we helped them, we hoped, to become better successful. We didn't want to take failures and try to make successes out of them. We wanted to take successful people and make them more successful.

BT: What time reference was this? What years?

ED: Oh, it began shortly after the war ceased about 1972 or '73 and the Corps contracts began. It was overlapped. The Corps contracts began in the early '70's, and continued until about '76, as I recall. Then we, as individuals, often times had contracts to go to their workshops, and "play poker" with them around their "poker table."

BT: Does this have to do with the courses you taught in connection with Forestry School?

ED: No, not directly. The Forestry School approached me and asked if I would teach a section of trade and technical writing, but course title was never changed. For quite a few years, I had about thirty forestry majors in a class where we dealt primarily with how they could get along better with the mass media, or what constituted the news that we would be interested in, and how to prepare it, how to understand publishers, how, initially, to overcome their animosity toward the news media, and how we were equally dependent upon them for news. We got along fine. I enjoyed those days. I've seen subsequently, as recently as yesterday, a student of mine who retired last year and who was in one of my early classes in Forestry. So, those were good years, very good years. As a side bar to that, they helped me materially accumulate the basis for my retirement. The income from those months of teaching all added up in the last

several years, (increasing) the average year for retirement purposes considerably - by something on the order of several thousand dollars a year more than otherwise would have been.

BT: Bob, what year did you come to the University?

RM: 1966.

BT: And you worked together for a number of years?

RM: Yes. Ed was Acting Dean the year I came here. I came here because Nathaniel Blumberg, with the Dean, had gone off to Northwestern for a year, and a couple of other guys had resigned. Dean Ray (sp), and I forget who...

ED: Yes, Dean went to Oregon.

RM: Yes, and the other fellow went to Spokane or some place in Washington.

ED: Yes, yes.

RM: His name escapes me for a somebody to fill in and do Acting Dean, so things co ostensibly for one year. Anyway, they needed some courses because Ed would be done. I came here

BT: And, that's when you met each other?

RM: Yes. He was the first Journalism person and the first faculty member I saw. He called me up at the motel, and, not knowing where I was going or what to do, and he said, "Go over to the Journalism School and meet me there," out in a parking lot or leaning out a window. I forget which. My family...

ED: Yes, I guess we did have parking lots in those days.

RM Oh, yes - gosh, it was easy to park. It was all dirt there at the end of the building.

ED: On the west side of the building, where we have the Underground Lecture Hall and other structures I don't even know about, it was all mud. One day the Kaimin got the top of an old California car (the canvas top, you know,) put it down in a mud hole and took a picture of it. The supposition being that the rest of the car was, of course, beneath the top, and the photo appeared in the Kaimin. That's why I asked if we had parking areas when Bob appeared on the scene.

BT: You retired in what year?

ED: I retired in '74 when I was 63, so I had 37 years in. And then one year in this Baptist University in Texas before I came up here. I was asked the proper questions before I took the job there, before they gave me the job there: Did I drink? Did I smoke?

RM: And you denied both?

ED: And I said, "Yes...," to both. Prexy (Dr. Sanderford, the President,) said, "Well, would you not embarrass us if we hired you?" And, I said, "No, I will not embarrass you. I promise you will not embarrass you. But, I will not stop smoking nor will I stop drinking." And when I left a year later, I went in to pay my respects and my regrets, and he said, "Well, Eddy, do you think we're wrong in the attitude we're taking about smoking and drinking?" I said, "I'm not at all certain you're wrong. I think you're losing." But, I have stopped smoking, let's put it that way.

BT: As you look back over your career, if you could site one thing, what do you feel the most proud of?

ED: I guess my kids.

BT: How many children do you have?

ED: Oh, I don't mean MY kids... oh, I'm intensely proud of my son, yes, but I mean our graduates.

BT: Your students.

ED: Yes.

RM: You should have been around a year ago last Fall when we had our 75th - the celebration of the 75th Anniversary of the Journalism School - and I asked Ed if he would say a few words. He said he wouldn't for a while, but then he said, "Well, maybe." Finally, he got up and gave a wonderful, short talk, and there was a spontaneous standing ovation. When people think of the Journalism School with affection, they think of Ed Dugan.

ED: Yes, that was very nearly tearful.

RM: Oh, yes! It was tearful for me! I felt really moved by that.

ED: It affects me deeply when I hear of some misfortune as of a person dying. Somehow I have the idea that professors should not outlive their students, although, obviously, it is bound to happen. Hulda Fields died, or her obituary was in the Missoulian this morning, and I guess it would be up to Hulda or someone of her vintage to tell what class she was in...

BT: She was one of your students?

ED: No. She was here, well, ok, she was the class of 1927. And I think it would be very pleasant to have persons of her vintage on tape also. Pauline Cogswell, for example. Andy Cogswell, was a colleague of mine for years until he went over to Main Hall and became first Alumni Secretary and subsequently became Dean of Students . Andy and I were young instructors together. Pauline was his student, and subsequently was Society Editor of the Missoulian. It would be great to have Pauline on tape.

BT: If there was anything you would change, what would it be?

ED: Well, I think I would change the configuration of the building a little bit. The sheep dip that we have from the third floor auditorium down to the exit on the west side is something to behold when you get 300 students all struggling to get out of the building and clear across campus in ten minutes. I think that the little studio adjacent to the Kaimin office, which we allowed for radio, and a tiny little closet for a control room was somewhat ridiculous. But how were we to know how things were going to progress in terms of production? I regret some of the changes. I regret we don't have more room to have all of our instruction under one roof. I'm proud of the Radio and Television facilities that we have, but I wish we'd had the foresight to provide for expansion within our own four walls. I don't have any major regrets. We did as well as I think we could with the man power we had. The people we hired, I think, were competent, dedicated, and have stayed here in the face of offers to go elsewhere. It is said that we enjoy hunting, fishing and camping with our children - all those things in lieu of money. When I came with \$1800—

[End of Tape 1]

[Tape 2, Side A]

ED: And I said, no, except that we seem never have enough to work with. I don't know that that puts us in a class by ourselves at all. I suppose most schools that require equipment, more especially, hours on the computers these days, we never have enough. It's always a catch up. Yet, I believe the experiences that we give the students in the actual production of the newspapers.... Incidentally, we had a newspaper that was apart from the Kaimin for perhaps only a year. I think it was called the Missoula Mirror. I was in charge of it. We got an appropriation for a weekly – a newspaper covering the town and the community run by the seniors, and conceivably some juniors. It contained no advertising, unfortunately, because I believe in advertising. It's so obviously necessary for our publication of a newspaper, for an operation of radio and television stations. But this weekly used a time format and the covered the Courthouse, all of the offices in the Courthouse, what was happening, how government was running, and how it was operating. They covered the courts, they covered the campus, too, but it was only a segment of the paper. The circulation was obviously very limited, but we did print it out for some townspeople to get it. I think Missoula is a very good community - a very good town -for Journalism because it's self-contained. I mean it has the elements of a larger town and all the news that you might be expected to be responsible for is within the confines of the Missoula community. Yet, it is sufficiently isolated that it can be defined. If there were a piece of research to be done about news coverage, Missoula would be an excellent place because, here we are. We have the University here and we have a progressive town. We have problems of extension of the city limits. We have problems with sewage disposal, crime, and essential services. I would like to see more research done in the news areas. We have problems. I think the Kaimin, for example, should carry more advertising of a consumer nature than it does. I think we have a tremendous market. I would like to think that the Kaimin.... We had a slogan at one time: Kaimin Kounty (with a K), because we have more buying power than a lot of the counties of Montana, but it's not exploited. Part of it is because the advertising people don't have any marketing plan or don't have a sufficiently well-defined marketing plan to go out after it. And part of it is the result of the absentee ownership of stores where the appropriations are all determined someplace else. There isn't that much leeway offered the manager of a consumer store or a supermarket, to use the Kaimin. The Merc (Missoula Mercantile) did. The Merc was very loyal. Some of the other apparel shops and so forth did constitute a large segment of our income, but I speak rather strongly in support of using the Missoula community for purposes of research.

RM: The Merc was what the Bon is now.

ED: Yes, the Merc. Everybody was in debt to the Merc and the First National Bank.

RM: Yes.

BT: The circulation of the Montana Kaimin today is approximately 7000. What was it when you first began publishing, or when you first began advising? Do you remember approximately?

ED: Oh, I think our press run was probably something in the nature of a thousand. No, it must have been more than that. We had about 1800 students and we didn't begin to print.... There is shrinkage, at any given time, and you figure a certain absenteeism, but obviously nowhere near what we have today. And, of course, we have to reckon with the fact that the faculty and the administration filch a share of the Kaimin for which they don't pay anything. They feel that they, after all are entitled to it because they are the news sources and we don't take issue with them. But I didn't really know what the press run of the Kaimin is today.

BT: Some more Kaimin history, as long as we're on the subject.... Did the Kaimin began in 1898 as a literary magazine?

ED: Yes, yes it did. Mind you, I wasn't on the scene....

BT: No, I understand that.

ED: Although I've sometime felt it....

BT: Do you know any of the evolution from the literary magazine to the present newspaper format?

ED: Only by hearsay. It started as a literary magazine, as you said. As a matter of fact, conceivably it has been done to go back and trace the editorial content policies of the Kaimin through the years. I think in its initial issue, it said that if choices had to be made that it would be in the better interest of the United States to stay on the good side of Russia than of England. Someone has made a record of the Kaimin staffs through the years. I think some place in the Archives is a roster of all of the Kaimin editors, but no study of its editorial policies. When we moved into the new building in 1938, or shortly thereafter (maybe '39 – I believe under Bill Forbes and Phil Paine,) we went to what we call the daily. First we went semi-weekly, and then we went daily, which was a Tuesday-through-Friday operation. Along about that time, we went from the old blanket 8-column to tab. We used the same chases and locked in the middle, and, overnight, we became a tabloid. Our budgets were very well-defined. Central Board kept a pretty tight rein on us and so did Pub Board. We had an active Pub Board during those years, and we pretty well lived within our budget. We knew how many inches it took for a four-pager, a six-pager, and an eight pager. And, as a matter of fact, I haven't recovered yet from the Music School taking something like \$6000 dollars away from the Kaimin to buy band uniforms. The dean of the Music School at that time never did thank me and I'm still nursing a slow burn over it.

RM: When did that happen?

ED: Oh, it happened... well, if told you when it happened, then you'd know who was dean of the Music School.



RM: Ok.

ED: But the Kaimin, or rather, the University belonged to a Publication Managers Association from 1947 until I retired. I regret that we haven't sustained it in the main because one of us would be at their meetings every year. The students were not allowed, not because it was a faculty boondoggle, but because we would have to each year go back and orient students to background them, and so much time would be wasted. We wanted to concentrate on the problems we had in common. Those of us responsible for student publications, some of whom were full-time managers, who were not professors, gathered every year and talked about production costs and how we could keep them down, how we could get more national advertising, matters of censorship, and problems that have arisen in regard to staffs. Those were very good and profitable years. As a result of those meetings, I would return to the Kaimin and Claude Lord, Al Madison, and I sometimes went around and around over production costs because it was my feeling that, when contrasted with some of the coast newspapers, our production costs were way out of line. In defense of Al and others, we didn't have large publishing houses in Missoula competing for the bids, and we didn't have, in our shop, the flexibility of going from one job to another. Our productive time was not as great as we had in the Bay area, Seattle, and San Francisco. But, I still think that Central Board should have in its budget money to send someone to these publication managers' meetings because the Kaimin, and I personally, gained immensely from these meetings.

BT: Al Madison was a Print Shop director for a long time?

ED: Well, those persons I mentioned were of the Print Shop, yes.

BT: Claude Lord, you said, was Al's ....

ED: Yes, he was his forerunner. Before Claude, there was Howard Hazelbaker; and before Howard Hazelbaker there was Guttenburg! I don't know.... The shop, I think operates and reports directly to Main Hall now, or at least the Journalism School is not responsible for the shop operation, although, at one time, it was.

RM: Oh, was it? I didn't know the school was responsible for the shop.

ED: At one time, I think, perhaps well into the Ford administration, the shop reported to the Dean of the School of Journalism.

RM: That system that ended, I take it, during that controversy over the refusal of the print shop to print a four-letter word?

ED: That is not for me to say. I think that may have been a factor.

RM: That was just before I came here.

ED: That may have been a factor. The shop, at one time, was poised to move into a building over in the maintenance operation. Not under construction, but I mean they had plans for a building of its own, and that we were to take over the first floor.

RM: It was always a big deal with Blumberg trying to get the Print Shop out of there. He's been talking about that for 25 years.

ED: Yes. Of course, when I mentioned the building and some of the inadequacies of the building itself, we had a darkroom on the third floor, which has the photography facilities now, make-up tables and so forth. But that was light-tight. It contained the bound volumes of the Old Miner, and all those bound volumes that were once in the library. And, then there was a seminar room adjacent or a curators room where you could spread out bound volumes to do research. The head of the History Department officed up on the third floor. I have officed on the third floor. I had an office, and Ole (?) who taught topography. Topography was not taught as a course. I don't think it was taught until Ole came along. Those of us who could work in the back shop, obviously incorporated it into our copy fitting and ad layout, had peggings(?) from the California case, and that sort of thing. So, Journalism had third floor only in name, and one end of it. In the basement, we had one end of it. Now we have nothing in the basement, except of what the Kaimin may have in terms of darkroom.

BT: I know that you, Bob McGiffert, work in the summers for the Baltimore Sun and the Washington Post. Journalists are writers. Ed, it says that you have had articles in numerous periodicals, like the Montana Journalism Review, and the Montana Fourth Estate. Can you tell me a little bit about your life as a writer?

ED: Oh, it's not much of a muchness.

BT: Muchness?

ED: I think that I was hired because I successfully, or at least sustained publication of weeklies or small dailies during the depth of the Depression, and all I wrote subsequently had to do with what experience that I gained during those years and my attitudes toward Journalism as a profession. We did work very closely with the Press Association in my early years, and I helped start the Fourth Estate, which is the publication of the Press Association today. I worked with the publishers to start the One-Check system, which the weekly press still uses today I'm sure, by which they get national advertising and one check is written by the agency to the Press Association advertising group. Then they, in turn, deposit it, write separate checks to the small newspapers, because how else would a small newspaper ever sustain any national advertising? So, those were the things that I wrote about.

BT: When you say you helped create the Montana Fourth Estate, you said you helped "them." Who are you talking about?

ED: Well, I helped the officers, the publishers, the presidents, and the person who supplied copy for the Fourth Estate. I would send them advertising copy about how to get advertising, how get co-op advertising from manufacturers, leads on where to go, and how to do these things. And what started out as a single sheet or two, printed on both sides, now is larger. I haven't seen it in recent years. I'm a life member of the Press Association, but I just don't keep very close tabs on it anymore.

BT: That goes back to, as Charles Hood said, your value in being both an advertising and news person.

ED: I think so. At one time I was elected Assistant Secretary of the Press Association, and that was during ACM days. Subsequently, I was urged not to accept, because we didn't want to get that close to the Press Association.

BT: Approximately what year was that?

ED: Early post-war years, maybe.

BT: Today we are experiencing some more campus unrest, due to the Gulf War. Concerning the unrest in the '60's, I noticed, as one looks back through the Kaimin, there is a distance difference between the '50's and the '60's Kaimin. How do you remember the transition between the '50's and into the turbulence of the '60's, as far as advising and publishing the Kaimin? Was it difficult? Was it a challenge?

ED: I don't think it was a flip-flop proposition at all. I think it came as gradually as the students themselves decided to take the reins or to assume a greater responsibility for their own education. Their protestations against compulsory military training, for example, and their right to privacy with regard to their personal and academic records – all those things seemed to come on bit by bit. Well, some of them came on suddenly enough that the University president would call for an open meeting of the Faculty Senate in the University Theatre of the old Student Union in order to give students a chance to voice their protests. I was on the Faculty Senate for several terms from the beginning of the Senate and on Budget Policy for a couple of terms during those somewhat violent years.

BT: This would be the time after 1966? Between 1966 and 1967?

RM: Well, it began earlier.

ED: The free speech movement began earlier.

RM: In '64 and '65.

BT: Montana sometimes seems a bit slower in national trends.

ED: Well, I don't know whether the students would take advantage of it now, but there was a time when the Faculty Senate first began that it was closed. The students balked, and I stood up in Faculty Senate and supported their right to be represented, to open the meetings - not as senators, but certainly, the meetings of the Senate should be not be closed because, after all, it involved the use of public funds. Subsequently, of course, (as I gather) today they are open.

RM: They are open and the Constitution now requires that they be open. But, they were open before the Constitution.

ED: It was a matter first of the reluctance of the professors. They tend to be somewhat conservative in their positions, that they want all kinds of freedoms, but when it comes to indulging students' freedoms, that's something else, again. But finally, the meetings became open.

BT: Recently the Kaimin has experienced a problem with operating "in the red." Has this ever happened before? Or is this something new because of what it is costing to produce the the newspaper? Did the Kaimin always meet the funding it was allotted, or did it ever go over? How did you deal with those kind of things?

ED: I can't recall that we were ever in debt in the long haul. I think we indulged ourselves some cost overruns from time to time, but we were pulled up pretty short by the Budget and Finance end of ASUM, and taught how to heal. We just simply had to live within our means. From what I gather now, the fact that the Kaimin is in the red is not the result of ineffective operations, it's just that they have so much money on the books. There's a large amount of national advertising that is still out. There are accounts receivable at the local level that may well have to be written off, but I think the fact that the Kaimin has become increasingly large, with more pages, many pages sometimes not having any advertising on them....

BT: How do you view that?

ED: How do I view it? Well, I view it as not very good business. Remember, I'm a contemporary of Guttenburg's - I used to date his sister. A newspaper used to have to be 50% or more advertising; many pages had to be 60 or 70% advertising. If you indulge yourself an editorial page, an op-ed, and a front page, you had to make up some place along the line. Cold type has reduced production costs in certain areas because it's less expensive to produce some of these pages, although the cost of the equipment when you advertise - all of that has to be figured into it also. It is not for me to say that the Kaimin operating less than effectively. I think they just have a lot of money on the books and we've always had to watch those things very closely. If you can't collect it, don't sell it. That was something that one of my early bosses drove into me. Don't cut prices on job work. Hold to your price. If you don't get the job, let the fellow across the street take it at cost. So, of course, we required students during those days to take

an advertising sales course. Every student, no matter what, had to take it. And kids would come to me with tears in their eyes and say, "I can't do that. I can't meet these people." Well, it's probably one of the best things that ever happened to them, except that I could see that, in all fairness, that if a person is dedicated to news and couldn't care less about advertising, that to force him out on to the street to sell something, that by its very nature is difficult to sell, is going to put a strain on him. But a lot of these kids (and that's why I'm so fond of all of them) come from these little towns, and to be forced out to meet a stranger is probably one of the first things they've had to do outside their home towns. They've been known by everybody in their home towns, and suddenly they are confronted with a discussion with a complete stranger and it just floors them. I think that today, with all the video tapes that we have, and all the equipment we have, it should be put in a newsroom, in reporting classrooms, and the kids should see themselves as they are and as they talk to one another, so that when they get out, they will know what they looked like. Not just Radio-Television, though I see Radio-Television people who obviously haven't had enough experience watching themselves, but oh, my, if we could just video-tape our reporters in classes or talking to one another. As a matter of fact, we should be video-taping occasionally today some classroom situations, Kaimin production. Nothing significant, but that's significant enough. I mean not football games (the rah, rahs,) but just kids in class.

RM: And professors in class....

ED: Professors in class.

BT: Is this for their benefit or for archival purposes, or for just anything?

ED: Oh, put them away, and then, fifty years hence, bring them out and you'll have the kids in tears laughing.

RM: I had a guy do a photo story of me last week, an assignment for Patty, and he showed me some of the pictures. In one of them, I was like this.... I said, "I never do that in class." He said, "Oh, yes you do." So, even still pictures can shake you up.

ED: Before I came over today, Lou says, "Now, don't lick your lips all the time." I've had a cold, I've had the gout. But so many funny things have happened, if we could just capture them.

BT: How about your relationship... the two of you as colleagues over these years, as friends... any special anecdotes?

RM: Oh, gosh! We're good friends.

ED: Well, yes, yes, we're very good friends... except be very cautious when you play poker with Bob.

RM: I was going to say the same thing, but I would be being truthful.

ED: Oh, funny things have happened and it's too bad that we didn't have video tapes in those days. One time when McCain was President, right after the war (he was a Navy man, and everybody liked McCain, of course, you couldn't help but like him because he got what he wanted. After the war, everybody got what they wanted, you know. Our appropriations were good, we got raises, and so forth.) the Kaimin went over one day to take some pictures of McCain. We had what we call the "Baby Stalker," which was an old graphflex, and we says, "Sir, can we get some pictures?" I went with the kids because I played golf with Bob and I was a Navy man. So, he said, "Oh, anything for the press," you know. So, we said, "We'd like to have you come out of Main Hall." So, out of Main Hall charges McCain. "Once more, please, once more" He went back in, and charged out. "Thank you, sir; thank you, sir. The kids went back to the Journalism building and they never had loaded the camera - they never had any intention of loading the camera. I told McCain about that one time later on the golf course, and he said, "I'm sure glad you didn't tell me at the time!" And then, one time in Reporting, Andrews was helping me teach reporting (or I was teaching reporting, and I got Andy to help me) and we used this age-old lab where somebody gets shot. We had it all fixed up with Pete Camps (who, tragically, was lost in the war) and he borrowed a starters gun from Charlie (?) and loaded it with a blank and I had one of these little squeeze things of ketchup. We had Hell Sessions and every week I would mark up the Kaimin just as you people do now, except that I would grade them on their dup. A person could (have) a bi-line in the Kaimin, and I could flunk him.

[End of Tape 2, Side A]

[Tape 2, Side B]

ED: Every week we would have these hell sessions in which I would just rise to the heights of anger, frustration, and how could these kids, week after week, make these mistakes! Bob does the same thing. And this time, I got Andy to stay in the back of the room, and I set it up with Pete, that at one point, I just lowered the boom on Pete. I says, "Pete, how will you ever expect to be a journalist when you continue to write the way you do?" And, finally, he got up and he says, "I've had enough of this!" And he pulls this starters gun and "BANG!" Blood all over my chest, and I drop to the floor, and there was just dead silence for minute and then a couple women screamed.

RM: And a couple men said, "Thank God!"

ED: Yes. Andy says, "I think we've had enough of this." And then the rest of the assignment, of course, was to have the class write what they saw. But, if we could have captured that on videotape, it really would have been something.

BT: Bob, any memories of this gentleman?

RM: Oh, gosh. Not many anecdotes.

BT: You almost can't beat that one.

RM: Oh, we've had a lot of good times together: an occasional trip together, poker games, Christmas season, social events, mainly at his house, but on occasion at mine.

ED: Oh, remember the time when I was Acting Dean and I had the staff over and Dorothy Johnson got locked in the bathroom?

BT: The author, Dorothy Johnson?

RM: Oh, yes!

ED: Yes. She excused herself at some point in the evening to use the facilities, and all of a sudden, I hear this scream. I work around to the bathroom and she had accidentally locked the door -you know how those doors have a little flip on them so that you can lock them from inside.

She had accidentally flipped the flipper and she couldn't get out. So, I told her how to get out of the thing. She came storming out of that room and she says, "How dare you lock a pure, maidenly lady in bathroom! What are your ulterior motives?" Oh, some of those things were funny.

BT: That's wonderful!

RM: This has nothing to do with the joint operation, but that, of course, makes me think of the time I got locked in a Port-a- Pot in Washington, DC, on the 4th of July, on the parade route, with the temperature at 102. I couldn't get out!

BT: The life of a journalist!

RM: I was picturing my obit in the Missoulian: "Died in a Washington DC Port-a-Pot."

ED: Oh, I would have been up the wall, because I have claustrophobia! I wouldn't have liked that.

RM: I didn't do too well with it. I got pretty desperate.

BT: I'd like to ask you this question: if you were to speak to Journalism students present and future, what would you like them to know? Any words of wisdom? Any words of advice? Any thoughts?

ED: Oh, I'd like them to know more about the world around them. I think they've been protected or have protected themselves by their own choices of what they do and read and see to the point where our job is made more difficult because they have to mature so quickly. They are accorded the respect by news sources by reason of representing a newspaper, yet, they aren't by any stretch of the imagination as experienced as they should be to foot the responsibilities that they are given. So, I would like to see young people more widely read. That seems to be critical of their earlier educations, but you can crowd only so much in four years of high-school.

RM: It reflects their home life, too, though, just as their language does.

ED: I think the fact that they are not encouraged to talk at home, that they are watching rather than talking; the fact that they come, often times, from one-parent homes. They are latch-key kids from grade school. It's not difficult to see a student who has at meal times and other times been around his family and is invited to talk, share conversations and problems, and invited to voice opinions. Yes, Bob's right on. The family background has a great deal to do with the people whom we inherit.

BT: And what words would you give to the Journalism educator today?

ED: Well, I have no words of wisdom in that regard. Except to encourage them and sympathize with them.

RM: Do you think there is a place for a professional school of Journalism like ours in this sea of theory schools that are all around us?



ED: Oh, yes. I think I would fight to the last ditch to change materially the structure of our school. I know they have been threatened with threats of combinations, but I wouldn't change it materially. I could wish that we could return to teaching more of advertising and management than we've been able to since I retired. We do it - and do it well insofar as we can - but I think it's incumbent upon us as a school of Journalism to give emphasis to that segment of production, which in effect, makes a difference between a profit and a loss.

RM: I think we're doing pretty well with management (John Talbot and Knowles joining together, but not in advertising).

ED: We fought, of course, tooth and toenail with the Business School (at a friendly level) because we, in a sense, preempted the advertising courses way back when. Then now, we don't teach them, but they are taught well. I have no criticism of them except that we are not the ones who are offering them these days, and to what extent we require or encourage our students to go over there, I don't know. But I think it's something that I would encourage.

BT: I'd like to thank both you gentlemen for this interview. I'd like to just read a portion of this (Journalism School tribute.) It says: "Perhaps most important Professor Dugan has demonstrated, by his own example, what journalistic integrity and professional character should be. His faculty associates, without exception, have the highest regard for him, as well as his students. And we can say is 'Thank you, Ed.' It's been a privilege." I'd like to say it's been a privilege to interview you, Edward B. Dugan, and, thank you, Robert C. M c Giffert. This is Missoula, Montana, February 21st, 1991.

[End of Interview]