

# JAYHAWK

JOURNALIST

Fall

1985



**John and Mary Bremner: Home From the Hill**



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Jo Black

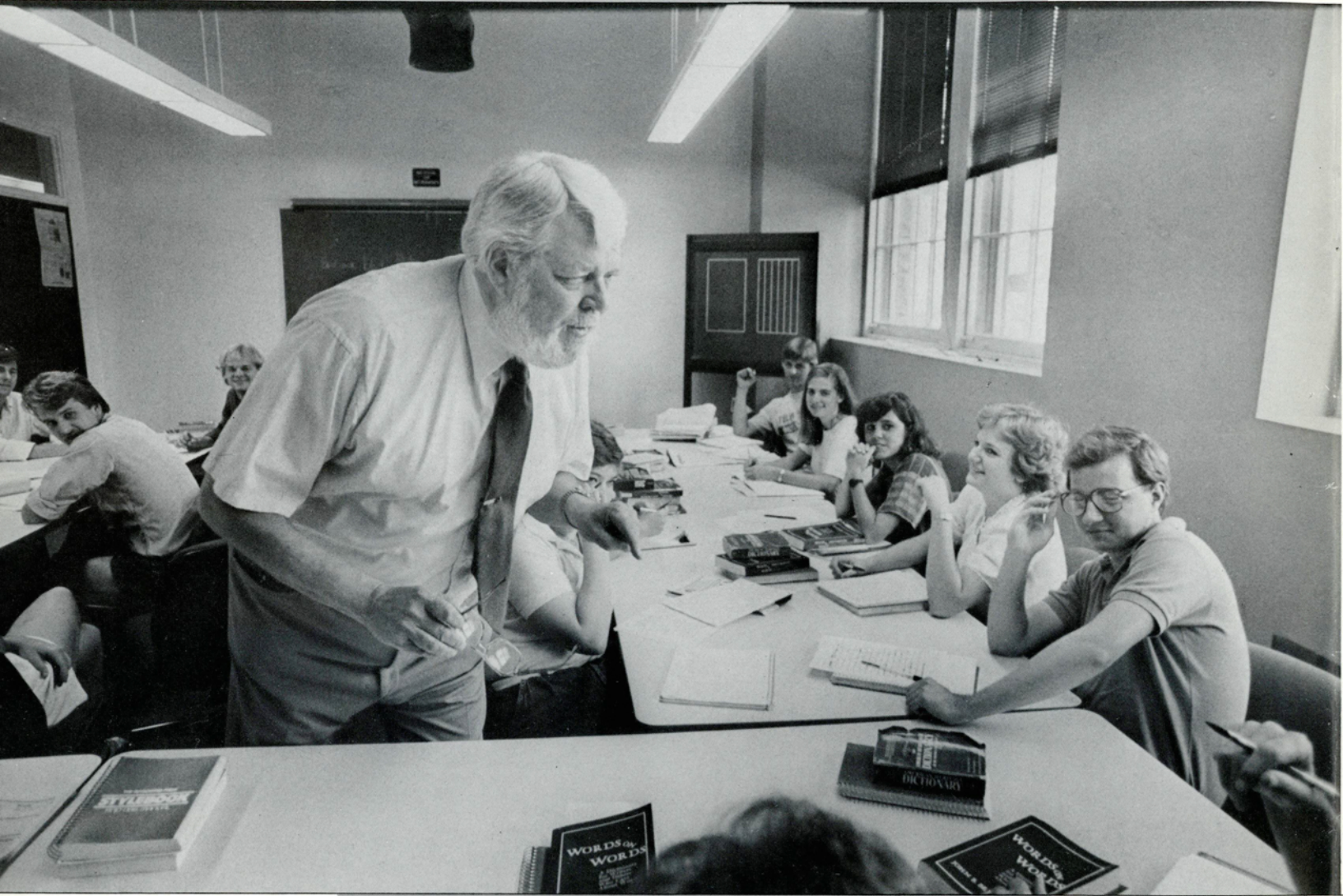
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# BREMNER




*Dave Hornback*

Some of us do not look forward  
to the December day when  
John Bremner will deliver  
his last lecture on the Hill.

By Amber Ankerholz






**J**ohn Bremner is retiring. Those words fill me and many other students with sadness. I am sad to think of all those aspiring copy editors who will never experience the fear and awe and love of being in John Bremner's classroom. Who will teach them all the things that he can? John Bremner does not simply teach editing. He teaches everything he knows, and he expects his students to learn it all.

Del Brinkman, dean of the school of journalism, describes Professor Bremner as the best in the world. "That sounds like exaggeration, but I don't think there is anyone who can teach all the things that are important in editing any better than John Bremner."

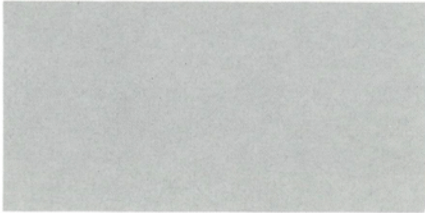
The Society of Professional Journalists, Sigma Delta Chi, agrees with Dean Brinkman. The society chose to honor Professor Bremner with its Distinguished Teaching in Journalism Award this year. The award recognizes outstanding teaching ability, contributions to journalism education and contributions toward maintaining the highest standards of the profession. Professor Bremner received the award in a ceremony at the national convention in November in Phoenix.



Professor Bremner has been honored at the University of Kansas also. Two years after he came here in 1969, he received the Amoco Distinguished Teacher Award and then the HOPE (Honor for Outstanding Progressive Educator) Award from KU seniors. In 1977, the School of Journalism recognized his efforts in teaching by naming him the Oscar S. Stauffer Distinguished Professor of Journalism. Dean Brinkman says, "John Bremner deserves all the awards that he wins and some that he doesn't."

Professor Bremner is an intimidating, 6-foot-5, 260-pound man with white hair and white beard and a wealth of knowledge that matches his formidable figure. He has spent many of his 64 years acquiring this knowledge. He grew up in Australia and majored in philosophy and classical languages in college. He earned a bachelor's degree in theology from Propaganda Fide University in Rome and continued his theological studies at All Hallows College in Dublin. He was ordained a Roman Catholic priest in 1943 and was a priest for 25 years.

Professor Bremner worked in Australia as a magazine editor, newspaper columnist and radio writer and announcer before coming to the United States in 1950. He earned a master's degree in journalism from Columbia University in New York, where he won a Pulitzer Traveling Scholarship, enabling him to work on newspapers in Florida and California. He then taught at the University of San Diego from 1957 - 61. He developed the journalism sequence there before moving to the University of Iowa, where he earned a doctorate in mass communications in 1965. He taught there until 1969.





Professor Bremner says, "Most of the time I know what I'm going to talk about. Something will occur to me and I'll think, 'I've never mentioned this before; maybe they don't know about it.' Out it'll come . . . Ultimately, you remember that you're trying to teach them the language."

If his students are un-cooperative while he teaches, Professor Bremner may throw open the window of the classroom, wave his white handkerchief at passersby and shout, "Help,

I'm surrounded by idiots." Such events and other theatrics serve to impress upon students the lessons he gives. His manner is loud, sometimes ribald, always effective.

Professor Bremner's loud manner is intimidating to some, but he is not genuinely mean. He describes himself as even-tempered, meaning always surly and also uses adjectives such as domineering and intolerant in reference to himself. His wife disagrees. Mary Bremner says that at heart he

isn't mean; he's very soft. But he is a perfectionist. Mrs. Bremner says, "Whatever he's going to do, he goes into it heart and soul, and it's going to be the very best he can possibly do. There's no simple way to do it."

Professor Bremner says, "I don't purposely act. I've just learned over the years that you have to hold an audience. And you don't hold students and professionals by simply filling them with facts and snippets of knowledge. You have also got to en-

# Words on Words on Bremner

By Mike Kautsch

**J**ohn B. Bremner is a distinguished university teacher, widely loved by his students. Therefore, may it be said that he is *masterful* in the classroom, or should he be called *masterly* instead?

Had that question been asked of me as a college-aged youth, I might well have answered with all the clarity and conviction that a college student typically musters on short notice. My student response might have been: "Uh, well, you know, I think, uh, *masterful* and *masterly* mean the same thing, you know, I mean, and, uh, but, they're just spelled different ways, right?"

To too many young people, words by themselves do not rank as a serious issue. Even young, aspiring writers often have viewed words as less important than the messages to be conveyed.

My own youthful casualness toward words, as well as my capacity to botch a question about usage, diminished some 20 years ago. The change occurred suddenly when I enrolled in an editing course taught by Bremner at the University of Iowa.

Under Bremner, I found, students quickly learn to appreciate the richness of language and the distinctions between such words as *masterful* and *masterly*. They see how the study of word origins can lead to precision in writing and editing, as well as in thinking. Etymology becomes a means to a better understanding of any subject, whether it be in the arts or sciences.

I also recall Bremner's course as a demonstration of how fully excellence in teaching can benefit students, as well as the society in which they are to perform as citizens. About six years ago, I again became aware of Bremner's effectiveness. I happened to come to the University of Kansas, and, as a novice teacher, I sought his guidance. He was as ready and able to help as ever, and he advised me well.

The difference between *masterly* and *masterful* is instructive in considerations of Bremner and his work as a teacher. Because the two words easily are confused, they represent the kind of problem that Bremner has focused on throughout his teaching career. Also, the two words may be

used to signify important elements of his classroom approach.

In his book *Words on Words, A Dictionary for Writers and Others Who Care About Words*, Bremner writes that a *masterful* person is "imperial, domineering, strong-willed, one who behaves like a bad master towards a slave." A *masterly* person, he notes, is "skillful, expert, practiced, one who behaves like a good master towards a pupil."

The contrast is striking, with *masterful* being so negative and *masterly* so positive. A sharp distinction between two such similar words can come as a great surprise, especially to a student sitting in Bremner's classroom. There, revelations about words flash as dramatically as lightning bolts. Bremner can strike like Zeus, with his thunderous voice, his imposing, bearded figure and his vast energy and command of his subject. He can make the difference between two similar words as compelling as war and peace.

Not everyone reacts happily to Bremner, for he is not gentle as he prods his classes to think. Lessons emerge from him amid humorous moments, but also between bursts of



tain them. You have to make them see why the world of the mind is the world that's important. You have to keep them interested, keep them alert."

Dean Brinkman says, "He knows how to motivate, he knows how to entertain, he knows how to inspire. Not everybody likes his method, but I don't think there is anybody who can say that he is not excellent as a college professor."

Mary Carter, a journalism student

recited poetry or after tyrannical fulminations over the intellectual impoverishment of the hapless group seated before him. Not surprisingly, some students are intimidated by Bremner, finding him outrageous, intolerant and imperious. They feel like ill-treated slaves in his presence. To them, he is, in a word, masterful.

But even if Bremner sometimes projects masterfulness, it serves to catch students' attention, to goad them and then to instruct them. It is part of his masterly way of conveying his information and ideas, and they are considerable.

In his introduction to *Words on Words*, Bremner declares where he stands. He deplores what he calls a "surge of literary barbarism." As a crusader against muddled usage, he proposes that everyone develop a command of words sufficient to "organize and beautify the logic and rhetoric of ideas." At the same time, he touts the study of word origins as a prerequisite to intellectual fulfillment. To Bremner, words are like pods that, when cracked open, reveal the seeds for a full understanding of human history.

In *Words on Words*, for example, Bremner points out that *decimate* stems from the Latin *decem*, or ten. The word signifies the Roman practice of choosing, by lot, one of every ten soldiers for execution. The practice was intended to discourage mutiny or cowardice. Thus, one who studies the origin of *decimate* learns

and assistant to Professor Bremner, says she first met him when she came to journalism camp at KU from her high school. Miss Carter says she had thought of editing as glorified proofreading, but Professor Bremner made her realize it was much more. She knew she wanted to work with writing and words, but was undecided about what to study. "I came here and had him for editing and I knew right then that I wanted to be a copy editor. I came here specifically to

something of history. One also learns precision in usage. Because *decimate* refers only to a fraction — one in ten, originally — the word is muddled if coupled with sweeping modifiers, as in *totally* or *completely* decimated.

Throughout his teaching, Bremner badgers and cajoles each of his students to strive for excellence, to aim for professionalism. He does not, however, foster adverseness and competition among the individuals in his classes. One important theme of his career has been that his students must unite and join him in improving the lot of society generally. By counseling his current students and staying in touch with his former ones, Bremner promotes a spirit of collegiality among those who have studied under him.

The need for cooperation is among the more subtle themes in Bremner's teaching. In his book, the expression "cooperate together" appears, but only as an example of a common redundancy, not as an exhortation. He puts the redundancy down by noting that the best — actually, only — way to cooperate is together. But Bremner's expectation of his students nevertheless is clear. He visibly warms to any who show willingness and ability to help others become professional journalists, improve language usage and, thereby, advance the common good.

As a distinguished, full professor, Bremner could think himself too lofty for the undergraduate classroom. But

study with him. I came here because I wanted to be a copy editor and I wanted to learn from the best."

Many professional copy editors also had the chance to learn from the best when the Gannett Foundation asked Professor Bremner to conduct a series of editing seminars around the country. The foundation hired him for the 1980-81 academic year. In that tour, Professor Bremner conducted 25 seminars for 1,756 professionals from 297 newspapers. Gannett called him

he consistently has dedicated himself to undergraduate teaching. His commitment is important, especially in these times. Critics of higher education fear that too many ranking faculty members have abandoned their undergraduate classrooms and have retreated to their highly advanced classes and their laboratories.

Now, as Bremner prepares to step from the classroom for the last time as a full-time teacher, a great loss is certain. But as he retires, he leaves a vital legacy — an appreciation of language, provocative ideas about how to teach effectively and a special sense of how individuals — his former students among them — may serve society through a shared commitment to excellence.

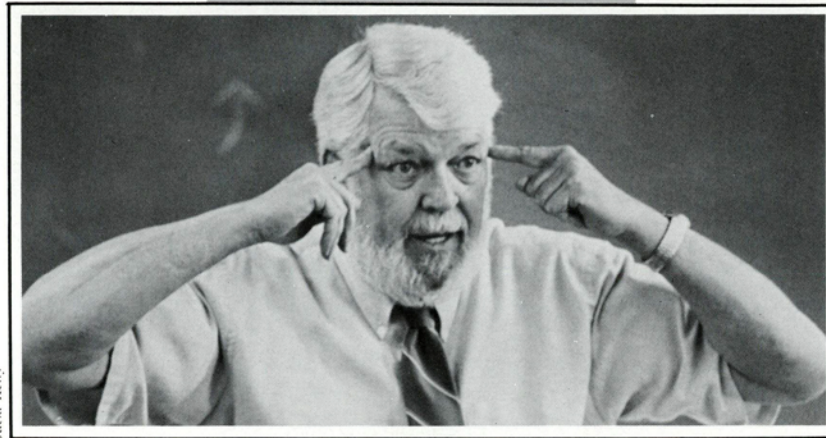
That is not just the mark of one who is masterly; that is the mark of a teaching master.

One of Bremner's favorite words, *crepuscular*, provides a sense of what has been and what yet may be in his career. The word comes from Latin expressions that mean twilight and dusky. His classroom teaching appears to be entering a crepuscular stage, fading into the dusk that forms at sunset. But *crepuscular* also refers to outdoor creatures that become aroused and active at twilight. May Bremner be crepuscular, like them. As the sun sets on his full-time teaching career, may he find new ways to become productive and active among us. Like the word *crepuscular*, that would be beautiful.



back during the 1983-84 year. That time he conducted 27 seminars that reached 1,852 professional journalists from 372 newspapers. In all, he lectured in 44 states.

Professor Bremner says a copy editor must know something about everything, everything about something and where to find everything else. He calls copy editors the “guardians of a newspaper’s character and reputation.”



Jacki Kelly

*Bremner’s animated teaching style has helped students remember his lessons.*

He teaches healthy suspicion and is fond of saying, “If your mother tells you she loves you, check it out.” He also touts the “thrill of monotony,” because being a copy editor involves correcting the same errors over and over.

Professor Bremner repeatedly emphasizes the importance of etymology. His fervor for the history of what he calls “our beautiful, bastard language” is illustrated in his book *Words on Words: A Dictionary for Writers and Others Who Care About Words*. Entries such as this one will always stick with me for some reason: “HORS D’OEUVRE. French, literally ‘outside of work,’ hence beyond the ordinary meal, a side dish. One hears the phrase butchered in pronunciation from the singular ‘whore’s doover’ to the plural ‘horse’s doovers.’ Correct: ‘oar derv, oar derv.’ Mencken said ‘hors d’oeuvre’ always was a ‘stumbling block to Anglo-Saxons’ and was especially mauled in Prohibition days when the name was given to ‘the embalmed fish and taxidermized eggs’ served with

cocktails. Maury Maverick of gobbledygook fame, suggested ‘dingle-doo,’ which, like the Italian ‘antipasto,’ is ‘much less painful to the national larynx.’

Other former students have many memories of Professor Bremner. Mrs. Bremner says that up until a few years ago, a group of former students would get together and call him late at night, “until it happened too many

times, and he told them off.” Mrs. Bremner says, however, “To me, the greatest satisfaction that we both get is hearing from former students who really remember him years and years later and write to him to thank him for yelling at them. Some of the kids in journalism say there isn’t a day goes by that they don’t use something that he taught them.”

Professor Bremner agrees. He says the most rewarding things about teaching are partly that so many of his students have gone on to highly responsible positions, and partly their gratitude. He says, “Did you ever hear the parable about Christ curing the ten lepers? And only one of them came back to thank him? You might want to look it up. It’s the gratitude that keeps you going. That’s the ego in it.”

One former student in particular, Greg Hack, news editor for the *Kansas City Times*, says Professor Bremner is the big reason he decided to become an editor. “He certainly opened up the world of editing to me. If I had had a mediocre editing

teacher rather than the best, who knows what turns my career would have taken.”

Hack says Professor Bremner tries to get students to expand their minds. “He is never satisfied with mediocrity. He is very demanding, but always for the good of the student.” He says Professor Bremner is deeply concerned with his students’ minds and whether they are really using them.

“He realizes there’s nothing really quite so important and nothing really quite so beautiful, once it starts working, as a good mind. I think he’s always done his best to inspire good minds to really stretch out and be the best they can. He knew the best way to help students was to tax their minds as much as he could.”

But soon Professor Bremner will retire. I know he will be sorely missed. Dean Brinkman says, “We can’t replace him. We’re not going to try to replace John Bremner. We’re just going to fill a position with the best person we can find.”

Professor Bremner says he doesn’t know for sure what he and his wife will do after he retires in December. But, he says, “I’m not going back to teaching. I’m tired of it. Very tired.” Mrs. Bremner says they plan to travel. “We hope to go to Australia for a two- or three-month visit. If everything goes as it has been, we probably can get away in mid-January, and that’s when we’d like to go. We both miss the ocean. That’s the part of our life that we miss the most.”



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# KANSAN'S

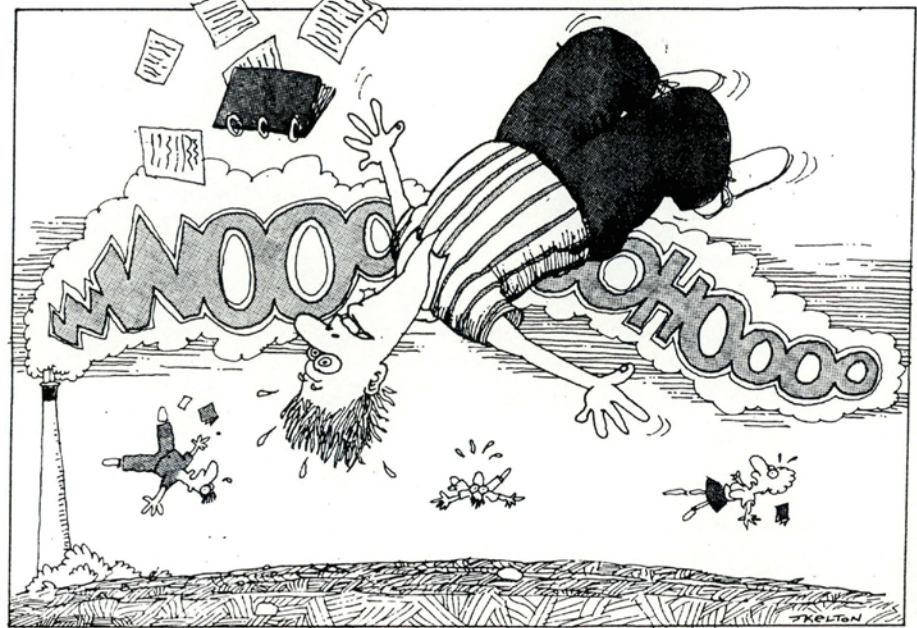
funny bone

## Five years of favorite funnies

By Angela Posada

**C**artoonists are special people. They link us with threads that are common to all, drawing situations with which we can identify. KU has produced a fine breed of cartoonists during the last five years. The cartoons in this article are only a small sample of many fine illustrations that have appeared in the *University Daily Kansan*. Many of the drawings have simple, yet powerful concepts that are able to stand on their own. Most of the illustrators, Joseph Bartos, Steven D. Skelton, Andy Stiles and Laura Neumann, graduated during the last five years with fine arts degrees. Lon F. Cravens and Bill Wylie are seniors in the same field. Michael Wunsch and Earl Richardson obtained degrees in journalism in 1983.

Of the undergraduates, Mr. Cravens aspires to become an illustrator. He



says that his experience on the *Kansan* has been so rewarding that he will try for newspaper illustration before considering magazine and book illustration.

**KU WHISTLE:** Steven Skelton (3/28/84) This cartoon accompanied an editorial entitled "KU whistle is a real scream." Say no more.



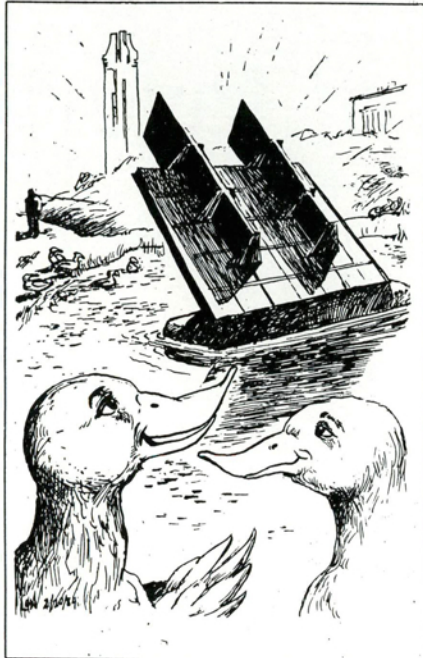
**LAWRENCE CITY COMMISSION:** Andy Stiles (10/21/83) The Lawrence City Commission's indecision on the development of a downtown shopping mall prompted this sarcastic piece.



# KANSAN FAVORITES KANSAN FAVORITES



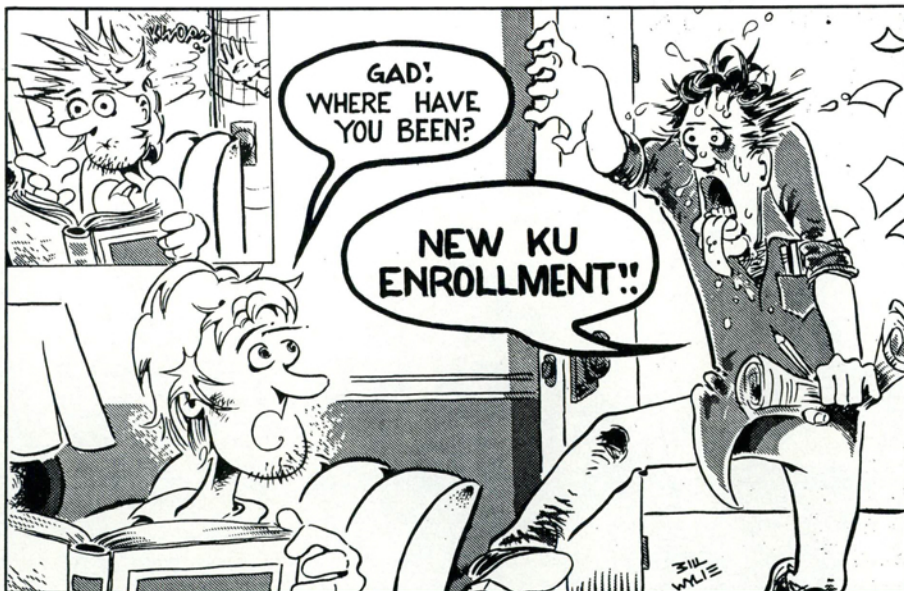
**WAR HAWK:** Michael Wunsch (10/31/80) Many students were angered by being forced to register for the Selective Service or face prosecution.



**SALINA PIECE:** Lon Cravens (2/20/84) The University's decision to display the sculpture "Salina Piece," created by artist Dale Eldred in 1969, prompted several angry suggestions of where to put it, including one vote for Potter Lake.



**BOB:** Bill Wylie's "Bob" series ran in the spring of 1983, and chronicled the frustrations of everyday college life.

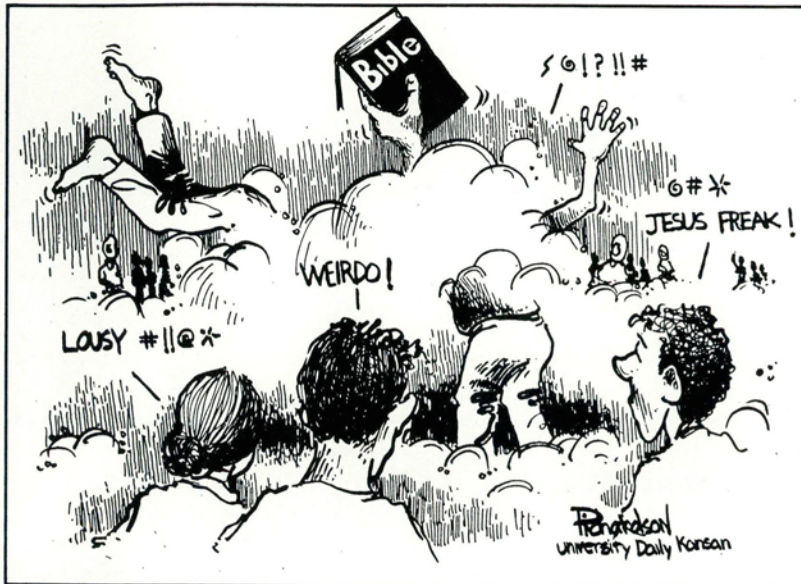


**KU ENROLLMENT:** Bill Wylie (10/28/82) KU's switch from "card pulling" to a computerized enrollment system in the fall of 1982 had many

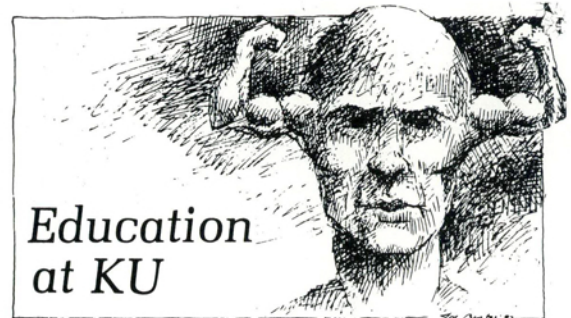
students wishing they could go back to the many short lines instead of facing the one long line at the computer enrollment center.



# KANSAN FAVORITES KANSAN FAVORITES

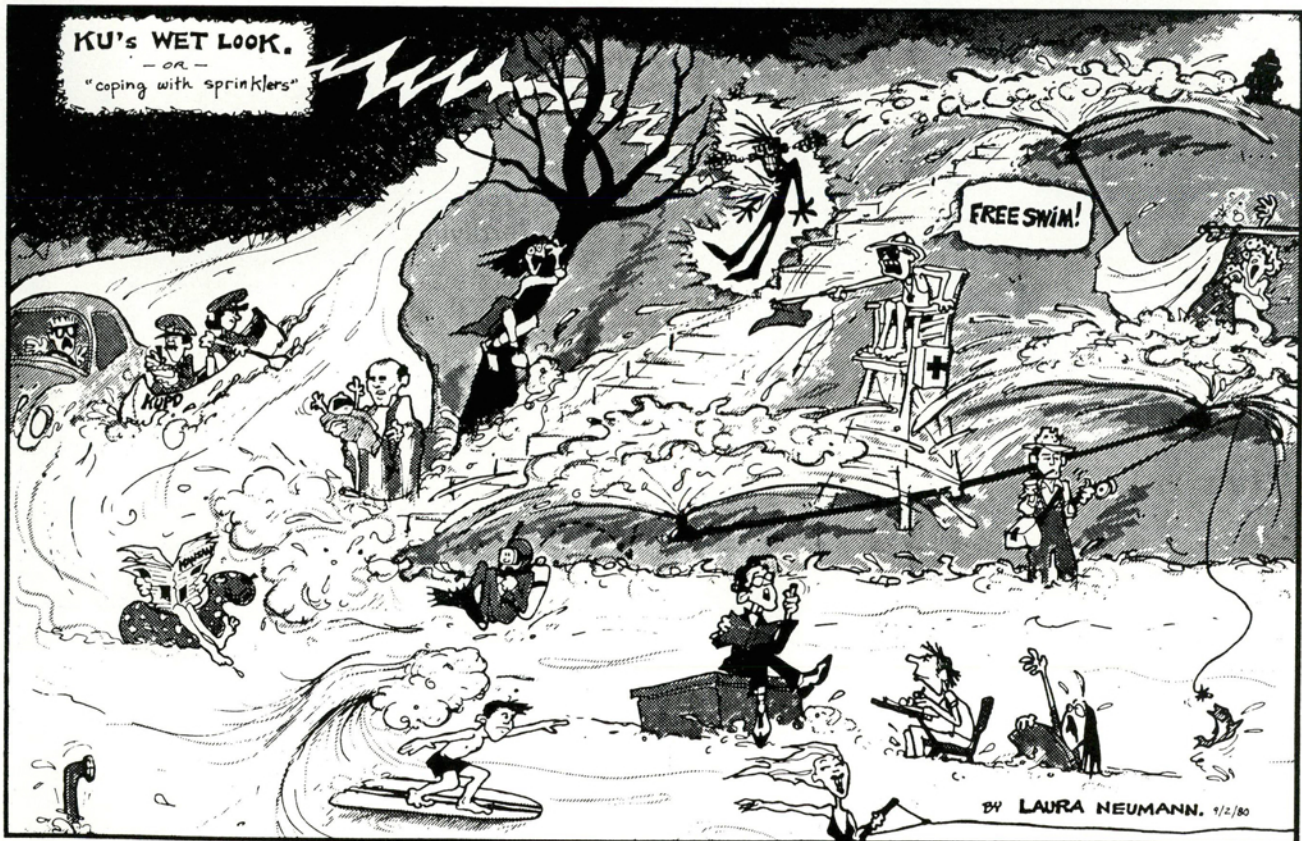


**RELIGIOUS TOLERANCE AT KU:** Earl Richardson (9/11/81) Fundamentalist preacher Jed Smock visits the KU campus at least once a year, enraging students with his condemnations and narrow interpretation of the Bible.



**EDUCATION AT KU:** Joseph Bartos (6/17/82) A panel of guest columnists in the Kansan evaluated the fundamental goals of the KU educational system to see if the University was indeed building "strong minds."

**KU'S WET LOOK:** Laura Neumann (9/2/80) Placement of sprinklers on campus during peak class times posed interesting problems for students walking to class.





# Ellen Goodman

The Boston Globe columnist speaks at KU forum

By Karen Spanenberg

**P**ulitzer Prize-winning columnist, Ellen Goodman, delivered the keynote address at the KU Forum for Women: Choices and Changes, on September 26. A committed feminist, Ms. Goodman focused on the complex issues working women and homemakers now face in a changing world. She also took time to visit Stauffer-Flint Hall, where she candidly spoke with journalism students about her career and willingly answered their questions.

Ms. Goodman, a graduate of Radcliffe with a degree in history, writes a twice-weekly column for *The Boston Globe*. Her column has been syndicated since 1976 and appears in nearly 400 newspapers across the country. Ms. Goodman began her career as a researcher for *Newsweek* magazine, where she says at that time, "You could be William Shakespeare on wheels, but if you were a woman you couldn't write for *Newsweek*." After two years she moved to Michigan to work for the *Detroit Free Press*, and was only the second woman to ever work in the city room. In 1968 Ms. Goodman went to work for the Boston Globe in the women's department, called "Back There." "In

those days it was really considered a step down," she says, "But it turned out to be a pretty good move for me because in those pages there was, and still is, a lot of room for writing style and independence." Four years later, the *Globe's* editor, Tom Winship, agreed to let Ms. Goodman write her own column. In 1973 she spent a year at Harvard as a Nieman Fellow, where she studied the dynamics of social change in America. Her book on social change, *Turning Points*, was published in 1979, as well as a collection of her columns, *Close to Home*. A second collection, *At Large*, was published in 1981, and her newest collection, *Keep in Touch*, was released this fall. Her work has also appeared in *Life*, *McCall's*, *MS.*, and *Redbook*.

After her Nieman Fellowship, Ms. Goodman returned to the *Globe* as a full-time columnist. In 1980, she won the Pulitzer Prize for distinguished commentary, as well as the American Society of Newspaper Editors Distinguished Writing Award. Ms. Goodman has won numerous other awards over the years, including the UPI New England Newspaper Award for Columns in 1976. "I think writing a column is both a luxury and a lot of pressure," she told J-School students as she made herself comfortable on



Jo Black

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top of a desk. "It's a luxury to get paid for telling people what you think, but it also entails a great deal of responsibility. You really have to spend a lot of time learning about your world and forming your own voice and sense of self." This is a goal, it seems, that Ellen Goodman has achieved. Her readers remain faithful whether she's commenting on the latest public policy or the bluejay in her backyard.

Jayhawk Journalist staff member Karen Spanenberg spent some time with Ms. Goodman to find out more on her career and ideas.

**Jayhawk Journalist:** Have you ever written a column with one opinion and then later changed your mind?

**Ellen Goodman:** I've never had the feeling that I wrote the column saying yes, and then 'oh my god' woke up the next morning wanting to say no. I haven't had that feeling, because when I'm uncertain, I'll wait. One of the values of writing a column is that you really only have enough time to take a bite out of an issue, and later take another bite, and then another.

**JJ:** What do you think draws so many people to your column?

**Goodman:** Some of it is the subjects. They're close to home and I try to be understandable. Also, because readers now often feel alienated,

familiar bylines give them a sense of connection.

**J.J.** What do you think is the biggest concern for aspiring journalists today?

**Goodman:** If I were setting up a Journalism One course, the first thing I would do is have people interview each other, so that they would each have the basic experience of being interviewed and seeing your own life in print, in somebody else's words. I guarantee it will freak you out, and will be forever imprinted in your mind when you go to talk to other people. Imprinted in the sense that I would hope you would have an obligation to represent their lives fairly. This is a basic ethical concern.

**JJ:** Have you ever written a column you regret?

**Goodman:** There are a lot of columns that I regret, but that's the nature of the business. You can be bad, you can be good, but you can't be late!

**JJ:** When you're writing your column do you have a particular reader in mind? What is this person like?

**Goodman:** I don't have any typical person in mind when I write. You don't assume people agree with you. I'm not writing to the committed or to the convinced. The one thing that all my readers have in common is that

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"You can be bad,  
you can be good,  
but you can't be late."

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they all read the newspaper. So you can assume a certain body of information that they all have, which is the news. So very often my columns pertain to that.

**JJ:** Do you ever get ideas for your column from readers?

**Goodman:** It's very hard I think, to take ideas from somebody else. Somebody can tell you that there is a piece of legislation coming up, or a case coming up, and that's a good tip. But they can't give you an idea per se. They can't tell you how to look at something. They can't even give you an abstract idea. It just doesn't work like that.

**JJ:** Has winning a Pulitzer or being syndicated had any effect on the manner in which you write or the topics you write about?

**Goodman:** Well, no, it hasn't. You may see me now in the role of famous outside adviser, but in general, I get up every morning, I have breakfast, and I go to work. And I go to work at the same place I've worked for eighteen years. So my life has really been very constant.

**JJ:** Do you consider becoming a columnist reaching the top of the field? What more would you like to accomplish?

**Goodman:** I don't consider becoming a columnist reaching the top at all. I consider becoming a columnist stepping off to the side. You're not in the structure really, and there are a lot of people who don't like that. Some very much prefer the energy of the daily story. I really like what I'm doing, and can see myself doing this for five more years. I think as long as you find your world interesting, you remain interesting, hopefully, and so you keep wanting to do it. I don't mean that I get up every morning saying, "All I want to do is write another 750 words." Life isn't like that.


**JJ:** What do you feel has been your greatest accomplishment?

**Goodman:** I don't know. It's funny, I guess I'm supposed to say winning the Pulitzer was my greatest accomplishment but it's a funny thing getting prizes in journalism. You get the Pulitzer on Wednesday and have to write another column Thursday. You can't sit on your laurels. Sometimes your greatest reward is when someone says, "Gee, you know, you really made me think about that."

**JJ:** Do you think the newspaper industry is fulfilling its obligations to its readers?

**Goodman:** In general, it's a lot better business than when I first got into it, and certainly a lot better business than it was 50 years ago. I think in general we're doing a pretty good job. What's changed is that most people don't get the news from newspapers. Newspapers have to do a lot more explaining. The demands on the profession are much greater than before. In general there's a more sophisticated readership, and people want you to be able to explain more, and that requires more intelligence, more education.

**JJ:** How have you managed to balance family and career?

**Goodman:** Brilliantly! I think on any given day you have all these areas in your life — your work, your family and yourself — and probably on any one given day, one of them goes down the drain. But if in the course of a year you can look back and say "I think I probably got a 'B' in all areas," you're talking honors, basically. I think people are too hard on themselves. I've been lucky because my family has not been too hard on me. Women have outrageous expectations; I've tried to let myself off that hook. Generally, people ask me how I manage a career despite having a family. I've never thought it was "despite." I think your family is a part of who you are, your relationships are part of who you are and your family is part of what you write. 





# ...Laden with Happiness and Tears...

It was the year of the Gulf of Tonkin Resolution,  
the year of the Beatles and Mother Courage  
and at least one scary news day.  
It was the year of the class of '65.

By Calder Pickett

*"Trailer for sale or rent,  
Rooms to let fifty cents . . ."*

I thought that we might have the words of Roger Miller's big hit song of 1964-65 as the overture to this article about the '65 class. I approached the research and writing of this with a yawn: how could this one possibly be interesting after the class of '69, or in comparison with the class of '70 article that I'll be writing later this year?

Hah! The class of '65 went through the Gulf of Tonkin resolution, the landslide re-election of Lyndon Johnson, the first of the big student explosions at Berkeley, the controversy over Fraser Hall, a civil rights demonstration in Strong Hall, the firing of track Coach Bill Easton and faculty probation for an editor on the *University Daily Kansan* who got out of line, you might say. Not to mention the Beatles in *A Hard Day's Night* that fall, the marines in the Dominican Republic and our journalism dean resigning, and a good many

other dramatic events and happenings that I'll be talking about as this article moves along.

*"Baby love, oh baby love,  
Oh baby love, oh baby love . . ."*

---

". . . Baby love,  
oh  
baby love . . ."

---

Or whatever else it was those baby-voiced Supremes were singing to us that year. So, children, you may take me by the hand, and I'll lead you through the maze that was the '64-'65 school year. Lead you, and maybe lose you along the way.

First, let's consider what was going on at KU that year. Page one of the *Kansan* early in the fall showed us the design for the new building that would be the old Blake Hall that you

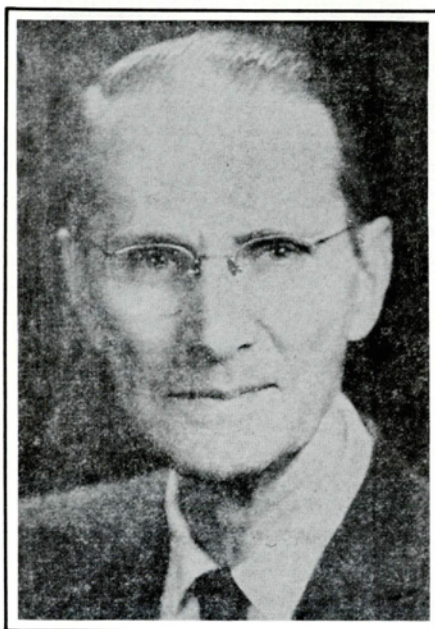
know today. Enrollment was up, 13,000 of you being on campus, and there was a housing problem. Dean Kenneth Anderson of the School of Education forecast that enrollment would triple by the year 2000. Bobbi Johnson of KU was named Miss U.S.A. The Soviet Union called my pal in the political science department, Roy Laird, a "bourgeois falsifier." Wow. And Mr. and Mrs. Arthur Berger gave a bequest of half a million dollars to the University.

Bob Stewart, the ASC president — and one not always a buddy of the School of Journalism — went to the White House and stood nose to nose with LBJ. We got the word that Robinson Annex would be replaced. Homecoming came along, of course, and the theme was "The Greatest Show on Earth." New residence halls were being planned, and there were 5,500 high school children here for



Band Day, and the SUA Carnival was held: "Fractured Fairy Tales." Oh, what cute themes in '64-'65. Professor Jim Seaver gave a humanities lecture, and 1,271 students took the English proficiency examination. A student named Mimi Frink was named queen of the American Royal, and the class of '65 announced that its motto was "World, Are You Ready?"

The ASC was beset with problems



*Fred Ellsworth, "Mr. KU," died from complications after surgery.*

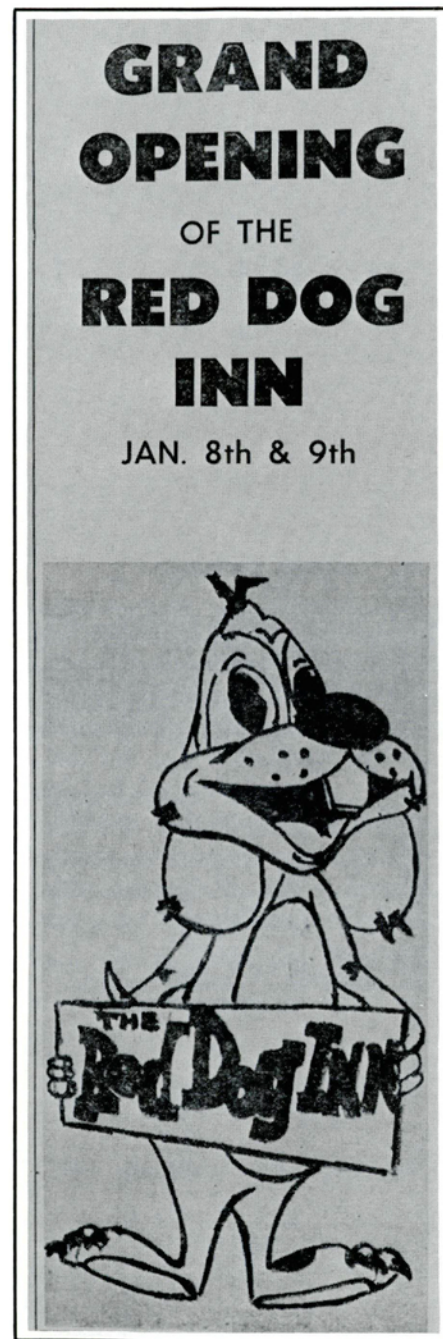
that year: elections, seating at sports events, and civil rights controversy. Green Hall, across from the library, housed the Law School and it was having what someone called "growing pains." Growing pains? J. Allen Reese, former dean of pharmacy, died, and so did the grand old man of the Alumni Association, Fred Ellsworth, and George Hood, emeritus professor of mechanical engineering. Don Pierce, sports information director, was killed in a crash. George Beckmann was named head of our international programs, and we renewed our contract with Costa Rica. And Sigma Nu got into trouble about its discriminatory clause, and the clause was "waived," whatever that means. Our chancellor, W. Clark Wescoe, said he was pleased.

The University Party won ASC control, and there was a siege of fog and cold, and the Big Eight student government conference was here. Oread Hall closed its doors, we had Vespers, and a blood drive. William Smith was named dean of engineering and George Barisas, who had been one of my Western Civ. students, was named a Rhodes scholar. Kaye Whitaker resigned as ASC vice president. Word came that the old post office downtown would be used by KU, and designs were published so that we could see what Fraser Hall would look like, and many people were aghast. "A refugee from a Monopoly board," one critic said. That big civil rights sit-in demonstration was held in Strong Hall, arrests were made, and the students were later exonerated. What did they want? Regulations against housing discrimination, against ads in the *Kansan* from those practicing discrimination, against fraternities and sororities that had racial clauses. A new publication, the *University Review*, came out, and CORE (Congress on Racial Equality) agitated for places to solicit funds on campus, and many faculty members endorsed civil rights protests. The HOPE award went to Richard DeGeorge of philosophy, there was a bomb threat in Lindley Hall, and suddenly, had we only known it, we were in the years of protest.

*"He ne'er came back  
to his love so fair,  
And so she died,  
dreaming of his  
kiss,  
A kiss of honey . . ."*

**I**n December of '64, as was the custom back when I was teaching those editorial students, we had a wrap-up on the big news of the year. The national election was Number One. Lyndon Johnson was man of the year. Topless bathing suits. Beatles. Sit-downs and sit-ins. Surfing. The Watusi and the Frug. It was the year of the Great Society (and all Reaganites can look back and hold

their noses if they wish). Lyndon Johnson signed the anti-poverty bill, which also instituted VISTA (Volunteers in Service to America). He signed the food stamps bill. The United Farm Workers of Cesar Chavez were protesting nationwide. The famous civil rights bill was signed, in the year when the bodies of three civil rights workers from the North were found in Mississippi. Freedom



*The Red Dog Inn, most recently known as the Lawrence Opera House.*



marches were a mighty thing, and Selma, Alabama, was the setting of a vote drive focus. Martin Luther King, Jr. won the Nobel Peace Prize that year, and Malcolm X was slain by assassins. The House Un-American Activities Committee announced that it would investigate the Ku Klux Klan, and some of us couldn't believe it. And it was the year when the Warren Commission report was published, to much controversy.

In the summer of '64, at the Cow Palace in San Francisco, the Republicans had nominated Barry Goldwater of Arizona, and in August, in Atlantic City, the Democrats nominated Johnson, though the convention seemed more a John F. Kennedy memorial. One lovely autumn day I had been up in Atchison, doing research on my Ed Howe book, and on the way back the news told me that (1) Johnson's aide, Walter Jenkins, had been arrested in a homosexual affair in a Washington restroom, (2) Nikita Khrushchev had been ousted and would be replaced by Aleksei Kosygin and Leonid Brezhnev, and (3) the Chinese had exploded an atomic bomb. A scary news day for those of us who favored LBJ over Barry.

But Johnson absolutely swamped Goldwater at the polls, after Alf Landon of Kansas had forecast such a swamping (and Landon later said that the GOP had better shape up or ship out). Oh, yes, Bobby Kennedy was elected to the Senate from New York that fall. And Edward White, the astronaut, took his walk in space, and fifty-seven people fled East Berlin through a tunnel. And Winston Churchill, Herbert Hoover, Felix Frankfurter, Edward R. Murrow, Nat King Cole, and Harpo Marx all died, and so did Richard Hickok and Perry Smith, the *In Cold Blood* killers. In December the campus of the University of California, Berkeley, erupted over the free speech issue, and the student protest movement was launched.

*"Everybody loves somebody,  
sometime,  
Everybody falls in love somehow. . ."*


Yes sir, Dean Martin was singing to us — if "singing" is the word for Dean. Those class lists have just gotten too long, so we can't list all the people who were in the class of '65, but a lot of the names will show up in this chronicle. The *Kansan* masthead tells me that the key executives were Roy Miller, Jim Langford, Rick Mabbutt, Bob Phinney, Don Black, Leta Cathcart Roth, Gary Noland and Tom

blasted the news adviser of the *Kansan*, John DeMott, and got himself put on faculty probation and took his case to the Student Court. And the fuss went on the rest of the year, and may I say that it was one of the most traumatic times in my years at KU. Dean Burton W. Marvin had announced his resignation, and in the summer of '65 Warren Agee was named our dean.

UNIVERSITY EXPERIMENTAL THEATRE SERIES

presents

JOHN DOS PASSOS'



**"U. S. A."**

MARCH 25, 26, 27      MARCH 30, 31, APRIL 1, 2, 3

Tickets: \$1.50 — .75 with KU ID

*U.S.A., from the  
Dos Passos work,  
came to the KU  
stage as  
experimental  
theatre.*

Fisher. The paper carried few pictures, but much advertising. The queen pictures were still there and so were the Greek lists. KUOK was in the news on occasion, Karen Layland being the station manager, and the basketball star, Walt Wesley, being a disc jockey. A. Q. Miller of Belleville was named to the Kansas Newspaper Editors' Hall of Fame, and Earl Johnson of the UPI was honored on William Allen White Day, and Mrs. Virginia Conard received the Matrix Table award of Theta Sigma Phi. Dale O'Brien, a Chicago PR executive, spoke at the *Kansan* Board dinner, and the key honorees there were Nancy Holland, John Suhler, Leta Roth, Gary Noland, Karen Layland and John Erickson.

And an explosion came early in '65 when Rick Mabbutt, editorial editor,

*"Don't let the rain come down  
(ah hah),*

*Don't let the rain come down . . ."*

**B**ut it came down, and rained on many parades that year. Of the *Kansan* editorial writers Rick Mabbutt was easily the most vocal, though he had seemed a quiet young man earlier in his tenure. He wrote about State Department travel bans, love, Barry Goldwater, the ASC, bad manners, Thanksgiving, the state's financial problems, and Fred Ellsworth. Relatively safe topics, I'd say. Gary Noland wrote about reapportionment, defended the *Kansan* ad policies, discussed Canada, Vietnam, the ASC, "moral suasion" (a term we were hearing as the way to handle civil rights) and capital punishment, which he opposed. Leta Roth treated the



# Letters Condemn Fraser Image

## Guard Towers—

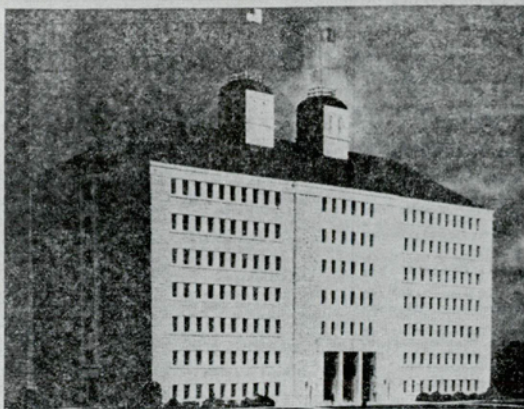
Dear Sir: MY CONGRATULATIONS to T. R. Grist of Topkap! He has managed to combine, in one building, all the worst features of modern architecture and has capped it with a red roof. And then he obviously had an afterthought, which he placed conveniently out of the way atop the pretty red roof. Two afterthoughts, that is. Granted that KU students have been somewhat ungraciously lately, I hardly think it necessary to provide future buildings with guard towers suitable for searchlights and machine guns.

With all due respect to the desire for a reasonably uniform theme for new university buildings and to the very understandable desire to perpetuate the twin towers of the present Fraser, I suggest that this design be sent back for revision. If this is the best that the state architect's office can do I believe KU would profit, esthetically at least, by allowing KU architecture students to design the new building.

At least they have some imagination. As Chancellor Wencote stated, the new Fraser and Blake will provide for many visitors "the physical image of the university." With this as an image, how can KU hope to be considered a great institution? Unless, of course, those guard towers indicate planned transformation into a penal institution.

Jack D. Salmon, Elkhart graduate student

## Open Letter—



NEW FRASER—Construction will begin in June on a 7-story \$22 million building to replace old Fraser Hall. This view of the model building is

from the northwest. The new building will be just east of the present Fraser.

## We Asked for It

If one can judge from the letters which appear on this page or by the petition now circulating, campus opinion is decidedly against the new Fraser.

It should be. There is one point, however, that should be considered. In some measure, we asked for it.

It is unfortunate that an architect or an administration should be so intimidated by public opinion that they sacrifice beauty for its appearance. The architect's professional integrity has seemingly been prostrated for the sake of public opinion.

The architect has the obligation to create a building that is in accordance to good taste and

## Protest Petition—

Dear Sir:

THE CHANCELLOR is quoted in the Daily Kansan (Monday March 29, 1965) as saying: "The plans for new Fraser Hall provide a remarkable combination of the traditional and the functional. New Fraser and nearby Blake Hall have been designed with great care because they will represent for many the physical image of the University. They will occupy the crowning location on a magnificent campus site." We must agree with the Chancellor in his remarks about the location—it is certainly one of the most prominent on the campus. We agree also that the buildings occupying this location will represent the physical image of the University, since the architecture of a university is a vital (and inevitable) part of its university's role as the reflector of and model for the aesthetic tastes of the community which it serves. Moreover, we agree that the combination of the traditional and the functional to which the Chancellor refers is indeed remarkable—a remarkable fact, that we cannot let our horror of it go unexpressed. We realize that the task of harmoniously uniting past and present in an architectural design is a very difficult one, requiring that a delicate balance be achieved. Therefore, we cannot condemn an architect for failing to accomplish this. We do, however, condemn the insistence upon building this failure, a failure which we feel is a violation of, rather than a continuation of the tradition represented by old Fraser Hall.

woes of the universe, Herbert Hoover, Israel, Lincoln, Little Orphan Annie, civil rights, and the Fraser Hall design, which she likened to a "piggy bank."

Jim Langford just loathed the English exam and wrote about JFK and the campaign. Bobbie Bartelt wrote about Dachau, the Berlin Wall, the play called *Mother Courage*, and *Mary Poppins*, which she thought was just great. (So did I, Bobbie.) Fred Frailey: Zambia, the GOP, the ASC, Don Pierce, Harry Truman. Margaret Hughes: KU in 1984. Tom Winston: a parking garage. Linda Ellis: beauty. Tom Coffman: harassment he had on a trip to the South. Don Black: traffic handling. Bob Jones: the Jayhawker yearbook. Janet Chartier: Zambia. Bob Henry: presidential terms. Tom Hough: Walter Jenkins. Judy Farrell: student government. Clare Casey: student government. Mac Caskey: Latin American students. Harihar Krishnan: non-aligned nations. Suzy Tichacek: Vietnam. Kay Jarvis: the Daisy Hill road. Karen Lambert: bomb scares. Glen Phillips: apathy (he was against it). Susan Hartley, Russ Corbitt, Suellen McKinley, Jackie Helstrom, Lee Byrd, Jacke Thayer, Joan

McCabe, Mary Dunlap, Charlie Corcoran, Terry Joslin. And on the anniversary of the Kennedy assassination my students wrote retrospective pieces, and some were printed and they're not too bad.

*"Goin' out of my head, over you, Out of my head, over you . . ."*

Deathless lyrics of '64-'65. And now some words from the *Marvelous World of Sports*. The Cardinals beat the Yankees in the World Series. Nebraska went to the Cotton Bowl, and lost to Arkansas. Don Scholander, a swimmer, won a gold medal at the Tokyo Olympics, and Billy Mills and Al Oerter, KU people, won gold medals too, and you've probably heard of them every four years. A contract was awarded for construction of a new gymnasium for KU, and Jack Mitchell, our football coach, said of the season, quoting a fellow named Sayers: "Gale would say we'd be 10-0 even if we suited up the Chi Omega sorority." Well, the Chi Omega sorority wasn't suited up, and we won a few and lost a few. (Did I really read that correctly, that we beat Oklahoma 15 to 14, Dana?) Gale Sayers was named Big Eight back of the year, and along came basketball,

which Oklahoma State won in the conference. And at one game the K-State people put up a sign that dropped down over our scoreboard, and it read "BEAT SNOB HILL." Some of us thought it a pretty funny sign, and some didn't.

And the Kansas Relays came, and Bill Easton was fired as track coach, and the protests followed, and Easton was honored at a dinner. We were reading about a Wichita runner named Jim Ryun, and we got a new track coach, Bob Timmons, and we won the conference track crown.

*"It's been a hard day's night, And I've been working like a dog..."*

Yes, the Beatles. Mighty that year, after *A Hard Day's Night* captured even some of the ancient movie critics and fans that fall. Alan Freed died, and Joan Baez was soaring into outer space, and oh the songs: "And I Love Her." "Where Did Our Love Go?" "Walk On By." "The House of the Rising Sun." Al Hirt's "Java." "We'll Sing in the Sunshine." "Twist and Shout." "Game of Love." "My Girl." "Shotgun." (I've never heard many of these, students.) "You've Lost That Lovin'"

## New Dean Excited By KU Prospects

By Jacke Thayer

Leaning back in his chair in the pink-walled office, Dr. Warren K. Agee, who has been named dean of the William Allen White School of Journalism and Public Information, explained how he came to KU.

"I heard about the job opening when Burt (outgoing Dean Burton W. Marvin) resigned in October," Dr. Agee said. "We had been friends for many years and I was also acquainted with several faculty members."

AGEE WAS INTERVIEWED for the post in May and paid his first visit to Lawrence then.

"I have great admiration for the school and it has long been steeped in tradition," he continued. "My wife and I fell in love with the city of Lawrence and I'm proud of the school—or I certainly wouldn't be uprooting my family again."

Agee was here Tuesday through today for briefing sessions with Dean Marvin.

Marvin will leave in late August for a two-year term at Tel Aviv University in Israel to organize a school of mass communications. He has been dean for 11 years.

AGEE, professor of journalism and dean of the evening college at Texas Christian University since 1962, has almost 20 years of journalism education experience behind the post he will officially assume Oct. 1.

"I felt this background was going to waste in the evening college," Agee explained. "I was still connected with journalism through my work with Sigma Delta Chi (professional journalism society) and the journalism course I taught each spring and fall at TCU, but I was leading two lives for three years."

The new dean also recently revised his journalism textbook on communications. He is an alternate member of the Accrediting Committee of the American Council on Education for Journalism.

AGEE ALSO has worked as president of the Association for Education in Journalism in 1958. Long-time secretary-treasurer of the organization



Warren K. Agee

paper as valuable from the school's viewpoint as a laboratory experience.

"I prefer this type of arrangement (the paper connected with the school), but it does bring some problems," Agee said.

"My one major fear is that it can take too much of the students' time if it is not adequately staffed," he added.

AGEE FEELS that professional journalism courses should occupy only 25 per cent of the journalism student's time. The remaining time, he said, should be spent acquiring background.

"The journalism school should be the door to the university, not an



Feelin'." "She's Not There." "You Really Got Me." "Do Wah Diddy Diddy." "Dancing in the Street." "Oh Pretty Woman." (I think these were all songs; maybe the wrong slips of paper got mixed up here somehow.) "Under the Boardwalk." "A Walk in the Black Forest" (which I do remember). "It Was a Very Good Year," which Frank sang for us.

The New York World's Fair was still on, and all kinds of war games were hot at Christmas time. And I remember my delight when I heard this one done by Allan Sherman:

*"There is a place I long to go,  
And I confess it's Peyton Place,  
Peyton Place . . ."*

For "Peyton Place," where all the teachers learned things from their pupils, was red-hot on the tube. So was "The Man from U.N.C.L.E." and something called "Shindig," which got right by me. *My Fair Lady* was an Oscar sensation that April and you might remember *The Unsinkable Molly Brown*, *A Shot in the Dark*, *Zulu*, *The Night of the Iguana*, Ronald Reagan as a gangster in *The Killers*, Richard Burton in *Hamlet*, *Fail Safe*, *The Americanization of Emily*, *Goldfinger*, *Zorba the Greek*, *The Sound of Music*, *Hush, Hush . . . Sweet Charlotte*, *Cat Ballou*, and *The Pawnbroker*, which actually showed a bare bosom. *Fiddler on the Roof*, *The Owl and the Pussycat*, *Golden Boy*, *The Odd Couple*, *Do I Hear a Waltz?*, *Half a Sixpence* and *The Roar of the Greasepaint — the Smell of the Crowd* were big on Broadway. Anthony Newley was singing this one in the last of that bunch:

*"Who can I turn to,  
When nobody needs me . . ."*

"Whom," Newley. "Whom." I'm not going to say something really stupid and tell you that you were reading all these books, but I do find, in my scholarly gleanings, that somebody was reading *Games People Play*, Saul Bellow's *Herzog*, *Little Big Man*, Hemingway's *A Moveable Feast*, Vance Packard's *The Naked Society*,



*The Kansan front page for November 4, 1964, with headline "Johnson Wins in Landslide."*

*Manchild in the Promised Land*, *The Source*, *The Man*, *Up the Down Staircase*, *The Looking Glass War*, *The Green Berets*, and the two Kennedy books, *Kennedy* and *A Thousand Days*. And I saw an ad that told me a place in Lawrence called the Red Dog had opened.

*"When you're alone  
and life is making you  
lonely,  
You can always go,  
downtown . . ."*

**P**etula Clark didn't come here that year, but Henry Mancini did. So did the Good Time Singers, whoever they were, and Harry Belafonte. A KU troupe took *The Music Man* abroad, and we had some dandy shows on the KU stage, *A Man for All Seasons*, *West Side Story*, *Peter Pan*, *Six Characters in Search of an Author*, *Mother Courage*, *The Marriage of Figaro*, *Spoon River Anthology*, and two experimental ones I especially liked, *U.S.A.*, from the Dos Passos work, and *Little Mary Sunshine*. There was an Oread Jazz Festival, even though the '64 festival had drawn criticism, and a Rock Chalk Revue, which Alpha Phi and Alpha Kappa Lambda won with their "Spouse That Roared." The campus speakers included Clinton Rossiter, Hans Morgenthau, Barry Goldwater Jr., Charles Malik, Justice William O. Douglas (whose talk, curiously enough, was picketed by blacks) Norman Thomas, Herbert Aptheker, Edward Teller and Langston Hughes.

Now that's quite a list. And Frankie sang this one in *Robin and the Seven Hoods*:

*"My kind of town, Chicago is,  
My kind of town . . ."*

President Johnson ordered the marines into the Dominican Republic that year. In August (and I didn't know about this for months, because the week it happened we were on an island in Canada that had no radio reception to speak of) the Gulf of Tonkin resolution was passed, and it amounted almost to a declaration of war in Vietnam. In October we learned that two hundred and twelve Americans had died in Asia. And Lyndon Johnson, who had won over Goldwater partly because we thought Goldwater would be more of a hawk, ordered huge bombing raids. The first ground troops were sent to Vietnam, and we began to hear reports like the famous one Morley Safer delivered from the village of Cam Ne, and the first anti-war teach-in took place at the University of Michigan.

I contend that it was Vietnam that turned the Great Society around and eventually damned Johnson. That '64-'65 school year, seems in retrospect one of the most dramatic and important I have known — and, children, I've known quite a few of them, 34 altogether at the University of Kansas — and there will be a few more, I hope, for me to write about.

*"Sunrise, sunset, sunrise, sunset.  
Swiftly flow the years,  
One season following another,  
Laden with happiness and tears . . ."* **J**





# Stalking the Good Story

By Mary Cecile Carter

Mike Pearce took a class in journalism in which he earned \$3,000 and eventually began a career in free-lancing.

**M**ost of us who want to write for a living have heard from parents and teachers that the “right” way to write is to get a “real” job — a steady, full-time job with regular income — and if we still want to write about other subjects, we should free-lance. Free-lance writing we are told, is a precarious profession at best, a sideline and a source of extra income for people who don’t have to worry about money.

But magazine students at the University of Kansas don’t hear in class that free-lance writing is for only an exceptional few. Instead, they are encouraged to write about areas of



their own special interests and knowledge, "pockets of expertise," as one professor calls them, and then to look for markets for those specific subjects.

Michael Pearce has done just that. He has turned his lifelong interest in fishing and hunting into a full-time career, free-lancing magazine articles. Mr. Pearce, who is five hours short of a bachelor's degree in journalism from KU, contributes regularly to *Outdoor Life* and *Fins and Feathers* magazines. Mr. Pearce worked for almost three years from his home in south Lawrence. Last summer, he and his wife, Kathy, and their year-old daughter, Lindsey, moved to Tonganoxie, only three miles from his favorite spot for his fishing "research."

Mr. Pearce finished his journalism courses in 1981, went to work in the sporting goods department of a Lawrence store and wrote in his free time. After exactly one year, he turned to free-lancing exclusively. He has never regretted the decision.

Each week, Mr. Pearce writes an average of eighteen hours. These hours may come as twelve hours daily for one week, followed by three weeks of "research" — hunting and fishing. "My hours aren't regular, but my mind's going all the time," Mr. Pearce says. "When I first started out, I kept thinking, 'My God, what next?' But the longer you write, the easier it is. And anytime you write, you think."

Mr. Pearce agrees with Sharon Bass, associate professor and teacher of magazine article writing at KU, that the key to success as a free-lance magazine writer is writing about things you know well, then identifying and concentrating on a small market. "Know a market and go about it like you aren't afraid," Mr. Pearce advises. "One of my strengths when I first started was that I knew the market for outdoor writing. I read everything there was." He says that being organized and not being afraid to plunge into a subject are more important to success than talent. "I'm a

good writer, but there are a lot of writers better than I am. They are taking 'real' jobs because they don't have confidence."

Professor Bass says that too many people in journalism and journalism education think that Mr. Pearce and



---

"Know a market  
and go about  
it like you're  
not afraid . . . I  
knew the market  
for outdoor  
writing."

---

other successful free-lancers are exceptional. And statistics do indicate that they are relatively few. "But it isn't because there isn't room," Professor Bass says. "It's because most people are unwilling to make the commitment or lack the dedication or self-discipline that free-lancing requires." She says that most people seem to settle for bosses rather than accepting the overwhelming responsibility, and freedom, of being their own bosses. Some people find it hard to consider free-lancing a job. Mr. Pearce's grandmother is one. When he told his grandmother that he and Kathy were expecting their first child,

his grandmother asked, "Does this mean you're going to get a 'real' job?"

Professor Bass is convinced there is room for free-lancers. She says magazine editors complain to her that they do not get good material. If more people were determined to succeed, they could make a reasonable living. "It may not be \$50,000 a year, but it seems to me that staying home, doing what you like to do and earning between \$15,000 and \$20,000 a year would be reasonably satisfying," she says.

The average free-lance paycheck is \$255, but the range of pay varies greatly, a survey by the *Editors Only* newsletter indicates. The range of paychecks was \$3 to \$2,500. The average starting paycheck was \$139 and the average top was \$380. The range for consumer magazines was slightly less, \$129 as an average start and slightly more at the top: \$632 as an average top paycheck for consumer magazines. Compared to many journalism graduates three years out of school with full-time jobs, Mr. Pearce is earning comparable money for probably fewer hours.

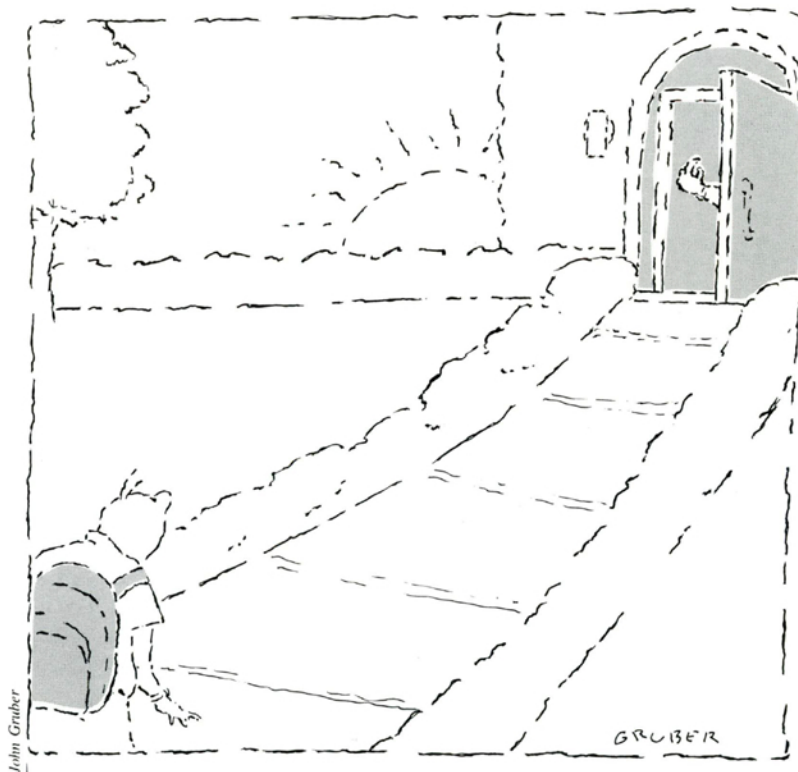
He enjoys setting his own schedule, which may mean working until three a.m. or getting up and working his golden retriever, Mysti, for an hour when he wants a break. "I used to get up at five a.m. and write until ten a.m. every day. But my schedule has changed for a little blue-eyed reason," he says, smiling across the kitchen table as Lindsey finishes her breakfast. Mr. Pearce says that his work is like being in college. "You still have deadlines, but the difference is that the only grades you get are As and Fs — one's a check and one's not."

His advice to aspiring free-lancers, is not to be afraid. "You have to be bold. Let 'em know you're out there. It has been a success for me, and any professor in the journalism school will tell you that I was far from the model student. I just didn't know it couldn't be done. And by the time they told me it couldn't, it was too late." ❧



# KILLER CLASSES

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—◆—

Every major has them. They're the classes that cause students to lose sleep. Here is a look at the toughest classes in our school.

—◆—



## ADVANCED REPORTING

By Tony Cox

**A**fter Advanced Reporting, a journalism student will never forget life in the *University Daily Kansan* newsroom. I'll never forget staring blankly at the video display terminal on a Sunday afternoon waiting for the great sports-writer god to come and grant me some profound words to say about the women's golf tournament.

Nor will I forget the sports editor who so desperately needed two additional stories within the hour, for Monday's *Kansan*. By some small miracle, or compromise on standards, I finished all the stories in time. By then the editor said she might not need more than a brief on a couple of the stories. The result was that only one of my stories was printed.

That was a frustrating experience, but instead of having a beer or two to make it seem worthwhile, I had six hours of studying for a law of communications exam. This is the essence of Advanced Reporting: never knowing what is going to happen next, while trying to balance three lives with one tired body.

Jennifer Benjamin, a Lawrence junior, is one of the current riders on the unpredictable roller coaster known as being a *Kansan* reporter. What follows is a two-day sampling of a typical ride.

**8:00 a.m.** — This Monday is a particularly busy day. Jennifer has two stories to write, and begins her day trying to call a source. She hopes to get a quick start by doing some interviews before her 9:30 class, but she is unable to talk to her source. She has to shift gears from reporter to student.

**10:30 a.m.** — Jennifer returns to the newsroom. She is now working on a story about KU students who are joining picketers in Manhattan, Kansas, calling for economic sanctions against South Africa. This will be a

front-page story, so Jennifer works on it first.

Her other story for today is less serious. A new book, *Rush: A Girl's Guide to Sorority Success*, has just reached the Oread Bookstore, and the *Kansan* planning editor wants a story. Jennifer plans to call the author in Lexington, Virginia, and interview some sorority members on campus.

The KU Committee on South Africa, meanwhile, has filed a complaint with the University, alleging that the photographing of protesters by a KU police officer during convocation on August 26 intimidated and harassed the group. The story must be covered, so the sorority story is put aside.

Jennifer calls the member of the



committee who wrote the complaint and the police. She then tries to reach Chancellor Gene Budig and ends up talking to Robert Cobb, executive vice chancellor. Jennifer also calls the investigator of the incident at Support Services, and the director of Ecumenical Christian Ministries, who was involved in the protest. With the information she has gathered, Jennifer begins to write.

**10:00 p.m.** — Jennifer finishes her story. She must have it read by two of the *Kansan*'s campus editors; after their approval, she can go home. She has been on campus for fourteen hours, and still has to study for tomorrow.

**10:00 a.m.** — Tuesday. Jennifer planned to cover the trial of two apartheid protestors from KU, but the trial is actually slated for Wednesday. Before her 11:00 class, Jennifer talks with the planning editor. She is told

to work on the sorority book story when she finishes class.

**1:30 p.m.** — Jennifer comes back prepared to do the story, but can't reach the book's author. The story has to wait yet another day. A veteran of the difficulties reporters face after just a few weeks on the *Kansan* staff, Jennifer isn't phased. She begins to work on a more time-consuming story. "I used to panic in a situation like now, when I can't contact this author. But if I can't reach the person, the story waits. You have to move on to something else."

**4:30 p.m.** — Jennifer reaches the author of the book. She does the interview and then writes her story. The campus editors have a few questions, so she isn't finished until 9:00 p.m.

Advanced Reporting requires a juggling act between reporting, classes and for some, part-time jobs. "There are times when there really is a lot of pressure," Jennifer says. "You may get into the routine of getting the day-to-day stuff done, but the pressure comes in getting everything else done." She worries about tests in other classes and time for herself. "Most of the day is spent in the newsroom, Sunday through Thursday. I don't see my family and friends as much."

*Kansan* faculty adviser, Susanne Shaw, says, "The most important thing about Advanced Reporting is it gives students practical experience. They get experience working with editors. It shows them how a newsroom works. Talk to anybody who recruits for newspapers and they will say that the most important thing you can do is get experience on the student daily. The *Kansan* has a good reputation as one of the best student dailies in the country."

Advanced Reporting is "a different kind of course," Professor Shaw says. "You're putting into execution all you've learned in Reporting I and II, where mistakes are just between you and the teacher. If you make a mistake here, it's there for the world to see. Practical experience is the benefit."



## PHOTOJOURNALISM III

By David Schellenberg

**W**hat does a bubble-gum machine filled with olives have to do with photography? Buddy Mangine had no idea until he took Photojournalism III. The twenty-one-year old senior from Chanute had no idea that photographing olives or taking the class would require so much of him. But they did.

Photojournalism III is the last required course in the photojournalism sequence at the University of Kansas. Wally Emerson instructs the course and admits that it is the most demanding of all the photojournalism classes. According to Mr. Emerson, there is more to photojournalism than just taking pictures. "Anybody can go out and find some story to tell instead of just covering an event," he says. "What makes it hard for many students is that they don't realize the extent to which they have to find things on their own."

The ability to find things is stressed in two areas, picture stories and photo illustration. A picture story is a reporting job that, through photography, captures the complete significance of an event. Like a written story, a photo story consists of a lead (a signature picture), an overall picture (the body) and a conclusion. A photo illustration is shot and set up in a studio. Buddy says, "Coming up with an idea is the hardest part. If you don't have an idea, you have a sore spot. You have to think like a reporter." For one assignment, they had to make a photo illustration of the word 'power.' "I set it up in the studio to make it look as if a giant thumb was crushing a student," Buddy says. "I wished I had more time; I printed it just before class and it turned out to be a bad print."

As any journalist knows, every story has a deadline. So does every photo assignment. "I just don't take late

work," Mr. Emerson says. "If it's late, it's late. Students appreciate that." The deadlines cause the pressure that makes this class so difficult for many students. They also posed a peculiar irony for Buddy. "The strength of the journalism school gets us a lot of part-time work in photography, but these jobs take up time,

**"If you missed a deadline, that was it, it was a zero."**

sometimes too much, not leaving enough time for class. Wally's really sticky about deadlines." Buddy worked part-time for the Associated Press in Topeka, which didn't make taking the course any easier.

"Arranging time is the biggest problem, getting out of class and arranging when and where you will shoot. I wouldn't advise a student to take a full load when he is taking the course." About every two weeks a new project is due. "These take up a lot of time, more time than I thought," Buddy adds. Each photo story requires the students to arrange the shots, take the photographs, print the pictures and write a story. "Writing and taking pictures are two different things," says Buddy. "It's hard to do both at once."

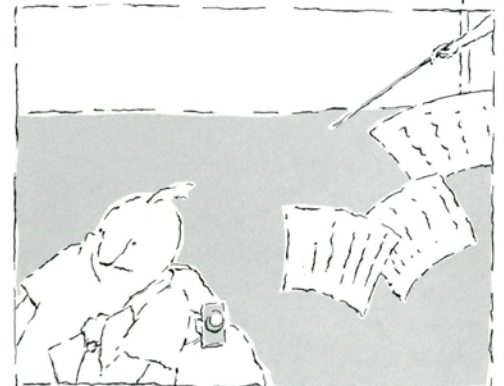
Mr. Emerson also asks his students either to interview or follow a working photographer. This is how Buddy became involved with the olives, working with J. Kyle Keener, a photographer in Kansas City. Buddy helped Mr. Keener with the photo illustration of a bubble-gum machine filled with olives. The olives were wired to appear as if they were coming out of the dispenser and into a glass.

Buddy says it took two days just thinking about the illustration, seven

hours to set up the studio and the shot, ten minutes for the shot and an hour to have the film processed. "Keener and I were both really itchy waiting for the film to come back. Anything can go wrong. You're working so fast, you're bound to screw up. You can overexpose or bump into a light. We shot ten pictures and only one came out like we wanted, but it's really exciting when it's done."

Veda Owens, another of Mr. Emerson's former students, emphasizes the importance of meeting deadlines. "I had the hardest time meeting those deadlines," she says. "If you missed a deadline, that was it, it was a zero." Veda worked as a photographer for the *University Daily Kansan* and found that shooting pictures for the newspaper and meeting her Photojournalism III obligations often kept her up past midnight. She says there were many others struggling to get through the course. "At seven in the morning on the day that the projects were due, the darkroom was packed. If something is going to go wrong, it's going to happen there."

Students learn the essentials of good photography before they take his class, says Mr. Emerson. And while the essentials learned in Photography II are important, he says he believes that it is more important to gear his students to think in ways applicable to different situations and assignments. "Most importantly, I want the students to think on their own and to be self-sufficient," he says.





## BROADCAST NEWS

By John F. Stanley

A year ago, if you had asked a *University Daily Kansan* reporter to name a class in the broadcast journalism sequence at the University of Kansas that could be described as a “killer,” the chances are you would have received a disbelieving stare. A stare that suggested more than the traditional debate between print and broadcast journalists. That, however, is no longer the case, and the reason is Broadcast News III.

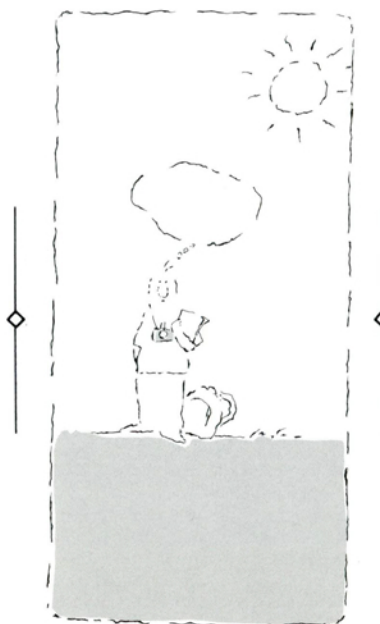
The class is a product of a revised curriculum and a unique arrangement between KU and TV 30, Lawrence’s new low-power television station. Broadcast News III consists of roughly fifteen hours a week of reporting for TV 30, plus class work, all for three hours of credit. Aside from being a “killer,” the class is also required, unlike Advanced Reporting for the *Kansan*.

Marc Marano was a senior when Broadcast News III was introduced and could have graduated without having to take it. Instead, he chose to stay during the summer and take the course. In the shortened summer semester, Marc put in twenty to twenty-five hours a week at the television station. He says above all, the class requires a serious attitude. “You’ve really got to want to do the work, there’s no other way,” Marc says. An average day at TV 30 started around noon, and ended at 4:30 p.m., in time for the 5:00 p.m. newscast. That would have allowed four-and-one-half hours to do a story, almost.

“You leave maybe fifteen minutes of driving time to get to a story, another fifteen to set up the equipment, fifteen to take it down, and then fifteen more to get back to the station,” Marc says. Include another half-hour to edit the videotape back at the studio, and there are only three hours left to do the story. “At first there didn’t seem to be enough time,”

Marc recalls. The trick, he says, is getting used to the pressure.

Part of that pressure is the fact that Broadcast News III students are expected to produce a story even when there may not be any news happening. Max Utsler, associate professor and head of the radio and television sequence, says that broadcast news is not as predictable as newspaper reporting, because there is a limited amount of equipment to record stories with. “A television reporter is tied to



the equipment, and he has to use it when he has it,” he says. “Because of this, he has a deep responsibility to get a story.” This means coming up with several feature story ideas that can be used if there is no breaking news. These features take more time because of the preparation involved. According to Marc, “You have to come up with the story, decide on the angle you want to present, and then how to present it.”

Professor Utsler is aware of the pressure this puts on the students. “For one thing, it takes the glamour out of broadcast news,” he says. “But the reality is that broadcast is long, odd hours. To be a good reporter, you have to pay your dues.” Broadcast News III is designed to help students pay some of those dues.

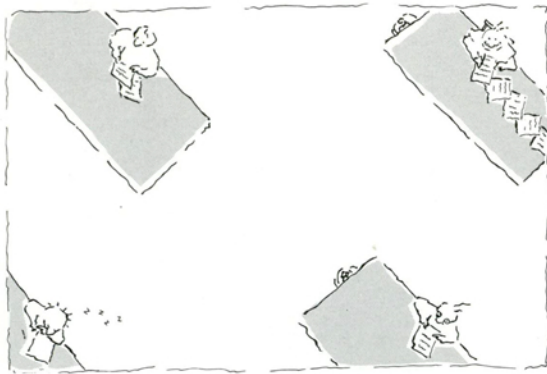
Work at a real television station, with real pressure, is what prospective employers want to see, Professor Utsler says.

Jennifer Juhl, a senior in broadcast news, has a theory on the amount of work required in Broadcast News III. It is to the point. “I wouldn’t be spending my time in the class if I thought I was wasting it,” she says. “You have to spend this much time in it to learn anything.”

Gene Hartley, TV 30 News Director, echoes this idea. “Every situation is different,” he says of the need for work experience in broadcast reporting. “There are no formulas you can memorize. It’s a creative process.” Broadcast News III students are expected to combine the basic reporting skills and technical knowledge they received from Broadcast News I and II, build this into a television news “package,” and do it all on the run. “They should be able to write the story in their head as they go,” Mr. Hartley says. “And they should look for shots that make sense, anticipating what they’ll want to illustrate later.” Because of the limited time they have to report the story on the air, they must also produce what Mr. Hartley calls “crisp writing.”

Each student works two six-hour shifts a week, alternating with their partner between reporting and doing the camera work. Some also work a night shift, preparing material for stories to be covered the next day. This exposes them to all aspects of television news, including what Jennifer calls “the dirty work.” According to Professor Utsler, if a student is unsure about working in television news, now is the time to find out. “The danger is that most of the students are interested in on-air jobs, and only a small percentage of the positions at a television station are in front of a camera,” he says. “TV 30 may convince some of them that they don’t want to work in TV news.” Jennifer, however, isn’t discouraged. “I was really worried that I wouldn’t like it,” she says. “But the work has made me want to do it more.”





## AD CAMPAIGNS

By Mary Dreiling

**C**ampaigns. Say the word and every advertising major who has taken the class will tell you that it is work, but worth it. Say the word to one who hasn't taken it, and you get a roll of the eyes, a groan and a sigh.

Tim Bengtson, associate professor, calls it a capstone class. "Advertising Campaigns draws on all of the classes students have taken to that point. The course itself isn't a killer. Students make it a killer. They take great pride and want to do an excellent job."

Students develop advertising campaigns for real companies and each class is divided into groups of six people. The group becomes an advertising agency and the companies become the clients. Past clients include Pizza Hut, Gott Coolers, Worlds of Fun and United Telecom. The "agencies" within the class compete against each other and the client, not the teacher, decides the winner. Campaign students come up with the research, often information the companies never think about, which is one reason why companies participate. For example, Pizza Hut never knew that college students thought their prices were higher than their competitors, and that Pizza Hut didn't use as much cheese as Godfather's, neither of which was true.

Connie Scavuzzo, a 21-year-old senior, learned more about the telecommunications industry than she ever thought she would after her group worked on the United Telecom campaign. She also learned what it was like to do your own research, design your own ads, make a slide presentation and create a plansbook. "Making slides was hysterical — the colors were clouded and there were no frames."

Lizz Miller, a 1984 graduate, understands slide problems. Her group worked on the Worlds of Fun account. They hired a professional photographer to make sure the slides

**"Students learn to accept defeat, even though they may not like it."**

would be done right and on time. Still, they had trouble. "They didn't turn out, so we had to re-shoot the pictures," she says. "We were still putting slides in as we were doing the presentation." Lizz now works at Maupintour corporate headquarters in Lawrence, and says that much of what she learned in campaigns has helped her in her job. "Campaigns may be hard, but you learn. I'm proud that I know so much because I was taught right."

Professor Bengtson explains that in the first three weeks of class, the students review how to build a campaign. After dividing into groups, they meet weekly with the instructor to discuss ideas and progress. Within each class section, the groups work for the same client, which adds the

element of competition. Students work to get their agency to win the account, just as a real agency would.

Connie says the material each group works on becomes top secret. "My boyfriend lived with a guy in my class who used to try to grill me for information about what our group was doing," she says. "When I went to his house, he would hide his books so that I couldn't see."

Students learn what it is like to win and lose. Professor Bengtson says there are not really any losers. "Students learn to accept defeat, even though they may not like it." He says students also learn to compete with other agencies and even though seven agencies may have great ideas, only one will win the account.

The students — make that advertising executives — often do a better job than many small agencies could, according to Professor Bengtson. He says that the groups do a tremendous amount of research through phone calls and surveys, as well as pre-testing their ads, something that many smaller agencies cannot afford to do. The students also have one semester to devote to their campaign — well, theoretically. Lizz says that toward the end of the semester the other classes became a problem. She became so involved in her campaign that she forgot about another final until the day before the test.

As the final date draws near, students work frantically to get everything done, but as Connie says, "However prepared you are, you're really not prepared." Her group found many typing errors in the plansbook that had to be corrected.

Lizz found out that she could handle the advertising industry and her confidence was boosted. Connie says she knows that when she graduates this year, her abilities will have been tested. The clients learned a few things also. Next time they meet, these students may indeed be account executives.



By Kristine Matt

Although it is the first required magazine course in the magazine sequence at KU, Magazine in American Society is perhaps the toughest. The class not only introduced us to every aspect of magazine publishing, but forced us to participate in the process by requiring that the students research and develop a concept for a magazine, sell that idea, and then produce a sample of it.

After studying the history of magazines, the class examined the printing process and the business aspect of publishing. The final project combined a semester's worth of work to develop a 32-page magazine "dummy," which would follow the guidelines set out in a lengthy prospectus.

Through semi-weekly reports, we studied the integration of research with editorial and design strategies of a magazine. These reports involved analysis of three consecutive issues of a magazine, comparison of two competing magazines, and study of editorial content and effective design techniques. Also covered was projection of budgets, staffs and advertising rates; everything that would have to be considered if we were starting a new magazine from scratch.

Early in the semester, a panel of Magazine 660 survivors came to talk to our class about production of the dummy, and admonished us to START EARLY. We smiled, and to humor them, nodded obediently. Confidence in our organizational skills ran high. These skills, many were to learn, were untested, and by later standards, inadequate.

Each week immersed the class deeper into the creation of our unique magazines. We researched the demographics of

our target audiences and thought of article ideas that would captivate these readers. Potential advertisers were listed, and placement of ads was discussed. Advertisements and editorial material alike had to fit into specific "forms" on our layout, which had to take into consideration printing economies for two-color, four-color and black & white pages.

By now, most of the class had started

likely to take place in our heads than on the actual layout sheets. We each had been given blank dummy books for the final layout, but many felt intimidated by these flawless white sheets. We were hesitant to mess them up, and felt it would always be the next class period that would provide us with the design secrets so essential to the construction of a perfect dummy.

Sharon Bass, our teacher, did everything but turn cartwheels to awaken us from our complacency. She tried to show us that contemplation and completion of the project differed drastically. Though we concentrated on the due date, few of us allowed for the possibility of tests in other classes, getting sick, or even that every detail of the final layout might not turn out perfect. In class, many students related horror stories, both real and imagined, of working on the project. One girl had nightmares of having rubber cement permanently stuck to her fingers, while others encountered lost pictures, layouts ruined by spilled coffee, or depletion of bank accounts by the costly art supplies needed to produce an authentic-looking magazine dummy. The actual process of putting together the dummy was much more involved than we were lead to be-



dissecting countless publications to collect stacks of pictures to illustrate both articles and advertisements. During the actual paste-up of the dummies, many were lucky to find one picture in every fifty collected that was suitable in content, size and color. It then had to survive several attempts to reposition it on the pages of our paste-up forms.

As we progressed through the semester, the original warning to get started on the dummy was reiterated and rephrased many times. Still, we nodded happily and continued to perfect the most abstract details of our magazine concepts. Unfortunately, this process was more

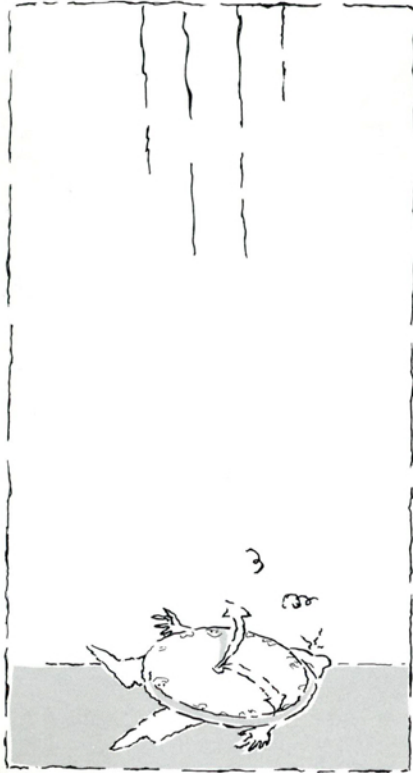
believe by the final projects we viewed from last year's class.

On the last day of class there was still excitement despite most of us having drained all our energy during the long nights needed to complete the project. We made it to class to turn in our dummies, and to see each other's presentation of their magazine. We saw different ways people had handled the same problems, heard some interesting stories, and though physically and emotionally drained, we were able to smile. No matter how we looked at our own projects, there was a sense of achievement and relief. We were survivors.



## STRESSED OUT BURNED OUT

By David Cowan



**A**t the end of each semester, the University Counseling Center is one of the busiest places on campus. The reason? Many students have reached a point where they feel compelled to seek help, reassurance or a way out of a situation they cannot cope with. Some are suffering from a form of stress known as burnout.

According to an article that appeared recently in the *Journal of School Health*, burnout is a result of a reaction to work or organizational pressures. An estimated ten percent of all Americans fall victim to some sort of burnout every year, including students.

There are no statistics available to determine whether journalism students are subjected to more stress or burnout than others, but it is reasonable to assume they are not. There are "killer classes" in every major.

Although each individual case varies, there are several causes of burnout that are common to almost all of them. James Lichtenburg, Director of the University of Kansas Counseling Center, says there are several recurring complaints from the students who go in for counseling, most common of which is a lack of time to accomplish everything required of them. He attributes this shortage to poor scheduling and procrastination, which he says are fairly easy to deal with alone. In addition to this, some students set unrealistically high goals or standards of achievement for themselves.

Whether from personal ambition, peer pressure or parental pressure (or a combination of these), some students throw themselves frantically into their studies, often neglecting one class to concentrate on another. Working under such a strain simply is not possible for most, according to Dr. Lichtenburg. "When you've got too much to deal with, you just can't deal with it effectively. People can develop a sort of 'learned helplessness,' and they get to a point where they automatically fail." He pointed out that most students believe the time needed to earn a degree is four years. Students pace themselves according to that figure instead of their own capabilities. In addition, some students are forced to support themselves and finance their education at the same time; it becomes easier to understand the stress that many must deal with everyday.


Dr. Lichtenburg tells the students that they should make a realistic self-evaluation to discover their capabilities and weaknesses, and then incorporate them into their schedule and, ultimately, their lifestyle. He stresses that every student must set aside time to deal with each aspect of his life separately, including his relationships with others. Emotional support is necessary for students facing heavy academic pressure. Most important, however, is making the right career choice.

William Binns, a counselor at the

KU Mental Health Services, agrees that students need to have a definite idea of the direction they want to take. "Whatever terms you put it in, people have a task to find some purpose or meaning for their lives. Something to organize around." Students tend to choose certain majors that promise lucrative salaries, prestige or security. The fact that the student has no interest or aptitude in that area can become a burden, especially as the time of graduation looms and he realizes he may soon have to make a commitment that may lock him into his situation indefinitely.

If a student suffering from burnout refuses to address the problem directly and seek outside help if necessary, the long-term effects can be damaging emotionally, mentally and physically. Despondency, a lack of self-esteem, fatigue and feelings of frustration and apathy toward responsibilities can result.

Both Mr. Binns and Dr. Lichtenburg are quick to point out that students should not feel locked into a field of study for any reason. Binns said that often the students he counseled ended up changing majors, and soon began steady improvement. The key is complete honesty in the individual about his own desires. Sometimes students who drove themselves relentlessly in their studies found that they needed not a change of majors, but rather some diversions to balance out their lives. Mr. Binns says that modifying personal habits or routine is helpful as well. A healthy diet, exercise and a reasonable amount of rest at regular intervals, as well as learning to budget time efficiently, are all essential in dealing with both the physical and mental aspects of stress.

Because pressure to succeed is always present, burnout can occur at any stage in a person's career, particularly in journalism, a field with a limited amount of room for newcomers. Add to this the fact that many of these jobs carry a lot of pressure, and the result is an ideal situation for burnout. Fortunately, remedies and alternatives do exist. 





# K.U.'s Intern in New York

By Michele Hinger

Michele Hinger was selected by American Society of Magazine Editors for a summer job at *Mademoiselle*.

When family and friends asked me last spring what I would be doing for the *Mademoiselle* staff during my summer internship, I always answered, "Probably emptying trashcans." I couldn't imagine a magazine with a staff of seventy and more than one million circulation actually needing me for anything. I assumed that my role would be to observe, listen and stay out of the way. I had no visions of writing the quintessential *Mademoiselle* article.

As it turned out, I emptied no trashcans during the summer, although I did hustle a lot of cappuccino to soothe harried editors. Instead, I researched and wrote part of a ski travel article for the articles department, I ordered clothes from Seventh Avenue retailers for the fashion department and I did some public relations work for the beauty department. With every task launched and

completed, I became amazed at how things are really done at those huge magazines. The magazine the readers eagerly await each month is the collaborative effort of many people, each charged with the duty of nurturing a creative idea from its start in someone's brain to its final outcome on the printed page — not an easy task.

My first three weeks working at *Mademoiselle* were spent in the articles department, where I helped an editorial assistant, Wendy Israel. She was the brains for the managing editor, Catherine Ettlinger, and the executive articles editor, Kathy Brown. She fielded phone calls, ordered theatre tickets, typed manuscripts, researched and wrote articles and was in charge of the monthly "High Spirits" column.

When I arrived, Wendy was mired in a pile of press kits from ski resorts

across the country. I was to help her organize the material for *Mademoiselle's* annual ski area report, which appears in the November issue. I was assigned to three resorts, given my own pile of press kits, a yellow pad, and told to get busy. At first I felt pretty bereft and I was overwhelmed at this first assignment, which seemed fraught with pitfalls. I was sure I'd quote a hotel price wrong or mistake one ski run for another or steer readers wrong on the hottest apres-ski nightlife. But soon I realized that the desk I sat at had the same Formica top as my old desk at University Relations where I worked as a student writer. Summoning my pride and reminding myself that skiing is not a foreign sport to me, I began sifting through the material and eventually wrote three sections of the travel piece, which appeared in November with my credit line.



Less of a thrill than writing articles was typing articles that came from free-lance writers, who are under contract with *Mademoiselle* to produce a certain number of articles a year. I vaguely remember a professor warning me that there are no VDT's in the outside world. Nevertheless, when I was handed a stack of manuscript paper (color-coded sheets with carbon in between), I was as dumbfounded as if they'd handed me some stone tablets and a sharp rock. I was to type final drafts of articles from scraps of paper, scribbled on and criss-crossed by editors, and then proofread the copy, making corrections with a pencil. I longed to tell them all about the computer age, but decided that silence was a better approach. It was not for me to tell *Mademoiselle* how to handle articles.

Though some of the rituals in the articles department seemed strange to me, they in no way prepared me for the daily tornado of the fashion department, where I spent the next two weeks. The fashion department is the largest at *Mademoiselle*, and the tension among these flamboyant editors reached a feverish pitch about three times a day. I chose to work in the fashion department to satisfy my curiosity about one question: How do they choose that particular dress, or sweater, or necklace? I found out over the next two weeks, and it started when the fashion editor's assistant solemnly announced that the "merch meeting" was about to begin.

All editors and their assistants were summoned into the fashion closet, which looked like a very wealthy teen-ager's bedroom. Clothes were crammed onto racks, belts snaked around the main table and hundreds of shoes lined the shelves and floor. One wall was covered with bins of socks, scarves and pantyhose. I moved a beautiful angora sweater off the back of a chair and gingerly sat down.

The merchandise meeting was the fashion editor's presentation of the treasures they had unearthed from the retailers on the garment district. Many

of the samples they showed during these meetings were originals borrowed from designers for just a few hours. The assistants kept track of the clothes their editors borrowed and tried their best to get them returned on time. Before this critical audience, the clothes were modeled by girls just starting out in the modeling field. I couldn't imagine a scene that stripped the glamour from modeling more effectively. The girls could barely get an outfit on before the comments came.

"I don't know. Do you love this? Maybe it would look better on somebody taller. What we need is someone with a gorgeous bod. Who do we know that has good legs?"

After a grueling day, with occasion-

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**"It  
was not for  
me to tell  
*Mademoiselle*  
how to handle  
articles."**

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al fortifying breaks of M&M's and club soda from the candy counter and lunch brought in from Trattoria, the editors came to some sort of consensus. For each fashion story, the outfits were selected and placed in trunks labeled for the upcoming photography shoots. The selections of the photographer, make-up artist, hair stylist and model for the shoot were made by the individual editors.

I worked the fashion department most of the day helping an assistant call retailers for clothes, and I learned that good rapport with designers is imperative. You must cajole, plead with and flatter designers if you ever want to see their clothes, and you must return them in perfect condition and on time if you ever want to see them again. To alienate Norma Kamali is a grave error. But I found after my first few stuttering calls that it works both ways — retailers need ex-

posure in national magazines as much as the magazine needs the clothes.

While the fashion department was a large and eclectic group, the beauty department, where I spent the next three weeks, was a cozy little party of six, seven counting me. Almost every day we sat around the table eating lunch delivered from a deli while I regaled them with stories of Kansas, which will never cease to be Oz to them. Every afternoon, we had a cappuccino break, usually splitting one piece of chocolate cake among the seven of us so no one would gain weight.

In between these breaks, the beauty department worked hard. They were responsible for an important segment of the magazine and it seemed particularly difficult to come up with fresh ideas on such a narrow subject.

Though I also chose to work in the beauty department, again out of curiosity, I could have done without some of the assignments I was given, particularly the Dance Fragrance story. The editors had decided to relate various fragrances to different dances — either the waltz, the rumba or the tango. They gave me a list of fragrances divided into the three categories and I was to call the fragrance companies and check whether we'd put them in an acceptable category. It seemed easy at first, but I felt sillier and sillier asking people whether they wanted to be a waltz, rhumba or tango. Most company representatives accepted their category with good humor, but others were mortified at being called a waltz when they were so clearly a tango.

That ordeal over, I welcomed the chance to go on a photography shoot, and once again a vision of glamour was dashed. Photography shoots are long and tedious for the photographers, the editors and the models. As a newcomer, I was entertained by the French photographer, who seduced the model, an adolescent girl, with flattery and crooning. The hairstylist, a fat, jolly man, fluttered and fussed over the girl's hair, pouting and scolding when it had to be redone.



The housekeeper of the apartment we were using scowled the whole day, muttered to herself in French and clearly brightened when we began to pack for the trip home.

The rest of my time in the beauty department was spent cleaning out the beauty closet, which was like a shopping spree at Macy's cosmetic counter. Any make-up that came in seasonal colors or that we had duplicates of was tossed out, and I got first dibs. At first I reveled in the stuff, often going home at night with four shades of lipstick and seven different perfumes on, but I eventually got bored with it and even refused to wear make-up one day. I assembled all my loot from the closet and saved it for my little sister.

I returned to the articles department for my final week at *Mademoiselle* having worked with more staff members than many of the other editorial assistants. I knew how a decision in one department directly affected another department. And I had a clearer idea of the type of job I wanted after graduation. I could cross fashion and beauty editing off my list forever, but I am grateful for the experience. Now I needn't fear waking up at thirty-nine and wondering what it would have been like if I'd been a fashion editor for a large magazine.

Although *Mademoiselle* does have a large staff, they are a cohesive group because of their product. Women's magazines tend to be grouped together with claims that they're all the same. But the staff at *Mademoiselle* can tell you exactly how different they are from *Glamour*, just two floors above in the Conde Nast building. They know their magazine and they know their readers. The fact that they can distinguish an article or photograph or dress that's right for them and their readers makes them successful.

This is the single most important lesson I learned from a summer with workaholics dedicated to *Mademoiselle* — if you work, live and breathe your magazine, your readers will be waiting by their mailboxes for every issue. **J**

## Mutual Exchange

**I**n 1981, ninety-two journalism students at the University of Kansas had summer internships. Last summer, only fifty-eight students reported having internships and ten or twelve more may have not yet checked in with the journalism school, says Dana Leibengood, associate dean and placement director. Internships, unfortunately, are the first things cut during difficult economic times says Dean Leibengood.

Internships are encouraged by the placement office who invites companies to interview on campus and to send notices for applications. Ed Schultz, advertising and marketing director for the *Lawrence Journal World*, said students interviewing for an internship go through the same extensive interviewing procedure as if they are applying for a permanent job. "We want someone we're comfortable with, someone who can represent the paper," he says.

The *Topeka Capital Journal* receives several benefits from employing a student intern, according to Rick Dalton, managing editor. "We get a different approach, a different perspective through the student's eyes. We're in touch with the latest developments as far as academics," he says. "We can also see if the student is a good prospective employee through daily working conditions."

Kent Cornish, assistant news director for WIBW-TV in Topeka, also emphasizes the future hiring pool created by employing students for internships. "When we've got someone who's sharp, we've got an in with them when they're out of school," he says.

Mr. Schultz says, "An important reason the *Journal World* hires students is that we feel a responsibility to give good journalism students hands-on training. We want to be involved."

The managing editor of the *Hays Daily News*, Kent Steward, says he enjoys the personal satisfaction of a student intern's presence. "I find it invigorating to have a college student in the office," he says. "It's an emotional charge." Mr. Steward also says the extra staff person "increases the quantity and quality of local coverage." He makes it clear to students that they have the same responsibilities as any other staff member. "We understand they're not as well equipped and let them know they shouldn't hesitate to ask for help," says Mr. Steward.

"It's up to the individual as to how much they do," says Mr. Cornish. "They can do everything — shooting, anchoring, reporting; they may do radio work in sports, fill in for the anchorman, do the play-by-play." He says the variety of available jobs is a major plus for students interning at WIBW. "At the bigger stations, they may be production assistants or a glorified secretary," he says.

Responsibilities for the student reporter at the *Capital Journal* are the same as any reporter, Mr. Dalton says, "but we make allowances for lack of experience."

Advertising interns have responsibility for servicing major accounts and handling special section projects. "We want them to have something to sink their teeth into," Mr. Schultz says. "They have to do some peon work as everyone does when working on a daily."

Internships don't necessarily train students for a specific job although many students return to their internship employer after graduation for a permanent job. Rather, internships provide students with a working knowledge in the area of journalism they are pursuing. "If we have a bright prospect, we make every effort to hire them or at least keep track of them for openings that become available," says Mr. Dalton. "And we do have quite a few who use us as referrals and references."

By Laura D. Stewart



Bruce Linton  
returns from a  
sabbatical studying  
broadcast standards



Jeanine Poi

# from . . . Lawrence to London

By Jeanine M. Howe

**W**hile some faculty members retreat from Mount Oread to secluded vacation resorts or even to the relaxing atmosphere of home, Bruce Linton left his broadcasting classes behind and ventured to the East and West Coast, as well as Great Britain. Last spring marked Professor Linton's third sabbatical since his arrival at the University of Kansas in 1955.

"Sabbaticals renew your batteries, increase your knowledge. There are no committee meetings, classes or papers to grade. The commercial industry is a very different world than the college campus," he says. Because the radio-television-film industry is constantly changing, Professor Linton said it is important to have up-to-date information.

During his sabbatical, Professor Linton studied the self-regulatory policies of television stations across the country. Since 1929, the National Association of Broadcasters guided stations with a code of good practices. The regulation code was revised over the years but in 1982 it was abandoned — the victim of antitrust action.

Professor Linton has a special interest in self-regulation. He researched and wrote a NAB college-level study guide titled "Self-Regulation in Broadcasting." The 150-page guide, which was published in 1965, was used by schools and television departments as a text. The nationally distributed guide gave peo-

ple a better understanding of self-regulation and how it worked. His study guide is now outdated because the NAB's guidelines of good practice were abandoned. "Stations now are more responsible. They have the license. There are no more central guidelines," Linton says. "I want to know what's happening now. Have stations taken up the slack or have they said the hell with it and let's be free as a bird?"

To study station policies, Professor Linton and his wife Chris traveled to more than twenty television stations, large and small, mostly in the Midwest and Southwest. He visited Texas, New Mexico, Oklahoma and Arizona.



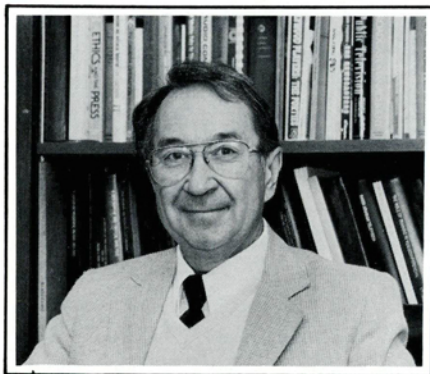
In addition to watching station operations, he asked questions about station policies. To clarify this he often provided certain circumstances and asked the managers how they would handle a situation. He asked, for example, if stations would disclose the name of a juvenile arrested for a felony, or if stations would release the name of an individual who died before relatives could be notified. He asked how stations acquired their policies and whether they adopted or followed the NAB's old guidelines, or formulated new policies. He also studied how employees learned about policies. Were employees, for example, given information by manual or oral presentation.

During his two-month travel, Professor Linton also visited individual network broadcast standard and practice departments in New York and Los Angeles. Each of the three major networks, ABC, NBC and CBS have their own standard and practice department. Linton says these departments are extensive departments where material is cleared. For every network show, for example, "Johnny Carson" or "Miami Vice," network editors must review the scripts, he says. "They act as a self-regulation body. Everything from series' to soap operas to docu-dramas must be cleared. All scripts except news and live sports must be approved."

Friends and former students in the business helped Professor Linton get a behind the scenes look at several station productions. "It helps to know people who can get you in, otherwise, you're just another tourist," he says. During his travels, he viewed the production operations on "Cheers," "Happy Days," "Star Search" and "Matt Houston." He was able to observe the "Matt Houston" set with help from KU graduate Mike Robe, a free-lance writer/director. Mr. Robe was familiar with "Matt Houston" members since he wrote and directed an episode for the series. Professor Linton says he enjoys seeing some of his former students who are now successful in the industry.

During the past thirty years, he has had several opportunities to pursue jobs in the industry. Every time the temptation arose, he recalled the negative aspects of the business and the positive aspects of teaching. "What's nice about teaching in Lawrence, Kansas is that I can teach, do research, and develop program material. I've always enjoyed teaching," he says. "I could have made more money in the industry. Television is a glamorous business, but it's also the hardest working, exhausting, non-secure business. For every Spielberg or Spielberg, you can bet there are many others who are still struggling."

Sabbaticals can be almost as glamorous as the industry, especially if you enjoy traveling. Professor Linton's sabbatical last spring not only provided the opportunity to tour many cities nationwide, but it was also a chance to visit England for the sixth time. "The substance of my principal sabbatical research was completed in the American trip. The European trip combined sightseeing with an examination of the status of commercial radio stations," he says.



In his 1973 sabbatical, he went to Great Britain and the continent to look at the various institutions that prepare people to work in the industry. In 1976, on a non-sabbatical trip to England, he studied the regulation of advertising in commercial stations and networks. This past spring he was interested in studying the structures and management of small local radio stations. He also was interested in the

industry's reaction to the Peacock Committee. He explained that in Great Britain, there are two basic broadcasting systems — the British Broadcasting Corporation (BBC), which is non-commercial, and the Independent Broadcasting Authority (IBA), which is commercial. The Peacock Committee began to study the economic status of the BBC last spring and there is discussion about whether the BBC should turn commercial. In the IBA, seven to eight independent local radio stations out of forty-eight are financially distressed.

From the dozen radio stations he visited, Professor Linton learned that a number of managers from both BBC and IBA stations opposed the idea of turning the BBC into a commercial system. "The independent stations didn't want the competition and the BBC's local managers thought they had no experience to write commercials for the advertising dollar." He says the BBC doesn't think there is enough advertising for them to be able to compete. Professor Linton says information from his European trip will be useful for his History of Criticism class when they discuss international systems.

To complete his research of the current self-regulation system in the United States, and in order to reach many more stations than the twenty he visited, he sent out a two-page questionnaire to some four hundred and fifty television stations nationwide. It takes several months following a sabbatical to decipher all of the data that is collected. Professor Linton says he uses his sabbatical research information in the classroom when it pertains to certain topics. He says it is too early to tell whether any information will be used in a publication.

He enjoyed his sabbatical, but admitted that it was not too short. "I didn't realize I missed school until I got back. It was fun to see the young people again," he says. "Full year sabbaticals are too long away from the classroom and university activities." J





Lorraine Pui

# ***SHAW STEALS* the *SHOW***

and  
brings accrediting council to KU

By DeAn Miller



**T**he Accrediting Council on Education in Journalism and Mass Communications went on a search last spring for a new executive director and a new home. The council found both at the University of Kansas. Susanne Shaw, general manager and news adviser of the *University Daily Kansan*, was selected to serve as executive director, thus moving the headquarters for the accrediting council to the William Allen White School of Journalism and Mass Communications.

Undoubtedly, Professor Shaw is qualified to fulfill her new role. She had the best qualifications of the four applicants reviewed, says Joe Shoquist, ACEJMC president and managing editor for special projects for the *Milwaukee Journal*. "She has recent professional experience and a fine record as a professor and administrator at Kansas," he says.

Del Brinkman, dean of the School of Journalism, says Professor Shaw has a strong background in many areas of professional journalism and education. She has worked on newspapers, including most recently, the *Coffeyville Journal*, where she was publisher. She also has magazine experience with *Kansas Alumni*, the KU alumni magazine. Her educational credentials include teaching at the high school and university levels, as well as advising student publications. She also served as the associate dean of the School of Journalism from 1976 until 1982. She served as acting director of the Association for Education in Journalism and Mass Communications, the largest organization for journalism educators in the country. In addition, Professor Shaw has worked with the accrediting program for ACEJMC for several years and served as chairman of an accrediting team last year. She is involved in several other professional organizations and has conducted seminars and workshops. "Susanne is a dedicated person who wanted the job and demonstrated a record of ability," Mr. Shoquist says.

The ACEJMC is a body of professionals and educators in the field of journalism which oversees the accrediting of journalism programs throughout the United States.

ACEJMC accredits journalism schools on a voluntary basis. In order for a school to be accredited, it must apply to the council and be reviewed and visited by an accrediting team. Criteria include such curriculum standards as a broad liberal arts education with a maximum of twenty-five percent of students' required hours occurring in journalism. Schools or departments also must have an adequate journalism curriculum to meet students' needs, as well as a good faculty. In addition, the accrediting teams look at whether the school has a strong library, necessary tools such as typewriters and video display terminals and whether the facilities themselves are adequate, says Mr. Shoquist.

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**"Susanne is a dedicated person who wanted the job and demonstrated a record of ability."**

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"Accreditation is consumer protection," says Mary Wallace, assistant dean for the School of Journalism. A student can expect certain minimum standards in faculty, curriculum, job placement, facilities and equipment from an accredited school. Of the two hundred forty-one journalism programs in this country, eighty-six are accredited. Once a school is accredited, it is re-evaluated once every six years. KU has been accredited since 1947.

The position of executive director of ACEJMC is a relatively new one. It was created almost three years ago and has been held by Roger Gafke, the vice president for development,

university and alumni relations at the University of Missouri. Prior to the creation of the executive director position, two people took care of the work. One was responsible for correspondence and the other for the accrediting process. As executive director, Professor Shaw will supervise the activities of the council as well as oversee and coordinate the accrediting process. This will include working with the president of the council to decide which schools to visit, establishing dates to visit the schools and assembling the teams. In addition, she will coordinate the meetings of the council, distribute results of the campus visits to all the members of the ACEJMC and the accrediting teams, do the bookkeeping, prepare the annual budget and take care of all correspondence.

KU and Professor Shaw had the best qualifications of the four institutions that applied, Mr. Shoquist says, even though Missouri, South Carolina and Georgia are all fine accredited schools.

Along with Professor Shaw's personal qualifications, other factors contributed to her appointment. Those factors included the advantage of having Dean Brinkman's experience to call upon and the University's excitement about having the council stationed on campus. "Dean Brinkman has been a very active member of ACEJMC," says Mr. Shoquist, "and his experience will provide good guidance for Professor Shaw when she has questions."

Mr. Shoquist says he was pleased that ACEJMC would be able to go to a school like Kansas. Dean Brinkman says the move recognizes that KU has the kind of professionals and support services that go hand-in-hand with having the accrediting council stationed at the school. This is the first time any school in this region, other than Missouri or Northwestern University, has had the accrediting council located on its campus. "I'm pleased about it and pleased that someone with Susanne's qualifications is able to fill the position." 





## NEWS NOTES

### NEW FACULTY: Borden

While other grade school children dreamed of being teachers and doctors when they grew up, Diane Borden dreamed of being a journalist. "I knew I wanted to be a journalist in the fifth-grade when we put out a newsletter and it was a lot of fun," she says.

So Diane Borden grew up, graduated from college and made journalism her career. For thirteen years as a professional journalist, Diane Borden wrote and edited stories and managed various departments at small and large newspapers.

In August, she resigned her deputy manager position at the *Oakland Tribune* to become the University of Kansas' tenth Gannett professional-in-residence and the first woman to hold the position. "It was a time in my life to do something different," she says.

Teaching is something new to Professor Borden. Although she taught a current events class for one quarter at a local college in Bellingham, Washington, she said it was nothing compared to teaching at KU. This is the first time she has had the responsibility of choosing textbooks, designing syllabi, and preparing lectures and tests. She taught three classes this fall — Newspaper Production, Newspaper Management and Editing. "It's exhausting, but it has been great. It's very rewarding," she says. "It's a lot of hard work, but it's

like working with reporters and editors in the news room. The response is rewarding. I remember being in the classroom and there was dead silence, no participation," she says. "In my classes here, I'm surprised at the amount of discussion."

Although this is Professor Borden's first real teaching experience, she is able to use the skills she has used in managing various newspaper departments to instruct her students. She also is able to use her own experiences in the professional world with course topics.

Del Brinkman, dean of the School of Journalism, says the Gannett program gives professional journalists a better idea of journalism education. Also, it's an incentive and opportunity for faculty to visit with professional journalists, he says.

Professor Borden received a bachelor's degree in technical journalism in 1972 from Colorado State University at Fort Collins. From 1970 until 1972, she and some friends worked for a freely distributed weekly newspaper in Fort Collins. The paper had financial difficulties so one of her friends bought the paper. "We started from scratch. We started a brand new newspaper and it won awards," she says.

In March 1972, Professor Borden took over as copy editor at her first daily, the *Colorado Springs Sun*. Four months later, she became news editor. "It was a small paper but you get all the experience — business, sports, editing and so on," she says. After almost



Barbara Cochran

Diane Borden is KU's tenth Gannett professional-in-residence.

four years, she decided she wanted to work on a large newspaper. In August 1976, she began copy editing for the *Denver Post*. At the time, the "big city" paper didn't appeal to her. "On smaller newspapers you're the big fish in a little pond. On large newspapers you can become very specialized. I got bored sitting for seven-and-a-half hours at my desk copy editing," she says.

Professor Borden encourages her KU students to pursue jobs on small papers. "I think it's a bad idea for 'young' journalists to work on metro papers. You don't get the experience you need," she says. "They (the metro papers) can 'pigeon-hole' you. It can be very frustrating."

In March of 1977, she left the *Denver Post* to become the city editor for the *Bellingham Washington Herald*, which has a circulation of 25,000. After four years there, she decided she wanted a change of pace. "I was thirty-three years old, I had been a journalist for a long time and I wanted to take a



break," she says. At that time, she participated in the Professional Journalism Fellowship at Stanford University. The program pays for the journalist's living expenses during the two semesters of study. She says it is nice to return to the college atmosphere to study and learn without the pressure of grades.

After her fellowship, Professor Borden started at the *Oakland Tribune* in June 1981 as assistant managing editor. Professor Borden says she decided it was time to move on to other things. She's not sure what's in her future when her professorship ends in May. She does know the direction her career will take her, and that is down the same path. "I decided early on that I was an inside person — behind the scenes. I didn't care about having my by-line on page one. I never wanted the glory," she says. "I love writing and reading but I enjoy editing copy, laying out the paper and supervising."

— by *Jeanine M. Howe*

## Rivers-Waribagha

Working at two nationally affiliated television stations over the past three years has enabled Adrienne Rivers-Waribagha to bring "real-life experience" into the classrooms at the University of Kansas.

After earning her master's degree in journalism from the University of Missouri in 1982, Professor Rivers-Waribagha went to work as the weekday news producer for WMAR-TV, a CBS affiliate in Macon, Georgia. In 1984, she went to Baltimore where she worked as

the weekend news producer-writer for WMAR-TV, an NBC affiliate.

While in Baltimore, she first learned of the faculty opening at KU from Max Utsler, head of the radio-television sequence. Professor Utsler taught classes and later became chairman of the Broadcast News Department at the University of Missouri School of Journalism before coming to KU in the spring of 1984.

Although KU has a young radio-television program, Professor Rivers-Waribagha thinks that the students who complete the sequence successfully have the necessary background to find jobs. She also notes that the students she works

with appear to be dedicated to the program. "I've been very impressed with the students," she says. "They seem to be quite serious about careers in journalism." She is now teaching Broadcast News I and II, and plans to teach Reporting I next semester.

Professor Rivers-Waribagha earned her degree in special education in 1977 from the University of Hartford in Hartford, Connecticut. She remained at Hartford to earn a master's degree in urban education in 1979. She also taught both special and regular elementary education from 1977 to 1980.

— by *David Cowan*



Don Ruettimann

Adrienne Rivers-Waribagha shares her "real life experiences" with R-TV students at KU.

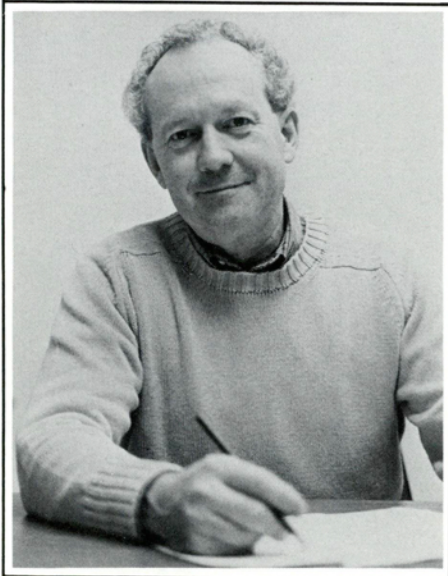




# NEWS NOTES

## Lang

Although Robert Lang says he is supposed to be retired and sitting on a boat in the Carribean, he was persuaded to teach at the Journalism School this fall. Mr. Lang is the executive vice-president of Valentine-Radford Advertising, Inc., in Kansas City. He is a member of the agency's Management Committee and Board of Directors. He is teaching sections of Advertising Management, and Media Strategy. Although Mr. Lang has more than twenty-five years of successful experience in marketing and advertising, this has been his first experience teaching it. "Teaching is very challenging," he says. "I had no idea it would be so much work!"



*Robert Lang brings 25 years of experience to teaching at KU.*

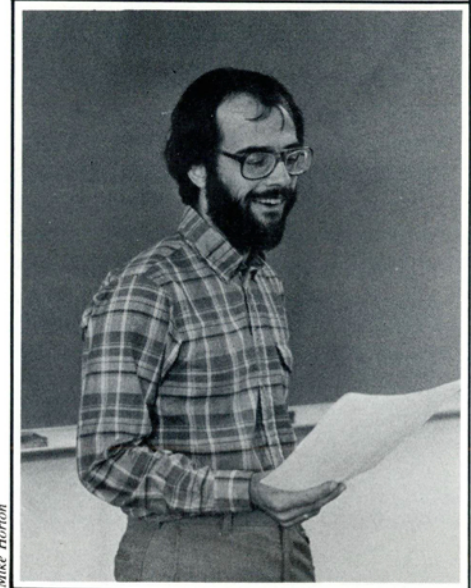
Mr. Lang graduated from the University of Missouri and attended law school for one year after receiving his bachelor's degree in political science. He says he was originally going to be a lawyer, but wanted to get married and was "tired of arguing about farmer A's cow and farmer B's field."

With the help of his friend, Herb Valentine, who is the founder of Valentine-Radford, Mr. Lang began his career as advertising manager for Gustin-Bacon Manufacturing Company in Kansas City. Within one year he was named advertising and public relations manager. He then became the regional account executive for N.W. Ayer & Son on the Chrysler Plymouth Dealers account and served more than two-hundred Plymouth dealers throughout a seven-state area. He was then promoted to Ayer's Detroit office, where he served as account executive on the Michigan Bell Telephone, National Yellow Pages, Mopar, and Chrysler Parts accounts.

In 1965, Mr. Lang took the opportunity to return to Kansas City and Valentine-Radford, where he became account executive and account supervisor for most of the agency's consumer and industrial accounts.

— by Karen Spanenberg

Attention all graduates. Hearing or reading about friends you thought long gone can be a pleasant experience. The JJ staff produces an alumni section in each issue. We urge you to keep the school informed about where you are and what you are doing.



*Yael Abouhalkah splits time between KC Star and Times and teaching.*

## Abouhalkah

After eight years in the real world, Yael Abouhalkah is back on familiar ground. Two days a week, Mr. Abouhalkah, a 1977 graduate of the School of Journalism, leaves his editorial writing position with the *Kansas City Star and Times* and returns to teach Reporting II. "Talking with the students gets me excited about journalism again," he says.

The years away from the University of Kansas have given Mr. Abouhalkah professional experience to pass along to students. Besides his current position as an editorial writer for the *Kansas City Star and Times*, he has been the Mid-America editor for both the morning and evening editions, and has been a copy



editor and reporter for the *Milwaukee Journal*. "I'm trying to give them as much of the real world view as I can," says Mr. Abouhalkah, "not just classroom theory." But perhaps just as important is his first-hand experience as a former student. "It's been a definite advantage," he says. "You can take into account how students will react to certain assignments. I try not to ask too much or too little of them."

Over the course of five semesters at KU, Mr. Abouhalkah was a reporter, copy editor, sports editor, campus editor and managing editor for the *University Daily Kansan*. In 1976 he was one of four runners-up in the Barney Kilgore National Award competition and was a Sears Congressional intern in the spring of 1977. Mr. Abouhalkah also had various professional internships during his college career at the *Lawrence Daily Journal-World*, the *Salina Journal*, the *Miami Herald* and the *Milwaukee Journal*.

Are things different from when he was a student in the School of Journalism? For the most part, Mr. Abouhalkah doesn't see a lot of change. "All the old names are still here, which is comforting," he says. The only change that disturbs him is the building renovation. "I liked the old rat trap where we worked before," he says. "It felt more like a print shop. I think it's too spic n' span." But despite the new, higher ceilings, Mr. Abouhalkah says he enjoys being back at KU.

— by Karen Spannenberg

## Young Named Distinguished Prof

For his outstanding teaching contributions to the University of Kansas, Professor Lee Young was named the first recipient of the William Allen White Distinguished Teaching Professorship on May 10. The award was established by the William Allen White Foundation to recognize exemplary teaching.

The distinguished professorship carries with it a yearly \$5,000 stipend and is financed by the earnings of the Foundation.

Receiving the first White professorship has a special significance for Professor Young. During his nineteen years at KU,

he has held several administrative positions including acting dean, associate dean and acting associate dean. He has also served as chairman of the *University Daily Kansan* board, and director of the Midwestern Journalism Camp.

Teaching, however, is what Professor Young enjoys the most. "I came to KU with a background in business and administration and I was surprised to find myself in administration three years after I entered," he says. "My choice is to concentrate on teaching." His approach is to take the tedium out of classroom proceedings. "Education is a



Barbara Cochran

Lee Young is recognized for teaching excellence by William Allen White Foundation.





## NEWS NOTES

difficult thing," he says. "I've always tried to put myself in the student's place. I try to take some of the pain and boredom out of it."

Professor Young believes that teaching comes through experimentation and observation. He tries to pattern himself after effective teachers who have impressed him in hopes of making education more exciting. "I remember a history teacher in high school that actually made the subject come alive," he says. "Teaching just comes through trial and error."

It is this classroom philosophy that has won him respect and admiration from his students. Professor Young won both the Jayhawker Yearbook's "Hilltopper Award" in 1967 and the H. Bernard Fink Award in 1969 for his outstanding classroom teaching.

He commands respect not only because he is knowledgeable, but also because he is so entirely professional and approachable, says Leslee Spencer, one of his former students.

— by David Schellenberg

### Davis, Johnson Move to Full-Time

After teaching part-time last year, Linda Davis and Larry Johnson, assistant professors, assumed full-time positions this fall in the radio-television and advertising sequences, respectively.

Professor Davis began teaching at the University of Kansas in the fall of 1984. She and her husband moved from New York, where she was employed for six

years by Home Box Office as director of corporate public relations.

Last spring, Professor Davis taught Introduction to Radio and Television Technology. This year she is teaching that class as well as Introduction to Writing and Producing Radio and Television commercials.

Professor Johnson joined the journalism school faculty in the spring of 1985, after serving as director of public relations for four years at H & R Block in Kansas City.

He began teaching three courses on a part-time basis in January. He also taught one class during the summer session. This fall, Professor Johnson taught Advertising Campaigns and Advertising Management.

— by DeAn Miller

### Telecommunications Day

Journalism professionals from around the country and the state of Kansas joined broadcast faculty members and students on October 18 at the University of Kansas for the sixth annual Telecommunications Day. The event, sponsored by the radio-television sequence, enabled students to attend lectures and a panel discussion of professionals in their field of study.

Linda Davis, assistant professor of radio-television, says that the overall program was designed to cover all aspects of the broadcast field.

Broadcast sales were discussed by James R. Conschafter, general sales

manager of WDAF-TV. He lectured in the Jayhawk Room of the Kansas Union about his experiences and about sales in broadcast.

Later, four panelists led a program on careers in telecommunications. Professionals included were Kevin Ragan, executive news producer of KDKA-TV in Pittsburgh, Pennsylvania; Dave Seifert, editor of corporate news, United Telecommunications; Leslie Stulliken, account executive of KIUL in Garden City, and Kelly Waldo, anchor/reporter of KSNT in Topeka.

John Bobel, president of Talent Bank, Inc. and a consultant of McHugh-Hoffman in Fairfax, Virginia, discussed the future of broadcast in a lecture titled, "News 1999-The Form and Fit," in the Big Eight Room of the Union.

During a banquet held later at the Adams Alumni Center, Bob Dotson from NBC News received the Alumni Citation Award, given to recognize successful KU alumni in the broadcast field. Earlier, Dotson gave a lecture titled, "Writing to the Pictures-Coloring in the Corners," in the Big Eight Room.

The Grover Cobb Award, which is given to those excelling in broadcast service in the state of Kansas, was given to the husband-wife team of Ed and Zora Bell Hundley from KLEY Radio in Wellington.

A brunch was held for broadcast alumni the following morning at the alumni center.

— by Pat Eberle





Brice Waddill

Calder Pickett announces the election of John E. Chandler into the Hall of Fame.

## Editor's Day

Kansas journalists came to the University of Kansas this fall for journalistic fellowship and the induction of the 73rd member of the Kansas Newspaper Hall of Fame, on KU Editor's Day, October 19.

Calder Pickett, professor of journalism, announced the election of John E. Chandler, former editor and publisher of the *Holton Recorder*, into the Hall of Fame. The announcement was made to members of the Kansas Press Association, the Kansas Press Women, newspaper guests. KU faculty and students who had gathered for the event.

Mr. Chandler took over the *Holton Recorder* from the late William T. Beck in 1950, and for thirty-two years upheld its reputation as a fine weekly newspaper. In 1978, he was president of the Kansas Press Association. He died on October 15, 1982.

Mr. Chandler also had a career as a state senator. He was elected to represent the First District in 1976 and re-elected in 1980. He served on many committees during that time and wrote the Plain Talk Amendment, which voters passed to the state constitution in 1980.

But it was his journalism that Mr. Chandler wanted to be known for, as he revealed in the November 1982 issue of *Kansas Publisher*. "I would rather be remembered as a good newspaperman than a good senator," he said. Mr. Chandler's wish has come true with his induction into the Kansas Newspaper Hall of Fame.

Every year a new member is added to the Hall of Fame. The member is chosen from a list of editors who have contributed to journalism in Kansas. Members of the Quarter Century Club of Kansas editors elect the new members. Other Kansas editors may nominate journalists.

Dana Leibengood, associate dean of the School of Journalism prepared and sent the ballots to the editors and counted them when they were returned, although no one from the school votes. Del Brinkman, dean of the School of Journalism, says, "We don't decide who goes in. We house the Hall of Fame and coordinate the voting, but people who are in the business in the state, decide."

The citation ceremony was only one of the Editors' Day activities that opened with a welcome from Chancellor Gene Budig and featured guest speakers John Stauffer, president of the Kansas Press Association; Diane Bordon, Gannett Professional-in-Residence; and Al Scroggins, dean at the University of South Carolina.

A buffet luncheon followed, giving professionals, faculty and students the chance to mingle. Some ended the afternoon by attending the football game between KU and K-State.

Every other year, K-State comes to KU for football rivalry, and Editors' Day is always scheduled on that Saturday so that alumni may attend the game after the luncheon. But many Editors' Day participants come only for the morning program. "I'm always surprised that so few go to the game," Dean Brinkman says. "Maybe half, or less."

KU Editors' Day is the main attraction, largely due to the Kansas Newspaper Hall of Fame induction. "It provides an opportunity to make the people most interested in that announcement present," Dean Brinkman says.

The event also allows unique interaction between its participants. Dean Brinkman says he enjoys the program, fellowship and luncheon with returning colleagues and friends. "Some of the same ones keep coming back. They keep their ties and friendship to the school," he says.

— by Simone Briand





## NEWS NOTES

### Woman Prof of '85

Dorothy Bowles, associate professor, has been selected as the University's Outstanding Woman Teacher of 1985. She was honored at the fifteenth annual ceremony of the Emily Taylor Resource Center and the Committee on Status of Women in April.

Professor Bowles says she didn't know she was nominated for the award and it was a real surprise. "I am very proud of this award," she says.

Professor Bowles has been active in many areas of journalism, particularly in the areas of ethics and first amendment concerns. Last spring she was elected to a national office of the Association for Education in Journalism and Mass Communications (AEJMC).

She was also selected as director of the Carol Burnett prizes last spring. The prizes were established after Burnett lost a libel suit against the *National Enquirer*. In her fight for better ethics in journalism, Burnett donated money to the University of Hawaii to be used for two national contests on articles about ethics. One of the contests recognizes topics of general interest, and the other recognizes scholarly research. Professor Bowles is in charge of the national publicity for the contest and is involved in the selection of judges and final winners.

Over the summer, Professor Bowles was one of fifteen faculty members to receive a grant from the Gannett Foundation for a weeklong journalism ethics workshop at the University of Kentucky.

— by Robin Bukaty

### Harper Conducts Seminar in Houston

This past July, Nan Harper, magazine lecturer, spent three days at a seminar in Houston teaching writing and marketing skills to people employed in the transportation industry. The seminar was financed by a Department of Transportation grant through the University of Houston. "Our goal was to give training and ideas to increase the number of riders on buses," Ms. Harper says.

Representatives of transportation systems from all over the country attended the seminar. Some worked for large public bus systems, like the Houston Metro, which owns several hundred buses and has a substantial budget. Others were from private systems that run buses for the handicapped and the elderly. Managers of smaller systems, such as Martha's Vineyard, also attended.

— by Mary Dreiling

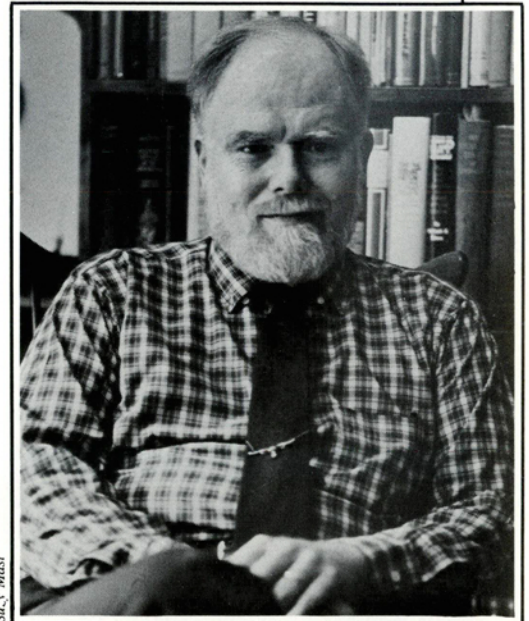
### The Silent Army — Dary's New Book

David Dary, professor of journalism, recently finished his latest book. He has spent the last four years researching and writing *The Silent Army*. "I get a lot of satisfaction out of writing, because it is shaping something, and the end result is something you can see and touch, unlike a broadcast that vanishes into the air waves," he says.

He has written twelve books, two of which are being published now: a bibliography and *The Silent Army*. Profes-

sor Dary spent many long hours during the evenings and weekends doing research and writing to complete his book. "Vacation breaks were not really vacations. They consisted of hard work," he says.

Professor Dary has also written many



Suey Mast

books about the Old West and cowboy days. The current book ties in with the geographical area and time period of his past books. This particular idea came from the publisher, he says. They were interested in the subject, so he undertook the task. It took many letters, trips to historical societies and a lot of questions. "I had to put together as much material as possible," says Professor Dary.

*The Silent Army*, published by Alfred



A. Knopf Publishing Company, is historical in nature and looks at the United States west of the Mississippi River during the 1800s and early 1900s. It tracks the men and women who traveled west in search of profit in one form or another. It also pieces together the American West and shows the origins of social status, capitalism and the American Dream.

Professor Dary says people who traveled west were known as the "silent army." They consisted of fur traders, mountainmen, squatters, merchants, town builders and other entrepreneurs who were searching for a better, more profitable way of life. They knew they would face many hardships, and for them, physical strength was more valuable than intellect.

The "silent army" established goals for the people who followed. Such goals were to have success and the opportunity for a better life. They were searching for the American Dream, says Professor Dary.

Members of the "silent army" usually conducted their business transactions in silence. News of the transactions took a long time to reach the East because they were kept so secret. When news of the fortunes being made in the West finally reached the East, many people packed up and headed west. It was this desire for wealth that connected the West with the East by way of the railroad.

Members of the "silent army" believed they could accumulate wealth through hard work, says Professor Dary. Their beliefs and experiences helped to create America as it is today.

— by Robin Bukaty

## Student Groups Active

The Public Relations Student Society of America at the University of Kansas welcomed two new advisers this fall. David Dary, professor, and Dean Sims, KU alumnus and president of Public Relations International of Tulsa, Oklahoma, were named as academic and professional advisers. Sims was welcomed by the group on September 27 in the journalism school.

Jennifer Dunbar, Gillette, Wyoming senior in public relations and president of the KU student chapter, says that PRSSA members spent most of the fall semester campaigning for non-profit organizations such as the American Heart Association.

A panel discussion between area military and media members entitled "The Press and the Military, Why Don't They Relate," was planned by Sigma Delta Chi in December. Sean Wheeler, Lenexa senior in radio-television is president of the KU student chapter. The adviser is Ted Frederickson, assistant professor.

Ellen Goodman of the *Boston Globe* talked with students in the journalism school on September 26. The KU student chapter of Women In Communications, Inc. helped to host her visit. Also, Juli Siress, Overland Park senior in advertising and communication studies was elected student liaison for the Midwest Region. She attended the national WICI professional conference in October in Indianapolis. Topeka will host the regional conference in April. Jody Kobak, Girard senior in advertising is president

of the KU student chapter. The advisers are Dorothy Bowles and Sharon Bass, associate professors.

The first meeting of the KU Advertising Club took place September 24 in the Big-8 Conference Room of the Kansas Union. Four May 1985 graduates of the journalism school gave advice and spoke to members about what to expect when looking for a first job. Debbie Snitz, Overland Park senior in advertising is president. The adviser is Tim Bengtson, associate professor.

— by Mark A. Hutchinson

## Musser Attends API

This fall, Rick Musser, associate professor and director of graduate studies, attended a seminar October 5-10 in Reston, Virginia, for journalism educators. The series of continuing education seminars was conducted by the American Press Institute and was attended by members of the newspaper industry from all over the nation. Newspaper curriculum, design and ethics were covered, as well as the outlook for newspapers and the impact of new technology.

"You name it, if it's important in the world of newspapers, they have a seminar to cover it," Professor Musser says. "The API brings people from all over the nation to participate. Experts talk on various topics and everyone is brought up to date on everything." In the past, University of Kansas Professor John Bremner and Associate Professor Mike Kautsch have spoken at API seminars.

— by Gina Kellogg





## NEWS NOTES

# Faculty Interns

By Desiree Kelsch

Like many students, professors and instructors from the School of Journalism complete internships. They may do it for a summer job, experience, or the chance to gain knowledge for teaching. Some leave just for a change in the work and environment. Whatever the reason, internships prove to be both popular and valuable to faculty members.

Last summer, four faculty members from the School of Journalism completed internships in different areas of the United States. The faculty interns included Paul Jess, Sharon Bass, Ted Frederickson and Wally Emerson.



Paul Jess, professor of journalism, is well acquainted with the role of the faculty intern. Last summer, Professor Jess completed his seventh summer at the *Philadelphia Inquirer* editing stories at the foreign desk.

"Most people think that we (professors) have the summer off, but I work at the *Inquirer* as my summer job. A lot of times I am filling in for people on vacation," he says.

Working in a department with sixteen other foreign desk editors, Professor Jess says he gets a real feel for the workings of a large newspaper. "I've worked there so much. This paper is good. I like being part of the team in a large paper," he says.

Professor Jess also enjoys the excitement of the breaking news. "One of the most exciting things is that you're in on the big international news," he says. "We covered the hostage crisis and I was talking to the reporter in Beirut and compiling information from the news services as it came in."

Even though the news was fast-breaking and often of a negative nature, humor was abundant in the newsroom. "Jokes were always being played on people in the newsroom," he says. "I remember a couple of years ago a reporter was covering a story on motorcycle gang wars and at the end of the assignment a motorcycle ended up driving around the newsroom." Professor Jess says the reason for such humor is the need for a release from the nature of the stories many of the reporters and editors have to deal with virtually every day.



Sharon Bass, professor of journalism, headed west, to California, last summer, for her internship with *San Diego Magazine*. The faculty internship was a first for both the magazine and Professor Bass.

"When I got there, no one really knew what I was supposed to do other than be an 'objective eye' for the magazine. Even though I had talked with Ed Self, the editor/publisher, about possible ideas, we didn't really settle on anything in particular until a writer became ill and I took over an article about downtown living in San Diego."

She says she had two days to get familiar with downtown. "It was exciting to see what was going on and then come up with a story working with the writer and editor against a deadline."



Another favorite assignment for Professor Bass was a story about San Diego's Balboa Park. "I felt very fortunate to do the piece on Balboa Park because this park is considered the 'jewel' of San Diego. It was also interesting to me because I could draw on previous research I have done regarding land development."

Professor Bass enjoyed the change in work and environment. She says it is good for a professor to get out to see if what he or she is teaching in class is actually what happens in the professional world. She also enjoyed the ability to write stories on the community and gain valuable experience that she can relate to her classes.

"I like the fact that you've got something you've accomplished and that there was a genuine sense of appreciation for your work. I also feel working gives me something to pass along to students," she says.



Most Kansans know that distressed farmers have been forced off their land with increasing frequency, but many don't realize that Kansas banks that loaned money to farmers are in danger of being forced out of business as well.

That is why Ted Frederickson, assistant professor of journalism, decided to write an in-depth report on the troubled banking industry in Kansas for the *Topeka Capital-Journal*, where he worked as a reporter and faculty intern this summer.

The report identified seventeen Kansas banks with delinquent loans that exceeded their capital and forty-three others with serious problems from bad farm loans.

One of Professor Frederickson's stories focused on the human impact by profiling the family-owned First National Bank of Onaga. The bank had been in the family for three generations and the entire family worked there. Even the bank president's mother lived in an apartment above.

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**"The experience really energized me . . . I walked into the building and smelled my favorite smells in all the world — newsprint and ink."**

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"Those people opened up to me when I interviewed them," Professor Frederickson recalls. "I tried to convey their feelings of anguish to readers. When banks close their doors, human beings get hurt."

After two-months at the *Capital-Journal*, Professor Frederickson said the "experience really energized me right from the moment I walked into the building and smelled my favorite smells in all the world — newsprint and ink."

"I am grateful for the opportunity provided by the Stauffer Foundation," he says. The foundation supports journalism faculty internships in the summer months to help faculty sharpen their reporting and editing skills.



Wally Emerson, photojournalism lecturer, spent thirteen weeks as a photo editor for the *Louisville Times* and the *Courier-Journal* in Louisville.

At the *Courier-Journal*, Mr. Emerson worked an alternating shift schedule. He explains that the morning shift involves planning and making assignments, and the late shift work emphasizes getting out the paper. He says it is not unusual to work ten to fourteen hours a day.

Mr. Emerson also spent a week in the art department working on page layout and observing other production procedures. He says he wishes he could have stayed in the art department longer for added experience.

Mr. Emerson says experience is the most important accomplishment from his internship with the Louisville newspapers. He says it gives him additional experience and valuable information that he can bring to his classes. He also gained further contacts with professionals who plan to guest lecture in his classes.

Although Mr. Emerson's internship has formally ended, he has been invited back to work on the special Kentucky Derby issue coming out in May. "I am really looking forward to going back to cover the Derby. It will be good experience," he says.





## ALUMNI NEWS

### 1930s

**Wallace Abbey Jr.** recently wrote *The Little Jewel*, a book published by Pinon Productions about the Soo Railroad. He and his wife, Martha Jewett Abbey, live in Pueblo, Colorado.

### 1940s

**James Cazier**, a resident of Burlington, is administrator of Coffey County Hospital. **Joan George Paine** was named USD 436 Teacher of the Year last fall. She teaches journalism at Caney High School.

### 1960s

**Gary Link** manages marketing services for Howard Needles Tammen & Bergendoff, I.C. He and his wife, Jan Corber Link, live in Roeland Park. **Stephen Straight** is vice president of marketing for NetAir International Corporation in Denver. **Chris Coyle** is practicing law with Selby, Connor, Maddux & Coyle in Bartlesville, Oklahoma. He and his wife Nancy live in Tulsa. **Mar-**

**sha Cromwell** is working at McCann-Erickson ad agency in San Francisco. **Paul Dinovitz** is general manager for KMBC-TV, channel 9, in Kansas City.

### 1970

**Larry Cates** is regional director for the International Division of Pizza Hut. He and his wife and two children live in Sydney, Australia. **Sandy Jones** works for Wysong, Quimby & Jones in Kansas City. **Ken Peterson** is associate director of the Kansas Petroleum Council in Topeka. **Larry Rosenberger** is regional sales manager for Magnavox Consumer Electronics in Cincinnati, Ohio. **Jean Hershey Williams** is the news editor of the *Leavenworth Times*.

### 1971

**Michael Banks** is vice president and management supervisor of D'Arcy MacManus Masius in San Francisco. **Randall Leffingwell** is a photographer for the *Los Angeles Times*. **Linda Maloney** works as an editor for a law textbook publisher in Colorado Springs and is married to Jack Horner. **Max Page** does national and international producer for Gannett News Service/Television and Gannett-owned television stations. He lives in Washing-

ton, D.C., with his wife and two daughters. **Skip Quimby** is the creative director for Wysong, Quimby & Jones in Kansas City. **David Wysong** is president of Wysong, Quimby & Jones in Kansas City.

### 1972

**Bob Burtch** is commission coordinator of the Kansas Arts Commission in Topeka. **Cheryl Bowman Eakin** lives with her husband and three sons in Austin, Texas. **Chris Miller** works in the State Insurance Department in Topeka and lives in Lawrence. **Karen Zupko** has opened Karen Zupko & Associates and conducts workshops for health care professionals in Chicago.

### 1973

**Mike Beiriger** is a self-employed audio recording engineer in North Hollywood, California. **Timothy Winters** edits the *Omaha World-Herald*.



## 1974

**Tami Tharp** is manager of the Star Magazine of the *Kansas City Star & Times*. **Ann McFerren Winters** works in the creative services division of Mutual of Omaha in Omaha.

## 1975

**Tom Billam** is an attorney in Overland Park. **Stephen Buser** is editor of the Illinois Trial Lawyers Journal for 1985-86. He is also co-editor of the Tort Trends newsletter of the Illinois State Bar Association. He lives in Belleville, Illinois. **Dennis Ellsworth** is assistant managing editor, taking charge of the news, metro, business/farm and neighbors desks at the *Wichita Eagle-Beacon*. **Craig Haines** is executive vice president and manager of Columbian National Title Insurance of Wichita. **James Sheldon** is assistant director of championships for the NCAA and lives in Lenexa. **Mark Zeligman** is assistant sports editor of the *Kansas City Times*.

## 1976

**Jerry Busch** heads the commercial sales department of Pella Inc. in Kansas City. He and his wife, Terry, live in Overland Park with their son. **Teri Wiggins Durr** is married to Steve Durr. They live in Enid, Oklahoma, with their two children. **Mike Fitzgerald** works in the sports slot for the *Kansas City Star* and lives in Overland Park. **Britt Fulmer** manages two Gentry Ltd. Menswear Stores in Wichita.

**Rick Grabill** works on the weekly newspaper of the Miami County Publishing Company. **Vicki Schillinger** is a communications specialist for MCI. She lives with her husband, Gary, and son in Denver. **Timothy Watson** is the eastern regional sales manager for American Companies. He lives with his wife, Dena, and son in Midlothian, Virginia. **April Pitcairn Whetstone** is a business analyst for First Interstate Services Company, El Segundo. She lives with her husband, Bruce, in Redondo Beach, California.

## 1977

**Karen Dirks** is a reporter for the *Leavenworth Times*. **Sara Grabill** works on the weekly newspaper of the Miami County Publishing Company. **Debbie Gump** works for KNT News Services in Washington, D.C. **Steve Schoenfeld** is

a sports writer for the *Dallas Times Herald*. **Melissa Steineger** is community editor of the *Woodburn (Oregon) Independent*. **Yael Abouhalkah** writes editorials for the *Kansas City Star* and *Times* also teaches at K.U..

## 1978

**Lynn Bonney** works for the *Statesman-Journal* in Salem, Oregon. **Lisa McVeigh Dougherty** lives in Rochester, Michigan with her husband, Dennis, and two daughters. **Martha Fassett** is a writer in the marketing department of Electronic Data Systems in Bethesda, Maryland. **Karyn Gibson** is editing a monthly employee magazine for the public relations department of Midwest Group, a United Telecom company. **Tom Hansen** developed and marketed Kansas City Trivia, a game similar to Trivial Pursuit. He lives in Fairway and is associate creative director for Barkley & Evergreen, an advertising firm. **Pat Thornton Keil** is zone manager for the *Kansas City Star* and *Times*.

**David Kratzer** has been editor of *The Wichitan*, and is currently the editor of *KS*, a monthly magazine about Kansas. **Bolivar Marque III** is general manager of Channel 13 in Panama City, Panama. **Janet Ward Smith** is copy chief for *Creative Ideas for Living* in Birmingham, Alabama. **Jon Schillie** is an attorney in Kansas City. **Susan Witt** sells color separations for American Color Corporation in Dallas.



## 1980

**David and Ginger (Copeland) Grisom** live in Austin, Texas, where he's a computer programmer in the state comptroller's office, and she's a legal assistant for Long, Burner & Cotten. **John Fischer** lives in Kansas City and is a general assignment reporter for the *Topeka Capital-Journal*. **Pamela Landon** lives in Eudora and is publications editor for the Security Benefit Group of Companies. **David Nichols** is the director of public relations in midwest Kansas for Southwestern Bell Telephone Co. **Allen Reynolds** is an account executive for the *Kansas City Star* and *Times*.

## 1981

**Arne Green** is sports editor of the *Chanute Tribune*. **Mark Johnston** is east district manager of the *Kansas City Star* and *Times*. **Robyn Kahn** lives in New York and is sales promotion and advertising director for Institutional Investor magazine. **Pamela Keeley** teaches English in Tokyo for an O.T.C. school. **Kevin Koster** is an account executive for the *Kansas City Star* and *Times*. **Kate Miller** is a reporter, downtown bureau, of the *Kansas City Star*. **Mark Pittman** is a reporter for the *Times Herald-Record*, Middletown, New York. **Benjamin "Scott" Tschudy** married Carolyn Bruce and lives in Prairie Village. Scott is an attorney with Niewald, Waldeck, Norris & Brown.

## 1979

**Brent Anderson** is an attorney in Wichita. **Linda Finestone** is a copy editor for the *St. Petersburg Times*. **Nick Hadley** is Kansas zone supervisor for the *Kansas City Star* and *Times*. **Carol Hunter** is managing editor for the *Courier-News* in Bridgewater, New Jersey. **Ken Kidder** is marketing director for Exhibit Associates Inc., in Kansas City.

**Kathryn McMahon** is an advertising account executive for the *Kansas City Star*. **Tommie Smith** works as chief of support services for the Kansas Department of Health & Environment's division of administrative and support services in Topeka. **Susan Kulp Stolle** is an assistant district attorney in Johnson County. **Sarah Thomas** is the community relations director for Independence Medical Center. **Leon Unruh** is copy desk supervisor for the *Wichita Eagle-Beacon*.

## 1982

**Jim Chastain** is an account executive for D'Arcy, St. Louis. **Chris Cobler** works in the newsroom of the *Argus Leader* in Sioux Falls, South Dakota. **Penni Crabtree** is religion editor of *The Commercial Appeal*, Memphis, Tennessee. **Cheri Lynn Curnutt** is marketing director for RSI-Pizza Hut Franchise, Topeka. **Kari Elliott** is assistant city editor of the *Independent Journal*, San Rafael, California. **Jacquie Hill** is advertising secretary for Olympic Advertising in Leawood. **Phillip and Katherine (Brussell) Knisely** live in Olathe. Katherine is editor of *The First Aider*, a monthly sports magazine, and Phillip is a salesman for Amedco. **Larry Leibengood** has been promoted to classified sales development and presentation manager of the *St. Petersburg Times*. **Judie Natealine** is account coordinator for The Sunflower Group. **John Parker** is an account representative for Hallmark Cards. **Maureen Regan** is senior editor and publisher for Women's Yellow Pages Inc. in Denver.

**Susan Schillie** is studying law at UMKC. **Dale Wetzel** works for the AP in Bismarck, North Dakota.

## 1983

**John Allen** is an investment broker for The Planned Incomes Co. in Palatine, Illinois. He resides in Wilmette, Illinois. **Laura Armato** is the examination editor, measurement services for the American Nurses' Association, center for credentialing services. **Sharon Applebaum** is a reporter for the *Times-Union*, Gannett Rochester Newspaper. **Colleen Ball** is an account executive for the *Kansas City Star* and *Times*. **Debbie Bates** is a photographer for the *Leavenworth Times*.



**Mark Batesel** is district manager of American Dairy Queen Corporation which covers northeast Kansas and north-west Missouri. **Kapryce Berry** is a ticket agent for American Airlines in Austin, Texas at the Robert Mueller Airport. **Linda (Bauer) Berry** is public relations/marketing director for the AT & SF Employees' Benefit Association in Topeka. **Danny Biehler** is production director of *American Oil & Gas Reporter* and owns his own business, Photography by Dan Biehler, which specializes in the oil and gas industry. **Philip Bressler** is the assistant account administrator for Jordan Associates Advertising/Communications in Oklahoma City. **Daniel Bukaty** is the midwest marketing manager for *Cellular Business* and *Land Mobile Product News* magazines for Intertec Publishing Co. in Overland Park.

**Colleen Cacy** is a third-year law student at KU. **Anne Calovich** is a copy editor for the *Wichita Eagle-Beacon*. **Lisa Citow** is an account executive at Gams Chicago, Inc. **Nancy (Rausch) Clark** is an assistant to the public information director, publications division, of the Office of Secretary of State in Topeka. **Maureen Connolly** is chief photographer and darkroom technician for the Central Dallas Public Library. **Tom Cook** is editor of *Video Systems* magazine, published by Intertec Publishing in Overland Park. **Susan Cooksey** is an account executive for the *Kansas City Star* and *Times*. **Dan Cunningham** studies law at KU. **Jeff Davies** is production manager for Computer Technology Review, West World Productions, Inc. in Los Angeles. **Debi Dennington** is a merchandiser for Volume Shoe Corporation in Topeka.

**Laurel de Echavarria** is director of communications for Mize, Hauser, Mehlinger and Kimes, CPAs in Topeka. **Barb Ehli** works in production for Sossland Publishing Co. **Kathleen Feist** is a production expediter for Forrest T. Jones and Co. in Kansas City. **Amy Craig** and **John Fischer** (1980) were married and live in Kansas City. Amy is an assistant financial editor of the *Kansas City Times* and John is a general assignment reporter for the *Topeka Capital-Journal*.

**Stephen Flood** is a marketing analyst for Ford Motor Company at the Kansas City District Office. **Larry Furrow** is the congressional liaison officer for the United States Pacific Command headquarters in Hawaii. **Michael Gessner** is the zone manager for the Kohler Company in Oklahoma City. **Kim (Newton) Gronniger** is public relations manager for Goodyear Tire and Rubber Co., Topeka. **Marjorie Gronniger** is the city treasurer for the city of Eudora. **Cynthia Harmison** attends law school at the University of Missouri. **Julie Heaberlin** is the features editor for the *Rochester Times-Union* in Rochester, New York. **Gretchen (Haden) Hof** is coordinator of promotions and advertising of intercollegiate athletics at Illinois State University in Normal, Illinois. **Amy (Jones) Hoppenrath** works at Barkley and Evergreen.

**Glen Huschka** is KOAM-TV sports anchor and lives in Joplin, Missouri. **Thomas Hutton** is a reporter for Harris Enterprises. **Martha Jenkins** attends Washburn Law School and is representative of the 42nd legislative district. **Veronica Jongenelen** attends law school at KU. **Jan Johnson** is an account manager for CIGNA Healthplan of Texas, Inc. in Dallas. **Randy Knotts** is an account executive for KC 95 FM in Kansas City. **Marsha Kobe** is a sales representative for KYYS/KY 102 in Kansas City. **Stacey Lane** is director of public relations for the Home Builders Association of Greater Kansas City.

**Steve Larrick** is account manager for Hallmark Cards Inc. in Sioux Falls, South Dakota. **Maureen Maday** is a sales representative for Random House Publishing Co. in New York. **Susan (Ahern) Marusco** is corporate publishing editor for Dupont, in Richmond, Virginia. **Eileen Markey** is in her second year of law school at St. Louis University. **Monica Marshall** works for The Ibis Company, an advertising and marketing firm in Westwood, Kansas. **Adrian Marrullier** is sales and marketing director at Aruba Aloe of American Cosmetics in Tampa, Florida. **Nancy Masterson** is public relations assistant for the St. Luke's Hospital Foundation

in Kansas City. **Joe McGowen** is assistant manager of establishment marketing for CitiCorp/Diners Club, Chicago.

**Melissa McIntyre** is special projects coordinator for DST Systems, Inc. in Kansas City. **Deanna Miles** is a copy editor for the *Kansas City Times*. **Lorie Miller** is a staff accountant for DeRand Corp. in Arlington, Virginia. **Julie Moomau** is an account coordinator for Barkley and Evergreen, Fairway. **Julie (Maeder) Morris** is working for an interior design business and attending school at Meredith College in Raleigh to earn a second degree in interior design.

**Theresa Mufic** is assistant editor of *Home Center* magazine, Vance Publishing Corp., Prairie View, Illinois. **Chris (Vincent) Myers** is a technical representative for North Houston, Fox Photo one hour labs. **Bill Nast** works at Warren-Kremer Advertising in New York. **Terry Newell** is a graphic artist for Cherokee Advertising in Kansas City. **Wendy (Cullers) Nugent** is an editor for the *Key West Citizen*. **Gina O'Neal** is public information assistant at the Nelson-Atkins Museum of Art in Kansas City. **Marta (Reber) O'Neil** is a secretary in property management with The Horne Company in Midland, Texas. **William Peregrine** is vice president of sales and account services for Communications Design Associates in Kansas City. **Linda Pokorny** is a production artist for Sandven Advertising in Kansas City. **Brenda Poor** is a news editor for KMBZ Radio in Kansas City.

**Pamela (Berke) Pottinger** is Marketing Communications Manager for COM, Inc. in Denver. **Darrell Preston** is a staff reporter for the *Hays Daily News*. **John Reichley** is a civilian educator at CGSC in Leaworth. **Candice Sackovich** is a copy editor for the *National Catholic Reporter* in Kansas City. **Dave Schmit** is district manager for Union Carbide Corp. in Oklahoma City. **Yeva (Zakaryan) Schorgl** is an account executive for the *Kansas City Star*. **Bruce** and **Vicky Schreiner** live in Lincoln, Nebraska, where Bruce is a reporter for the Associated Press and Vicky attends court reporting school at Lincoln School of



Commerce. **Heide Shelton** is a commercial sales representative for Desert Valley Office Supply Co. She lives in Tucson, Arizona. **Karen Smith** is project executive for New Product Insights, Inc. in Overland Park. **Sharp Jeffery Smith** is a copywriter for Setter and Associates in Wichita.

**Michael Sullivan** is a public affairs officer for the U.S. Army in Alexandria, Virginia. **Dave Sutton** is a Hallmark Sales Representative in Kansas City. **Bret Wallace** is a reporter for the *McPherson Sentinel*. **Linda Walton** is in her third year at Harvard Law School. **Wendi Warner** is a copy editor for the *Sioux Falls Argus-Leader*. **Chris Wessel** is the editor for *The Coast News*, a weekly paper in Florida. She lives in Crystal River, Florida. **Grace Willing** is a marketing representative for the Clay County Development Commission and Visitors Bureau. **John Weaver** is a commissioned officer in the U.S. Army. **Mary Wadden** is a marketing representative for Balcor/American Express in Skokie, Illinois.

**Mark Yearick** is advertising and promotion manager for Demographic Systems Inc. in New York. **Turi Zukel** works as a law clerk in the Kansas Insurance Commissioner's Office and is a third-year law student at Washburn University in Topeka.

## 1984

**James Bole** is a night reporter for the *Salina Journal*. **Charlotte Burriss** is an account coordinator for The Sunflower Group. **Susan Brown** sells advertising for *Club Ties* magazine in Kansas City. **Susan Fotovich** is a reporter for the *Shawnee Journal Herald*. **Shirl Kasper** works for the *Sun-Sentinel* in Fort Lauderdale, Florida. **Paul Hamburg** is a journalist for Mike Evans Ministries. He lives with his wife Roberta and daughter, Leah, in Dallas, Texas. **Jolene Leiker** is an assistant staff manager — media relations for Southwestern Bell Telephone Co. **Anita Miller** is business

editor of the *Topeka Capital-Journal*. **Trish Snyder** is an editorial associate for the *Greater Phoenix Jewish News*.

## 1985

**Kristen Anderson** is a reporter and anchor for WIBW radio and TV in Topeka. **Kim Andre** is a copy editing intern for the *St. Petersburg Times* in St. Petersburg, Florida. **Amy Balding** is a reporter for the *Fort Scott Tribune*. **Shon Barenklau** is a copy editor for the *Kearney Daily Hub* in Kearney, Nebraska. **Jenny Barker** is a copy editor for the *Argus Leader* in Sioux Falls, South Dakota. **Mary Lynn Bass** is a copywriter for Bernstein-Rein Advertising Inc. in Kansas City. **Robert Behee** is a sales representative for Nabisco Brand Foods in Shreveport, Louisiana. **Cynthia Benson** is an administrative assistant for university relations at Baker University in Baldwin. **Mary Bernica** is in sales in the paper products division of Procter & Gamble Distributing Company in Kansas City. **Tom Bertels** is area manager for King Radio in Olathe.

**Diane Bliss** is an account representative for Texas Instruments in Kansas City. **Karen Blubaugh** is doing graduate work in Communications Studies at KU. **Linda Booth** is managing editor for *Kansas City Parent Magazine*. **Steve Brimacombe** works for KCLO in Leavenworth. **Connie Bunge** is a trainer in sales for Western Auto Corporation in Overland Park. **Andree Burke** is completing requirements for teacher certification at Wichita State University. **Robertta Cain** is an administrative assistant for Moffett, Larson & Johnson Engineering Consultants in Arlington, Virginia. **Mike Carothers** does production for KMBC-TV in Kansas City. **Ann Cromwell** does sales for Southern California accounts for Steve Ritter and Associates. **Doug Cunningham** is a reporter for the *Argus Leader* in Sioux Falls, South Dakota. **David Danner** is a 2nd Lt. in the U.S. Marine Corps. **Gretchen Day** is a

copy editor for the *Ft. Lauderdale Sun-Sentinel*. **Matt DeGalan** did a reporting summer internship with the *Kansas City Times*. **Debra Diehl** is a sales representative in classified advertising for the *Lawrence Journal-World*. **Patrice Dougherty** is a legal assistant for Turner and Boisseau in Kansas City. **Lori Elliott** is research director for *American City Business Journal*, Business First, of Columbus, Ohio. **Greg Falen** does sales and sports for KVOE-KFFX in Emporia. **Doug Farah** is bureau chief of UPI in El Salvador. **Wanda Ferguson** does sales for Merck, Sharp & Doame in Kansas City. **Darrin Francis** is in the graduate program in public administration at the University of Colorado. **Bill Frakes** is a photographer for the *Miami Herald*.

**Jean Fulghum** is an account executive and producer in Kansas City. **Jenny Gibbons** is a service representative for Manpower Temporary Services in Concord, Calif. **Lane Green** is doing sales and promotion for the Dallas Mavericks. **Mike Halleran** is a candidate for an M.A. degree in English at KU. **Pete Halpin** is a photographer for Wilson and Company in Salina. **Nan Haren** works for WIBW in Topeka. **Tienne Hayworth** is a veejay for TV 30 in Lawrence. **Stephanie Hearn Walters** is the editor of *Glass Art Business Magazine* in Broomfield, Colorado. **Mark Henningsen** is an account executive for *Denver Magazine*. **Vince Hess** is in law school at the University of Michigan. **Cindy Hobson** is a copy editor for the *Topeka Capital-Journal*. **Angela Hoisington Ibrahim** is teaching English in Cairo, Egypt. **Cindy Holm** is a copy editor for the *Cincinnati Enquirer*. **Bruce Honomichl** is wire editor of the *Iola Register*. **Steve Hoover** is in sales for Modern Business Systems in Kansas City. **Dave Hornback** did a photography internship for the *San Jose Mercury News*, last summer. **Bill Horner** is in a management training program at the *Sanford (North Carolina) Herald*. **Kelly Howlett** is promotion director for KBKC radio in Kansas City. **Erin Hughes** is an advertising assistant for Lietz Instrument and Equipment in Overland Park. **Lind-**



**say Hutter** is attending graduate school in political science at Northwestern University. **Lesley Jansen** is an account executive for WEVU-TV in Naples, Florida.

**Dana Johnson** is territory representative for Bristol-Myers in Memphis. **DeAnn Johnson** did a summer reporting internship at the *Augusta Gazette*. **Dana (Tebow) Justice** is associate editor of *Video Systems* magazine, published by Intertec Publishing in Overland Park. **Beverly Kaiser** is public relations and advertising coordinator for Quality Printing Company in Overland Park. **Patty Kelley** is in the Sales department of Marion Laboratories in Oklahoma City. **John Killen** is marketing manager for Win-craft/Asco in Winona, Minnesota. **Don Knox** is a reporter for the Aspen bureau of the *Rocky Mountain News*. **Cathy Koeppen** is a public relations assistant for American Nurses' Association in Kansas City.

**Mike Kucharski** is in the sales department of Delco in Omaha, Nebraska. **Rebecca LaRue** is a producer for KVBC-TV in Las Vegas. **Dawn Leatherby** is a junior copywriter for Bamberger's, Newark, New Jersey. **Mit-zie Legreid** holds an editorial position with *Computer Technology Review* in Los Angeles. **Leif Lisec** is sports producer for KCTV, channel 5 in Kansas City. **Tom Long** is a photographer for the *Iola Register*. **Alice (Katie) Main** is an assistant copywriter for Payless Cashways in Kansas City.

**Hollie Markland** was a copy editing intern with the *Wichita Eagle-Beacon* last summer. She is a graduate teaching assistant at KU. **Tim Mauery** is in graduate school at Northwestern University. **Jennifer McLeod** is an account executive for the Kansas City Comets. **Lizz Miller** does advertising and promotions for Maupintour Corporate in Lawrence. **Lisa Monasee** is a buyer trainee for Macy's in Kansas City. **Todd Nelson** is a reporter for the *News and Sun Sentinel* in Ft. Lauderdale, Florida. **Kim Ormsby** is an account executive for TV 30. **Margaret O'Rourke** is communications

coordinator for Fleishman-Hillard in Kansas City.

**Jill Ostenberg** does sales and catering for Hilton Harvest House in Boulder, Colorado. **Nancy Payne** is an account executive for KLZR. **Anne Phillips** is working for Freiberg-Fredericks, a PR firm, in Cedar Falls, Iowa. **Holly Poe** is an administrative assistant and advertising coordinator for *Home Center Magazine* in Lincolnshire, Illinois. **Steve Purcell** is doing an internship with the *Miami Herald*. **Lisa Reiss** does production for Monitor Radio of the Christian Science Monitor in Boston.

**John Robinson** is a writer for Enter-tel Telemarketing in Lawrence. **Mary Ryan** works in the promotions department for The Jones Store Company in Kansas City. **Steve Ryan** is attending law school at KU. **Micki Sampson Chestnut** is doing an internship with the Missouri Restaurant Association. **Elizabeth Scherer** is art director of J & M Favors and a partner in J & M Sportswear in Lawrence. **Paula Scott** is editor of the *Post Weekly* at the Layetteville (North Carolina) army base. **Ron Schwartzkopf** works in the sports division of KODY Radio in North Platte, Nebraska. **Devin Scillian** is weekend anchor for WAND-TV in Decatur, Illinois. **Shawna Seed** is a copy editor for the *Boulder (Colorado) Daily Camera*. **Brett Singleton** is a media buyer for Bozell and Jacobs in Dallas. **Lynne Stark** is a graduate student in advertising at Northwestern University. **Sandra Stewart** works in the circulation department of *The Packer* of Vance Publishing Corporation in Kansas City.

**Shelly Stucky** is a sales representative for C.F. Air Freight. **Kelly Surbey** is an assistant creative director for Morehead, Dotts and LaPorte Advertising Agency in Corpus Christi, Texas. **John Unrein** is editor of *The Packer*. Brenda Velliquette is an account executive for KBRQ Radio in Denver. **Beth Vivian** is a sales representative for Procter & Gamble Distributing Company in Springfield, Missouri. **Beth Wallace** is assistant editor of Cramer Products Company in Gardner. **Ellen Waltersheid** is the assistant editor of *Veterinary Economics* magazine in

Lenexa. **Larry Weaver** is a photographer for the *Emporia Gazette*. **Michelle Worrall** is attending law school at KU. **Susan Wortman** is a reporter in the Lake of the Ozarks branch office of the *Jefferson City (Missouri) Post-Tribune*. **Steve Zuk** is a photographer for the *Ottawa Herald*.



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# BREMNER

by

# CALDER PICKETT

**T**he first time I saw John Bremner was at a faculty meeting here while he was still on the Iowa faculty. He had come here for an interview, and there are two things I remember vividly: He had a crew cut, and he was so quiet.

He was never again so quiet at a faculty meeting, and the crew cut is long gone. On the matter of his being quiet I don't want to suggest that he made a lot of noise, and most of the time (I am cautious about suggesting that he always made sense), what he had to say was important, and even relevant, to use a word that I'm sure he hates.

John stood tall and big in his years

at the University of Kansas, a place he insists is "Kansas University," because it says so on our seal, he told me a while back. He stood big, to start with, because he must be one of the biggest people, in size, teaching journalism in America. But big in other ways, too. His influence has been considerable here, and he has helped to shape journalism in our school, and what our school is today is very much due to the influence he has exerted on all of us.

He was the first colleague I ever had who made me edgy about the way I said things, and the way I wrote things. I used to have him edit some of my articles and speeches, but he was too critical for my delicate sensibilities, and he was espe-

cially rough on my propensity to put a lot of things inside parentheses. He also hated my long paragraphs, so I had better chop this one off.

I don't suppose that I'll ever again use the word "if" when I should be using the word "whether," and I'm confident that I'm the one who stirred him to lash out at people who over-use the word "major" as an adjective. (One of my old radio programs — please excuse the parenthesis, John — is so overloaded with "majors" that it embarrasses me today to read it.) And I now reflex on "orient" and on "prior" every time I see either word.

I have reason to believe that not everyone is as taken with John's oral or



written editing of their language as I am. He can be rough on those who commit offenses on English, but his knowledge of language makes him the best teacher of Editing in the big, wide, wonderful world, to quote the title of a song that he may remember. He stimulates the students as he must stimulate the newspeople (he hates the word "person" the way I hate it, about the way he hates a parenthesis, I suppose) at the seminars around the country that he has been conducting for years.

I mentioned a popular song, and that leads me to another matter concerning John Bremner. He once told me that he knows the words to every song that was in the Fred Astaire and Ginger Rogers movies. I believe him. He became fascinated with the off-Broadway musical, *Little Mary Sunshine*, and I remember how he used to delight my daughters by singing "Look for a Sky of Blue" when he saw either of them come down the hall in our building. He's about the only person I know who could be so charmed by a song he'd just heard that he'd call to talk about it, as he called this fall when I had Al Jolson singing "Little Pal" on my radio program.

**J**ohn Bremner, who is about as cultured a professor as the University has known, is one quite taken with what some of us call "popular culture." He has sent students to me for years to ask who Joe Penner was. This fall I finally told one of them that I had no idea. He also demonstrated how easily the student can be hoaxed by telling his classes that

Martin Van Buren had never been president, that a great historical fraud had been perpetrated in making people believe Van Buren had been president. When the children came to me to ask whether Van Buren really had never been president I indignantly asked them why they just didn't go to a reliable history book. But Bremner had told them, so obviously Van Buren had never been president.

He also had a generation of journalism students believing that the "By Howard Pankratz" byline in the *Kansas City Star* was a fraud, that the name of "Pankratz" was used by various reporters. When I finally took Howard Pankratz into Bremner's office to introduce them to each other, he simply refused to look up, saying, "There is no Howard Pankratz."

How Bremner loves the language, to return to a subject I started on a while back. If this little commentary permitted me to do so I'd offer a tape I have of Bremner reading H.L. Mencken's "The Declaration of Independence As It Would Have Been Written in American." How John gritted his teeth on some of those passages! I have heard him refuse to read the word "which" in a piece of copy, even when it was put there by a writer of renown, one who should have been intelligent enough to use the word "that."

John Bremner has given us an inspired class in Editing. He has given us Advanced Editing, a class which the best of our students want to take. He and I sat together on so many master's thesis examinations that it was almost like being on a team, and I have watched and listened as he took people apart because they had forgotten, or ignored, some of his teachings in Editing.

We in the School of Journalism, and in the University community and in Lawrence, were doubly fortunate when John Bremner came here in 1969: Mary Bremner came with him, his wife and our wonderful friend, and counselor. I doubt that any of us have known anyone quite like Mary, a lovely woman, a kind, considerate woman. In the past year she has been for me a friend of special value, and people all over the campus and all over the town will attest to her feeling for other people, her devotion to public service. I don't want to pour this on too heavily, because Mary is far from being syrupy, but I had to say these things, and we'll miss Mary from our midst just as we'll miss John.

**J**ohn Bremner has helped us to build a national reputation, and if our school is one of the best in America (and any damned fool knows that it is, of course) it is because he helped make it so. The Bremner children are all about the land, quoting the master's words of wisdom as gospel — and maybe getting into an argument with their bosses, on occasion, especially when the boss doesn't know "if" from "whether," or "that" from "which."

The School of Journalism and the University of Kansas have become better places because they had John Bremner as a professor, and we're going to miss him, and the void he'll leave in our school will be a big one, as he goes into retirement — though if I know John I doubt that he'll ever be really retired.