

JAYHAWK

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JOURNALIST



Del Brinkman resigns as dean to become vice chancellor

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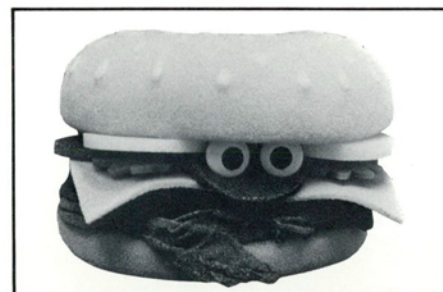
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No More Mr. Nice Guy

The School bids farewell to its dean,
but salutes KU's newest vice chancellor

by Rick Musser

As the news settled the only sound in the reading room was the overhead fan's hum. Teachers, secretaries and bookkeepers breathed slowly or stared into their early morning coffee and waited for Del Brinkman to say something else.

He was leaving. That much he had said. Then he stopped.

Nobody said anything. Most of the faculty and staff who had been called together at 8 a.m. on this Friday had suspected the meaning of the short meeting memo the day before. Now they knew.

He made one start, then another. But, each time, he sucked in his breath. He had managed just fine the announcement that he was to be vice chancellor for academic affairs. But now his emotions were welling up. The dean was having a tough time saying so long.

Brinkman stumbled on a third goodbye then summoned up a smile and looked to Associate Dean Dana Leibengood on his left.

"Evie told me not to do this," he said.

Everybody laughed. Few were happy.

"I feel as though I've just been through a wake," Instructor Diane Lazzarino said after the meeting.

Of course people were happy for *Del*. Affection for Brinkman flowed through the halls. Tenth Circuit Court Judge Deanell Tacha, Brinkman's predecessor in the vice chancellor job, came beaming up the stairs, strolled past the people outside Brinkman's door and up to his desk in her joy and eagerness to wish him well.

Sure, the faculty was glad that Brinkman would be nearby,

pleased that his talent and grace were being recognized. But happy? No.

"Del will be missed," Professor Dave Dary said.

Professor Mel Adams described his feelings as a mixture of pleasure and regret.

Professor Lee Young had to write what he called a reluctant letter of recommendation for Brinkman. "I say reluctant because I'm reluctant to see him go," Young said.

In fact, after 11 years with The Dean in charge, imagining The William Allen White School of Journalism and Mass Communications without Brinkman was pretty tough for most people.

Brinkman was 33 when he joined the faculty in 1970. He started as Kansan adviser, was associate dean by 1973 and when Ed Bassett resigned in 1974, Brinkman was named acting dean. By the next spring he was appointed dean at age 38.

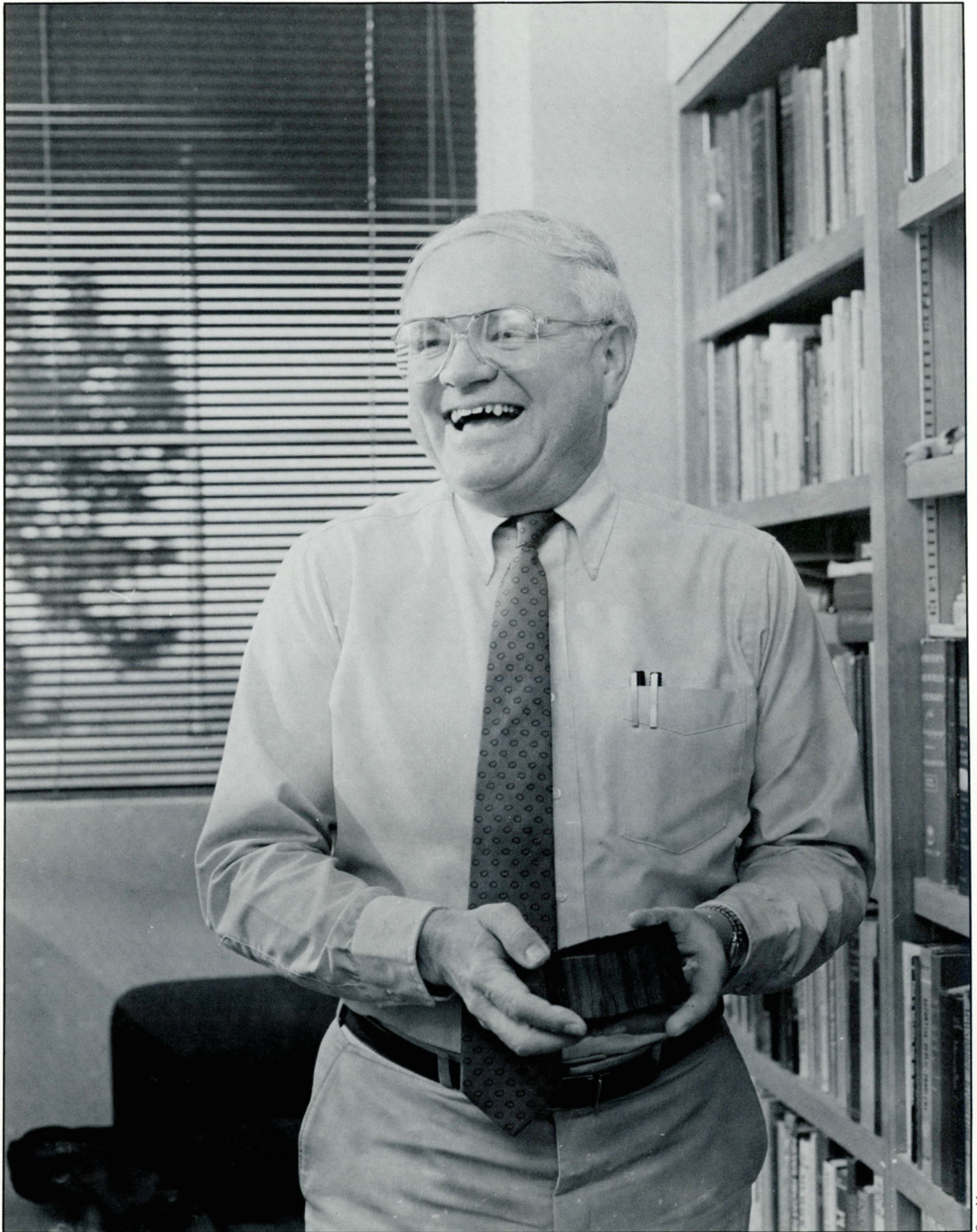
Since then KU has come to rest solidly among the top journalism schools in the nation and Brinkman has become a dean of deans.

"Clearly, he is at the top of the class of journalism deans and directors," *Kansan* General Manager Susanne Shaw said. "I never attend a professional meeting that I am not told how lucky Kansas is to have him as its dean.

"The best person to be dean would be a clone of Del Brinkman," Shaw told a reporter.

The fact is, Del Brinkman is the reason that a lot of people at Stauffer-Flint Hall are in Lawrence now.

"I took a hell of a pay cut to come here from Michigan because Del promised the kind of program I wanted to be in," Professor Paul Jess said.



Gary Mason

The Spring 1982 issue of the *JJ* showed Brinkman moving out of the dean's office during the renovation of the journalism building. At the end of June he will pack up again — this time for the move to Strong Hall.



Shaw left her job as a newspaper publisher to work with Brinkman. Professor Max Utsler made it clear that one of the reasons he left television news to head the broadcast program at KU was a chance to work with Del.

Brinkman was the best boss many people in Stauffer-Flint Hall have ever had.

"His ability to deal with students, staff and faculty is well established," Professor Tim Bengtson said. "His open-door policy shows his ready availability to those with problems. To my knowledge nobody has ever worked *for* him, only *with* him.

In the end, it was all those good things that Brinkman could do that led him away, University officials said.

"Del Brinkman is a proven academic administrator," Chancellor Gene A. Budig said. "He enjoys widespread respect."

Budig added that Brinkman's integrity, both on and off campus, would serve the University well.

Robert Cobb, executive vice chancellor, told the *Kansan* that Brinkman's experience at KU played a part in Budig's decision to name the dean. Reaction around the state was much the same.

"Honestly, I'm not surprised he was named," Bob Wellington, former president of the William Allen White Foundation and publisher of the *Ottawa Herald* said. "Cream always comes to the top."

Like others, Wellington expressed mixed feelings about Brinkman's departure, but thought the promotion to vice chan-

cellor was in the best interest of the University. "I'm glad to see him get the job," Wellington said. "When you have someone with his ability he can be of broader and greater service to the University in that kind of position."

Students were even more to-the-point. "I think it will be good for the journalism school to have him as a friend in the administration," Dave Giles, a graduate student, said.

Michael Totty, *Kansan* editor, said that Brinkman's replacement was the topic of speculation at the newspaper, but nobody knew who would be as good as Brinkman.

Wellington said, "He'll be a hard act to follow, but it's not an impossible situation."

Brinkman himself was flattered by the sadness over his departure but is upbeat about the future.

"I've thought about it. After 11 years you get possessive of the school. I don't think it's healthy," Brinkman said. "I know there is excitement in change and good things come out of change. There are advantages to disruption."

Asked to reflect what he regarded as his top accomplishments Brinkman didn't hesitate to cite the faculty he had built.

"A place is only as good as its people," he said. "I'm proud of the faculty. We've got a good faculty. Sure, they aren't perfect and we have problems — but fewer than most places do."

He said his approach in hiring had always been to get as many

(Continued on page 6)

In recent years Del's vision of journalism education included the very important realization that cross-cultural and international realities presented challenges and opportunities that had to be met. He moved to meet them with vigor, creativity and insight.

Larry Day, Professor

In the eight and one-half years that I worked for Del Brinkman . . . I have never been able to feel that I worked *for* him. He gave me the feeling that I was working *with* him.

Carole Dickey, Dean's Secretary

"Our school is organized, it is focused on our priorities — which means in this case, teaching — and it is successful. Del Brinkman is the reason for most . . . of the school's success."

Sharon Bass, Associate Professor

"Del's leadership skills . . . lead the faculty to work together with pride and enthusiasm in a joint effort to deliver a superior and useful educational experience to the students."

Larry Johnson, Assistant Professor

"There are so many memories — who could pick one or two and hope to paint a picture of what I'm feeling? What's known is that he has been one fine dean; what's left to each of us is our individual memories of him as colleague and friend. From one who has had the privilege to work for him, it's 'Thank you, Del'."

Diane Lazzarino, Instructor

This is an assignment I hadn't been looking forward to. For years I, like other members of the faculty, have read or heard rumors about Del Brinkman, our dean, going to some other university, and I've relaxed and felt better when I learned that Del wouldn't be leaving. This time it's the real thing. He'll be going to Strong Hall, to become vice chancellor, and as good as he'll be there we'd still rather have him in Stauffer-Flint, sitting at his desk, talking almost constantly it seemed, on the telephone.

He's the best dean we've ever had, and I think he was the best journalism dean in America, and I know other deans at KU who would say he was as good a dean as there was on this campus. I knew him first as a young fellow from Leavenworth High School, a journalism teacher over here to talk about graduate work. He did that graduate work at Indiana, and he taught at Kansas State, and he came here in 1970, and he has been a leader of consequence but more than that the kind of human being you seldom get to know in the kind of world we have today.

That quality of being a fine human being has made him a great dean even more than his quality of understanding journalism and what journalism means. If I had any worries about Del Brinkman as dean they were based in my feeling that he was too nice a guy. I remember that Ed Bassett, his predecessor in the job, used to call him "Nails." Del made me think of a character in Frank Loesser's *The Most Happy Fella* who finally got mad one day and to show how mad he was sang a song called "I Made a Fist." I was afraid Del wouldn't make a fist often enough, and the first time he let me have it for something I had done or said (I forgot what) I left his office sore as hell but still glad that I had seen Del make that fist.

Yes, maybe he was too nice a guy, but I don't think so. That

quality of understanding and tenderness and compassion made him a truly remarkable person in the job of journalism dean, and I think the same quality will make him a remarkable person in the Office of Academic Affairs. He tried to understand everybody, and he could be genuinely miserable if he couldn't get through to any one member of the faculty.

He comes, as do many journalism deans, out of the news-editorial side, but I doubt that there's anyone in advertising or radio-television who'd be critical of the way he had treated those sequences within the School of Journalism. We truly grew in his time, and he gave support to everyone around here, and to the press — or media, if you will — in state and nation. You could look around the room at a William Allen White luncheon and see the admiring faces — the editors and administrators and the faculty and the students.

We have heard our school advertised as one of the 10 best or five best or whatever best in the years Del Brinkman has been dean. Though I have some skepticism about these "best" listings — journalism schools, movies, or basketball teams — there is little doubt in my mind that we are among the best, and that we became just that in the time Del ran the school. Faculty, students, University support, state support — there are many reasons one can cite. I'd place the leadership he provided at the top of my list. He's had to be a Solomon on occasion, and an orchestral conductor handling a prima donna on other occasions, and he must have wanted to close his door and kick his wastebasket in frustration a good many times.

But he has led us well, and there's every reason to believe that he'll be the same kind of leader in Strong Hall. We may never again have a dean who was as good as he was, but we've had him, and what a pleasure and honor it has been.

Calder Pickett

different kinds of people as possible so there always would be somebody to handle whatever came up.

"Then," he added, "once you have the people, the other things almost automatically fall into place: good relations with the profession, good advising, good relationships with students."

Brinkman stopped to take two phone calls, then reflected a bit on his replacement.

"Deanell always called Mike Davis her dean when she was vice chancellor and I guess this next person will be my dean. I'll still have an appointment in the school."

But, while admitting more than a casual interest in the next dean, Brinkman avoided prescribing any required skills.

"No two people are alike," he said. "Each person has their own style. I'm not going to prescribe any skills. It's like people who try to emulate Hemingway and screw up their own writing."

He did name a few challenges that would face the next head of the school.

"We'll have some retirements soon. We've had shifts in enrollment growth. I'd suggest that whoever takes over look hard at the overall makeup of the faculty and the quality of the faculty," he said.

As the *Jayhawk Journalist* went to press no acting dean had been named, leaving those around Brinkman with only the loss of a dean — or the gaining of a vice chancellor — to ponder. Asked for her reaction, Assistant Dean Mary Wallace wrote:

"He has compiled an incredible record of service to the University, to journalism education and to professional journalism while serving as our leader. He set high standards, hired the right people to meet them, let them do their jobs and yet stayed aware of what they did. He is the best motivator I have ever encountered in my working life." ■



Gary Mason

Del and Evie Brinkman

"We have made many friends at the J-school; it will be difficult to leave. But this is a new opportunity for him and I will get to meet new people . . . Instead of just one school, he'll be working for the whole university."

Evie Brinkman

Professor Lee Young, head of the magazine sequence, has been named acting dean of the KU School of Journalism for the duration of the search for a new dean.

Young replaces Del Brinkman, who has been appointed KU vice chancellor for academic affairs on July 1.

This is not the first time Young has been asked to head the journalism school; he served as acting dean for the '69-'70 school year. "It'll be tougher now than 16 years ago," Young says. "The School is much bigger, there are many more students and more faculty."

"In one way I feel very sad that I'm doing it at all . . . (but) I owe it to Del and my colleagues."

Young estimates that he will fill the position for one year. In that time he says that he will represent the journalism school at more functions and do more traveling than before. Personnel management and budgeting will take up the biggest portion of his time as acting dean, he says. "I'll have to cut back on the amount of teaching that I do," he adds.

Brinkman will work with him informally during the transition, Young says, and Brinkman will be involved with the selection of the new journalism school dean as part of his new responsibilities.

Young has been recognized for teaching excellence numerous times by students and faculty during his 22 years as instructor and professor at KU. In 1985 he became the first recipient of the William Allen White Distinguished Teaching Professorship; in 1969, the H. Bernerd Fink Award for outstanding classroom teaching; and in 1967, the Jayhawker yearbook's "Hillteacher" award.

Young has held several administrative positions in the journalism school, including director of the William Allen White Foundation, director of the Midwestern Journalism Camp, chairman of the *University Daily Kansan* Board and three stints as associate dean.

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Shrines, Shinto & Syntax

by Kimberly Lutz

Students expand
their cultural
and career
horizons as
student interns
for *Stars
and Stripes*
in Tokyo



Imagine students spending six months in exotic Tokyo, Japan. No school, no textbooks, no tests. Now imagine getting paid for it. Well, it's not quite that simple. Each semester, one or more students from the University of Kansas serve internships as copy editors for the Pacific edition of *Stars and Stripes*, the newspaper published for American military personnel overseas.

Why are students traveling almost halfway around the globe to serve internships? Rick Zaporowski, Omaha, Nebraska, senior in news-editorial and currently interning at *Stars and Stripes*, says, "I applied so I could get some experience as a copy editor on a professional newspaper and to get a better perspective on the world. I figured I would never get another chance to live in Tokyo so I grabbed the opportunity."

Other students who have interned for *Stars and Stripes* had similar reasons for doing so. Stefani Day, Lawrence senior with a double major in news-editorial and biology, says, "It helped me make up my mind that copy editing was what I wanted." She adds that she welcomed the chance to go to Japan and "make money to boot." Day served as an intern from March 17 to August 28, 1985. She is currently assistant editorial editor on the *University Daily Kansan*.

Gretchen Day, no relation to Stefani, a 1986 graduate now working for the *Fort Lauderdale Sun-Sentinel* as a copy editor on the features desk, interned with Stefani at *Stars and Stripes*. She says she applied for the internship because she thought it would be a valuable experience and would help her learn more about her career.

The internships at *Stars and Stripes* usually last five and one-half to six months, and interns are paid \$5.50 an hour. They work eight hours a day, five days a week. Interns live free of charge in a military complex near the newspaper. Living conditions are similar to residence halls — each intern has his or her own room and shares a bathroom with one other person. There are cafeterias at the complex and *Stars and Stripes*, but Stefani explains, one eats there "only if you're desperate." Consequently, interns frequent some of the 70,000 restaurants in Tokyo daily.

To qualify as an intern, an applicant must submit a copy of his or her transcript and write an essay explaining why he or she feels qualified as a potential intern. An applicant must then be interviewed by three editing professors at KU. If an applicant receives approval from these faculty members, he or she will be an intern at *Stars and Stripes*.

A typical workday for an intern begins at 6 a.m., except on Sundays and Thursdays, which begin at 7 a.m. From 6 a.m. to 11 a.m., interns are on deadline, reading "live copy" for the first four pages of the 21-page daily publication. They also write headlines and occasionally arrange layouts on a paginating computer terminal. At 11 a.m., deadline ends, and each person is assigned a page in one of the special sections of the paper to do for the next day. These sections include "Far East," "Food," and "Science and Health." An intern has the freedom to decide which stories are to run and pick out appropriate art (usually graphs) to accompany these stories. Once stories and art are selected, the intern edits them, writes headlines and

does the layout for the page on the paginator. "One page is entirely yours," Stefani says. "It's a nice sense of accomplishment."

Stefani, Gretchen and Rick find both similarities and differences between *Stars and Stripes* and the *Kansan*. Stefani describes the publications as "pretty much the same," except that copy editors at *Stars and Stripes* do layout while their counterparts on the *Kansan* do not. She adds that copy editors at *Stars and Stripes* are allowed to "cheat" on headlines to make them fit; *Kansan* copy editors are not allowed to tamper with headline specifications. Both Gretchen and Rick point out more striking differences between the two publications. Gretchen describes the *Stars and Stripes* approach as "very strange." The publication is directed toward military personnel overseas while at the same time it attempts to be a hometown paper. She says that, unlike the news in the *Kansan*, *Stars and Stripes* news is old because it is wire copy. In addition, there is little local writing, she says. So the biggest difference between the two newspapers is that *Stars and Stripes* is a "newspaper that doesn't have the excitement of a newsroom and is without reporters," she says.

Rick mentions the similarities that seem to be universal among newspapers and their copy editors. "At both papers, I have to change the same misspelled words and hunt down the same stray commas. The mistakes are there no matter where I work." He says, though, that because the readerships are so different, the stories that he edits at *Stars and Stripes* are different from those that he has edited on the *Kansan*. For example, he has had to decipher military acronyms and learn the "military language." "For instance, Marines aren't soldiers; they're Leathernecks



February issue of *Stars and Stripes* (top, above). Golden-gilded Ginkakuji Temple in Kyoto (above.)

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And a GI at Yokota AB (Air Base) can go TDY (Temporary Duty) to the ROK (Republic of Korea) to see whether the DoDDs (Department of Defense Dependent Schools) are OK," he says.

When interns aren't busy doing pagination, cheating on their headlines, and deciphering ABs, TDYs, and DoDDses, what do they do?

Rick takes advantage of the local cuisine by eating out almost every day. He says, "I'm currently on a quest for the largest ramen noodle shop in Tokyo. That takes me all over town. And it gives me an excuse to wander into stores to buy Japanese stuff."

Gretchen and Stefani say that there is always something to do in Tokyo. They spent their spare time sightseeing, shopping, visiting museums and parks, and just walking around. Tokyo seems to hold something almost indescribable, something one cannot quite put a finger on that fascinates and lures these interns into the city and its culture. Gretchen calls this attraction the "whole air of Tokyo — being so cosmopolitan, so Japanese and yet so modern or Western."

Life at *Stars and Stripes* and Tokyo would not be complete without a description of the newspaper's employees and the Japanese people. If one word could be used to describe the atmosphere at the paper, it would be *personal*. Gretchen thinks the people at *Stars and Stripes* were open and "willing to help and make you feel a real part of the organization." Stefani adds that approximately one-half of the *Stars and Stripes* employees are Japanese. They do the backshop work and typing, she says. She describes the Japanese as "wonderful people." "They are polite once you make contact." But she adds that in the hustle and bustle of downtown Tokyo, the Japanese people can be "demons." For example, on a rainy day when a native meets someone, regardless of that person's nationality, he or she will poke that person with an umbrella unless that person steps out of the way. "They don't treat you differently," she says.

Gretchen agrees that the average native on the street is pushy and sometimes "not extraordinarily polite." But, that is only one aspect of an entire people, she points out. "They are industrious, clever and fun-loving." She adds that the Japanese people go out of their way to help Americans. She recalls an incident involving herself and a friend. One weekend Gretchen and her friend decided to play tourists. So, armed with written instructions explaining how to arrive at their destination, they traveled first by train and then by bus.

As their bus neared some mountains near Mt. Fuji, they discovered that what they were looking for was nowhere to be found. Add the fact that no one on the bus spoke English. So they got off the bus and walked the direction in which the bus driver had pointed. As they walked down a nearby street, they saw an inn. So they stopped and showed the innkeeper their instructions. He gasped, pointing to the direction they should be going. The innkeeper then drove them three miles down the mountain and delivered them to a hotel — the wrong hotel. So the man there walked them to the right hotel. "We were taken care of. They expected nothing in return," she says.

But of course working for a professional newspaper in one

of the largest and most interesting cities in the world does have a few drawbacks. Some aspects of life in Tokyo are difficult to get used to. Rick finds the language barrier the most difficult challenge in Tokyo. "I do a lot of nodding and smiling. Japan has a fascinating culture, but it's nearly impossible to understand without knowing the language," he says.

Gretchen was surprised and perhaps a little dismayed by the air pollution in Tokyo. She says that the streets and subways are clean, but that the air is always dirty or cloudy. "I missed blue skies," she says.

Stefani found the routine of being at work every day the most difficult aspect of the internship to get used to. "I missed a lot of festivals," she says.

After having completed their internships, do Stefani and Gretchen recommend the opportunity to other students? Yes — for the right people. "I would (recommend the internship) for people who are very tolerant, curious about other countries, and who really want to travel and enjoy Japan," Gretchen says. Both recommended the *Stars and Stripes* internship to students who are not intent upon being reporters. "There's no opportunity to report unless on your free time," Stefani points out.

Both agree that the experience of working for a professional newspaper and living in Tokyo was worthwhile. And both would like to return to Tokyo. "I plan to go back sometime in the future — just to go back to Japan," Stefani says. ■



(Above), Stefani Day, intern, purchases a ticket for a Bullet train and (at right), Harajuku, one of Tokyo's many popular marketplaces.



KU professors judge more than classwork

Faculty members consider judging contests a vehicle for sharpening their own skills and keeping abreast of the industry

by Jill Waldman

Free time is a luxury that most faculty members relish. It's a time to catch up on reading, take off on a family voyage or simply relax at a picnic in their own backyard. For many faculty members in the School of Journalism, however, free time is not always their own. It is instead devoted to an activity that they consider almost as important as teaching — judging professional journalism competitions.

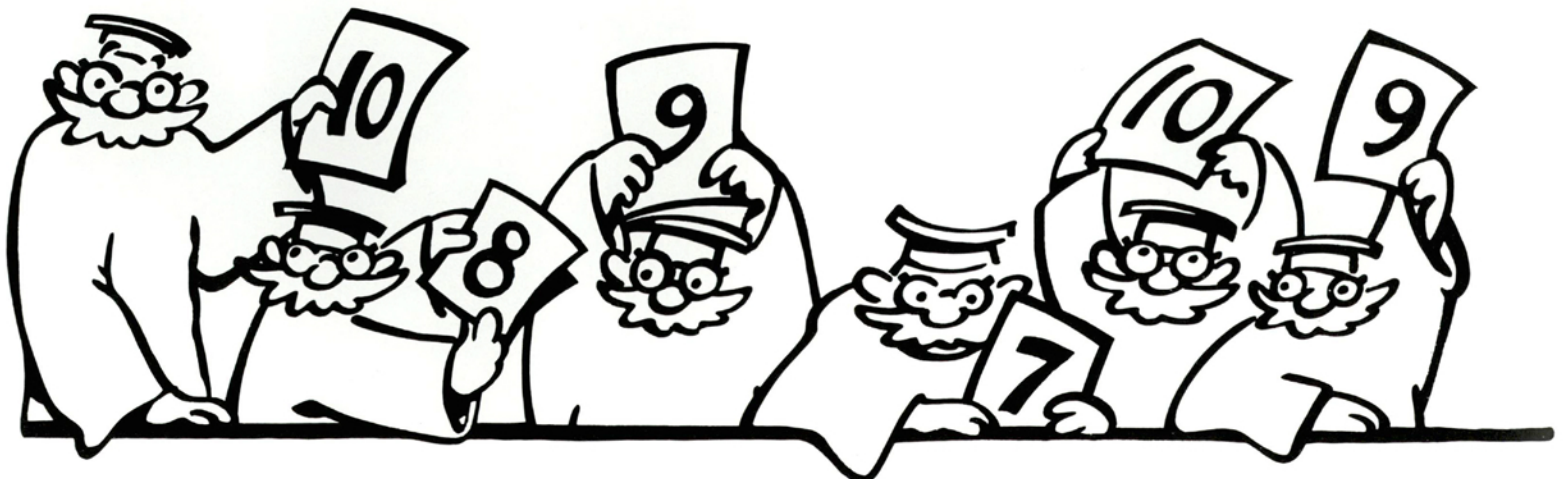
Journalism faculty at the University of Kansas have been asked over the years to judge such regional and national competitions as the Inland Daily Press Association Editorial Excellence Awards, the Jesse H. Neal Editorial Achievement Awards, Best of Gannett and National Press Women. "We do a good job. That's why we get asked by some of these people," says Dean Del Brinkman. "We get a lot more requests than we can handle. We have to turn down some."

J-school faculty judge only three or four competitions a year so that the judging doesn't become too much of a burden, Brinkman says.

The majority of faculty involved in the judging do not, however, consider it a burden, but rather an asset to their teaching. Professor Rick Musser, head of the graduate program, has judged such competitions as the James S. Copley Ring of Truth Awards, the Arizona Press Association competition and the American City Business Journals competition. "I'm a teacher. I like to teach. Judging, if done properly with time taken to think about what you're doing, is teaching in another guise," he says. "Those who win get recognition for something they did well, those who didn't will learn from seeing products that are good."

Musser says that when he inspects a large number of contest entries, he not only sharpens his own skills, but he also gets a view of what's going on in the industry. "It's a way of sharpening my skills as a teacher and critic of the press."

Professor Lee Young, head of the magazine sequence, has judged numerous competitions over the years, including the National Magazine Awards, the Jesse H. Neal Editorial Achievement Awards for business magazines, and the Council for the Advancement and Support of Education awards (CASE). He has also been involved, along with other faculty, in judging the Kansas high school journalism competitions, which he says he



participates in because he is a "good citizen." "Some competitions are exhausting, like the high school one — there's just so much to see in so short a time." In the high school competition, faculty members are responsible for judging two categories and have only an hour's time for each. A category consists of 12 to 16 entries in areas such as yearbook design and layout, which Young judges.

With the National Magazine Awards, however, Young sometimes receives the entries in advance of the judging. He has time to read them before he goes to New York City for the competition. He especially enjoys this competition because his roots are in New York. Although he feels swamped with work when he returns to KU, he believes it is important to escape occasionally from the grind of teaching.

Young says that he often feels mentally exhausted after a demanding competition like the Neal Awards, where he must choose among 80 entries in a day and a half. "I'm terribly conscious when judging of wanting to be fair to each contestant. Judging and grading are both subjective processes. You try to apply the same objective criteria to each entry or student project to evaluate fairly," he says.

Some of these competitions pay judges an honorarium for their work — the National Magazine Awards pays \$250 plus expenses and the Neal Awards pays \$150 plus expenses. Young says, however, that based upon actual involvement of time, the amount doesn't really add up to a significant payment. He says that he and his colleagues at the J-school agree about honorariums: they don't judge for the money.

Professor Sharon Bass is the coordinator of the City and Regional Magazine Association's competition. "Competitions put us into the wider world. They open windows for us to stories done across the country. I take it extremely seriously. You can't just read through and think you'll know the good stuff from the bad stuff — you're usually judging good from better or better from best," she says.

J-school faculty from all of the sequences in the school participate in judging professional competitions in their fields.

Professor Tim Bengtson, head of the advertising sequence,

has judged competitions for such groups as the International Association of Advertising Agencies and the Kansas Scholastic Press Association. He says that judging competitions can be a test of reality and a parallel to the advertising industry as a whole. "If the ad doesn't communicate, the consumer flips the page. That's what we as judges do, too," he says.

In judging broadcast competitions, George Rasmussen, assistant professor, finds that it is difficult to measure *timely* coverage of a news event when looking at any entry tape. "You sometimes end up rewarding for production values instead of awarding entrants for being heads-up news people who got to the scene immediately," he says.

Diane Borden, Gannett professional-in-residence, has judged such competitions as Best of Gannett and the J.C. Penney-Missouri Journalism Awards. "I've done my share of contests. I think it's great fun. Most of the time I feel very honored when I've been asked," she says.

Dan Reeder, lecturer and former editor of *Kansas Alumni*, sees judging from a different angle. He says that for himself judging can add to his own credibility, because the more awards one wins, the more he or she is asked to judge. Reeder's own experience is evidence to his claim because during his editorship of *Kansas Alumni*, the magazine was part of an entire KU effort that won the CASE awards sweepstakes several years ago. Since then, he has been asked to coordinate the CASE awards judging for next year.

Professor Gary Mason, head of the photojournalism sequence, has judged such competitions as the Kansas State Grange Photography Contest and the Douglas County Fair Photography Contest. His outlook on the judging process is one of pure enjoyment. "I just like to see beautiful work and give young people the opportunity to become better in their field," he says.

Mary Wallace, assistant dean, says that although some J-school faculty do more judging than others, eventually every faculty member gets a chance to participate and offer their services. "From year to year, everybody gets called in from time to time. Judging gets passed around so that everyone ends up being involved." ■



Andrea Warren

Diagram of a new career

by Mary Alice Anderson

You could say she's in the second act of her life. At 39, Andrea Warren is doing what she always dreamed of . . . she is a free-lance writer. Currently she is writing teen-age fiction for Bantam and Scholastic publishing houses, as well as contributing articles to national magazines such as *Woman's Day* and *Better Homes and Gardens*.

"When I was growing up, girls wanted to be teachers or nurses, and I wanted to teach. When we went to college in the '60s, we looked for husbands and got married, and so I did. No one told me, 'Be prepared. Just in case,'" she says.

For 11 years, Warren taught high school English. She lectured on grammar, diagrammed sentences, and graded essays.

Then Warren was divorced from her first husband in 1979 and moved from Hastings, Nebraska, to Lawrence, and from teacher to student. She enrolled at the University of Kansas because she was interested in writing and thought the journalism school could provide good training.

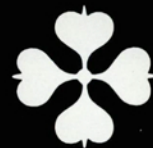
"The divorce was a pivotal point for changing my life. I think often when we feel helpless in a situation, we try to take control in other areas," Warren says.

With a scholarship from the Scripps-Howard Foundation and a part-time job, Warren raised two children and graduated from KU in 1983 in magazine journalism. She then worked as associate editor of *Golf Course Management* magazine and interned with *Writer's Digest*, but still wanted to write her own stories rather than edit other writers' manuscripts.

"I think I learned to love writing because of my love for reading. I have so many childhood memories with books. I remember sitting on my mom's lap as she read my brother and me *Winnie the Pooh*, and going to the public library to read all the books I could reach on the shelves," she says.

Four years ago, in January 1982, Warren officially called her-

THREE WOMEN WHO WRITE BOOKS



After 11 years of teaching high school English, Andrea Warren gave it up to chase a dream. Her dream was to become a free-lance writer . . .



Stephen Wade

self a free-lance writer. Warren, who still lives in Lawrence, began by preparing newsletters for local businesses. Several contacts came through Dana Leibengood, associate dean, but Warren also spent a lot of time making phone calls and pounding the pavement.

"I kept asking myself, 'How can I support myself free-lancing?' I was 35 years old, finally settling down to what I really wanted to do, and I was frightened."

Warren was frightened because starting out as a free-lancer meant quitting her job with a steadily paying income. She was frightened because she still lacked confidence about her own skills as a writer.

Warren overcame her fears by developing her own 'niche of expertise' in medical writing. One of her first clients wanted her to help create a hospital brochure. She continues to write for several medical centers and physicians' groups.

And she says she still doesn't feel 100 percent confident about her writing, but because she loves it so much, it's worth it to spend the time teaching herself the skills.

Warren, who lives in a renovated old house on Alabama Street, spends her days in a small office with a wordprocessor. She takes a break around 3:30 when her children come home from school.

"I think one of the main disadvantages to writing is that I am so isolated. Before I remarried, I found it difficult to deal with the social isolation. People think writing is a glamorous career, but writers generally spend their time alone. I just don't see anyone. My characters become my family and I live in my own created world," she says.

Since her marriage to Jay Wiedenkiller, director of the Child Development Center at Kansas City's Saint Joseph Hospital, Warren appreciates the flexibility of schedule that working at home allows her. Being a free-lancer gives her extra time to care for her family, such as taking an after-school break to do

something with her three children, ages 9, 10, and 11.

"Sometimes, if I am distracted by the phone, loneliness or sunny skies, I will go to a little coffee shop downtown for awhile. Even if I just sit and edit my work, I'm around people," Warren says.

Much of Warren's writing has come from her own experiences. The first free-lance article she wrote was about a man she met in Liverpool, England. She sent the manuscript to an Omaha paper and it appeared in its Sunday supplement magazine. She continued writing about interesting characters in the Midwest while she taught high school.

Warren's adopted Vietnamese daughter came to the United States at the end of the Vietnam War with "Operation Baby Lift." Warren is currently writing a young adult novel about that experience.

When Warren decided to try her hand at book-length work, her agent contacted her about a teen series published by Bantam. She sent them a sample chapter based on their story idea about a 16-year-old adopted child who searches for her parents, and she received a contract as a result. The book will appear in bookstores in January 1987.

Besides writing novels, Warren spends much of her time reading them. *My Antonia*, by Willa Cather, along with a current best-seller, lay on the coffee table beside her, as well as a stack of women's magazines. Warren believes she can train herself to write simply by studying the style of writing she wants to emulate and then plunging in and doing it.

"I don't regret my 11 years teaching English. It was a rich experience and I love to teach. Now I am a writer. I always heard that writing has a high burn-out rate. I told myself when I started that I would give myself three years to make it as a free-lancer. I haven't burned out yet, and even if I do, with my background, I still have a lot of career options. There's always a need for good writers in the world," she says.

Kathryn Stechert

Success in the fast lane

by Noel Nolley and P. J. Richardson

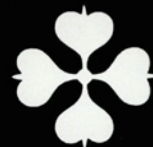
The fast-paced life in the heart of New York City is what Kathryn Stechert thrives on. Stechert received a master's degree in journalism from the University of Kansas in 1975 and has been climbing the ladder of success ever since.

She is now general features editor at *Better Homes and Gardens* and has just completed her first book, *Sweet Success*, about the relationship between men and women at work. "It was the hardest work I've ever done and the most satisfying," Stechert says, referring to the book. The topic of women and work is very familiar to Stechert, who has written articles on the subject for *Savvy*, *Working Woman*, *Woman's Day* and *Glamour*. "It is a wonderful topic. It kept me interested; there is something new around every corner," she says.

Rough edges and corners have not been a problem for Stechert, though she thinks her career got off to a slow start. Her love of literature earned her an English degree from the University of Colorado in her hometown of Boulder. While her husband, Bob, pursued his law degree at Washburn University in Topeka, she taught English.

After two years of coping with seventh graders, Stechert realized she needed something more. Having founded a school newspaper there, she decided an advanced degree in journalism might be the answer to her career dilemma. "I suddenly realized I had one of the very best journalism schools in the country practically next door. But the acceptance interview with Dr. Bremner was one of the scariest things I've ever done," she says. She and her husband received their degrees at the same

THREE WOMEN WHO WRITE BOOKS



Although she thinks her career got off to a slow start, Kathryn Stechert is now moving full speed ahead. Her first book, *Sweet Success*, will be released in June.



time and moved to Kansas City, where she worked at *The Pack-er*. Just a year later, Bob was transferred to AT&T headquarters, and they were on their way to New York.

Her job hunt there was much shorter than she had expected. "I had just taken the kitchen cabinets apart to refinish them when the call came from *Woman's Day*. Serendipity was definitely involved because the editorial assistant in the article department happened to quit the same morning I applied," she says. Stechert worked for *Woman's Day* for six years.

"After that I wanted a new place to go and new things to do," says Stechert. She wanted to write a book and realized no one had ever written about the problems women face on the job because of men. Though she worked primarily with women herself, Stechert had become somewhat of an expert in the area from researching for her magazine articles.

While still at *Woman's Day*, she contacted a literary agent she knew and proposed her idea. "Over a two-hour lunch we hashed it out and were able to guide it into an idea that would sell," she says. In fact, it was such a hit that MacMillan Publishing Company bought it within two weeks — two days after Stechert began working at *Better Homes and Gardens*.

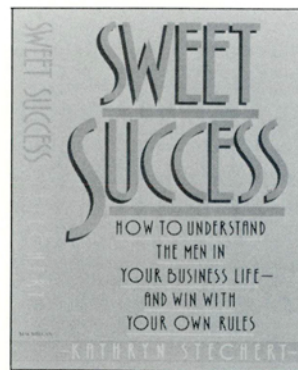
No one could ever say Kathryn Stechert is undisciplined. For the next two years she juggled two full-time jobs, giving 100 percent to each. "I got up at 5:30 every day. I worked on the book every evening and all day on weekends. Saturday night was the only time I didn't work. That's when I'd always had a date with my husband," she says. "I love to read and I love to do research. I like to write about things people can use. I enjoy service journalism."

Sweet Success will be released June fifth nationwide. It will be a very helpful guide to many professional women who have trouble understanding and getting what they want from male

colleagues. In her interviews with women, she found similar problems between men and women at all levels of business.

She used these common problems of working women and the results of new studies being done on sex differences as the foundation for her book. The material includes everything from differing attitudes, body language, humor, and values, to the importance of sports metaphors in business.

For example, Stechert says, women use far more self-deprecating humor than men because women have a different ego structure. Also, men tend to see women in sex roles, not in their work roles. When a man has a professional conflict with a woman, he tries to make it into a sexual conflict because he feels better able to deal with women on that level.



Stechert is used to the hustle of the big city and diverse lifestyles. In addition to her writing, she served for three years on the Board of Directors for the New York chapter of women in Communications, Inc. She is also a member of the National Home Fashion group. And she would like to write more books, though she has no concrete ideas right now.

New York and Kathryn Stechert work well together. "Work dominates life in New York, so it's important I be satisfied with my work. I don't know that New York is the city to grow old in, but I love it here. Everything you want is right at your fingertips," she says. In June she will have the final product of her efforts; perhaps sweet success will be in the palm of her hand.

THREE WOMEN WHO WRITE BOOKS

Melanie Dunn

Romantic intrigue is
her specialty

by P. J. Richardson

Imagination, determination, professional research techniques and a lot of hard work may soon launch Melanie Dunn into the elite circle of published novelists.

Within minutes of meeting Melanie, it becomes obvious to an observer that it's hard for the slender redhead to hold still. The energetic Dunn has a lot of irons in the fire. Aside from her major roles as wife and mother of two, she's also the chief caretaker of a large, lovely home and is deeply involved in the parent-teachers association and the Junior League. And still, she devoted many hours each day to writing her first book.

When Dunn, a public relations major, graduated from the University of Kansas in December 1980, she knew she wanted to write a book. But instead, she and Cynthia Cartwright, a magazine sequence major who graduated in 1982, formed a partnership, writing and editing newsletters for various small businesses and clubs in the Kansas City metropolitan area. They were so successful that in 1983, Dunn was approached by United Telecom Inc. to work at its corporate headquarters on the employee newsletter. Cartwright carried on the newsletter business by herself.

Dunn had been at UTI for about a year when her co-workers were amazed to read in the *Wall Street Journal* about her secret ambition to be an author. The story was about aspiring romance



Melanie Dunn used to be a literary snob. But after writing her own book, filled with spies and subversives, she realizes how hard it really is to write a novel.



Mathis Photo

novelists attending a workshop. Dunn had caught the *Journal's* attention by her characteristically intense pursuit of the editors in attendance.

Dunn finally quit UTI to devote herself full-time to the novel. This spring, after a year and a half of hard work, she sent the completed manuscript of her first book to New York in the hands of a recently acquired literary agent.

The novel is a romantic intrigue, and even includes a Soviet defection. She researched the Soviet aspect carefully with the FBI, the State Department and other agencies.

"After journalism school, I had a hard time making up facts," Dunn says. "But my training paid off because I know where to go to find the information I need and I know how to interview. I think my sources were much more helpful to me than they might be to another unpublished novelist because I conduct myself in a professional manner."

Last spring she submitted her story line to a literary agent used by several local authors. The agent wrote back, assuring Dunn that, while her writing was good, she should not populate her book with spies and subversives because it was simply not believable. Shortly after the letter arrived, the James Walker spy case broke, and Dunn, feeling justified, went right on with her work.

Dunn is not defensive about the title "romance novelist." She maintains that the discipline is the same for writers of every genre. Dunn admits she used to be a literary snob, frequently tossing books aside and declaring she could do better herself. Now she realizes how hard writing novels really is.

She is convinced that the first book is by far the hardest to write, and that it will become easier through repetition. While writing this book, she found it tricky to maintain the intrigue while developing the romance.

But Dunn firmly believes in the power of the subconscious. "I do some of my best thinking while I'm doing the laundry," she says. And working at home on her computer makes it much easier for her to be involved with her children and community activities. She currently plans to write one more romantic intrigue and two mainstream novels.

"I have been very discouraged at times, but I never gave up because I remember Reporting I and II when we had 15 minutes to write a story. Even at that time I thought I was too old for the stress of deadline work. But experience and those classes taught me how I could write on deadline. Now I'm learning I can do this, too." ■

Professor films peasant life in Paraguay

by Gwen Belmont

While most KU professors celebrated Christmas in Kansas, George Rasmussen, assistant professor, spent Christmas in Paraguay. Rasmussen, who teaches Broadcast News IV, Analysis and Criticism of TV News, and Writing for Radio and TV, went to Paraguay to help a friend. The friend was Robert Smith, professor of anthropology and folklore. Smith wanted to test a theory that women were exploited in peasant societies.

One of the big arguments in the feminist movement is that peasant societies become patriarchal societies, and in patriarchal societies the woman is exploited, says Smith. Many feminists think this is the basis for later exploitation in more modern societies. Smith said he wanted to focus on women in Paraguay and contribute to the ongoing discussion of a woman's place in the world.

"There's no more peasant society in the world than the Paraguayan society," Smith says.

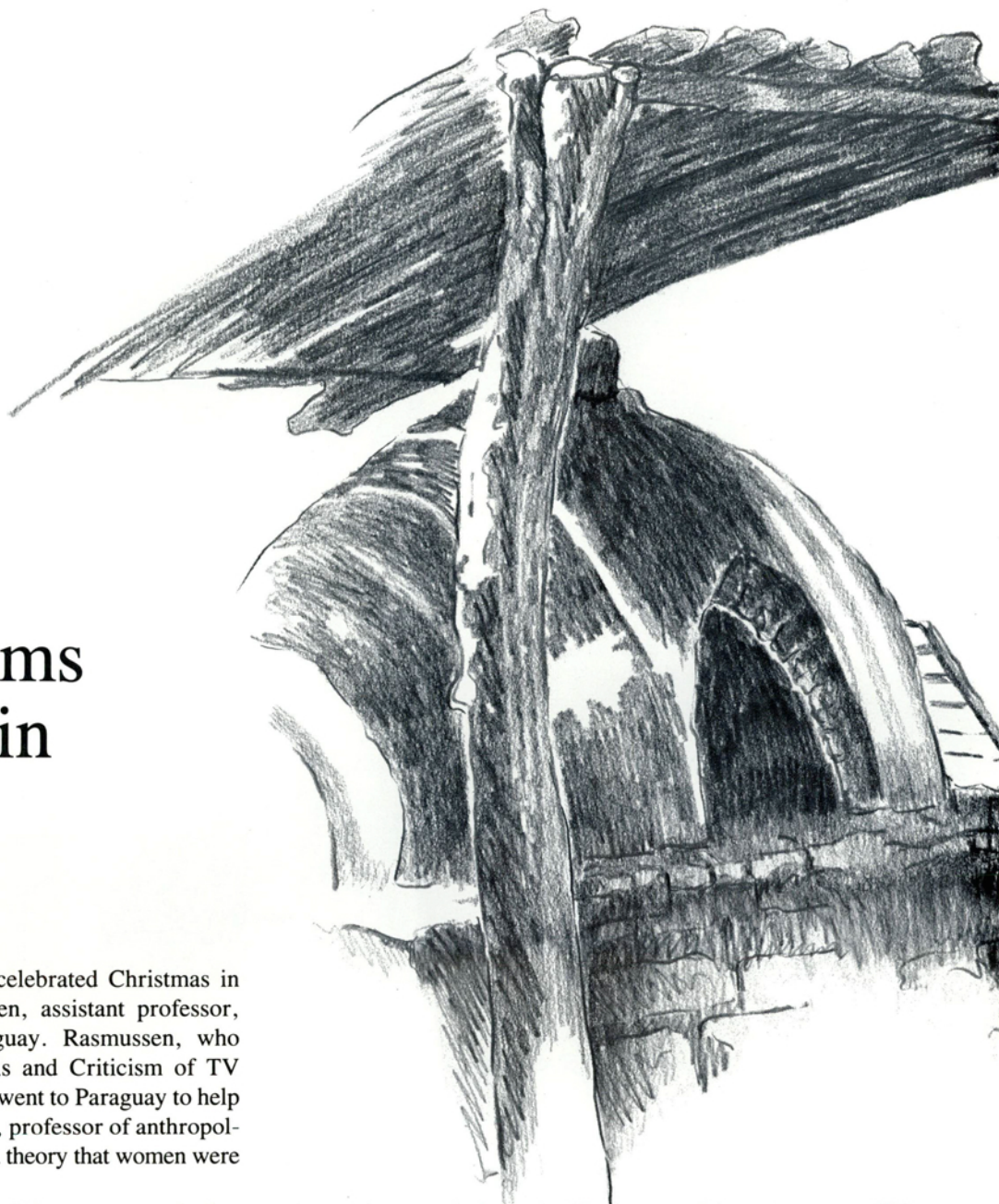
So how did Rasmussen get involved? Simple. Smith asked him to go to videotape the action. "I'd seen some of his work and I was very impressed by it. And I know nothing about film making," Smith says with a grin. So, Rasmussen stayed in Paraguay from December 18, 1985, until January 11, 1986.

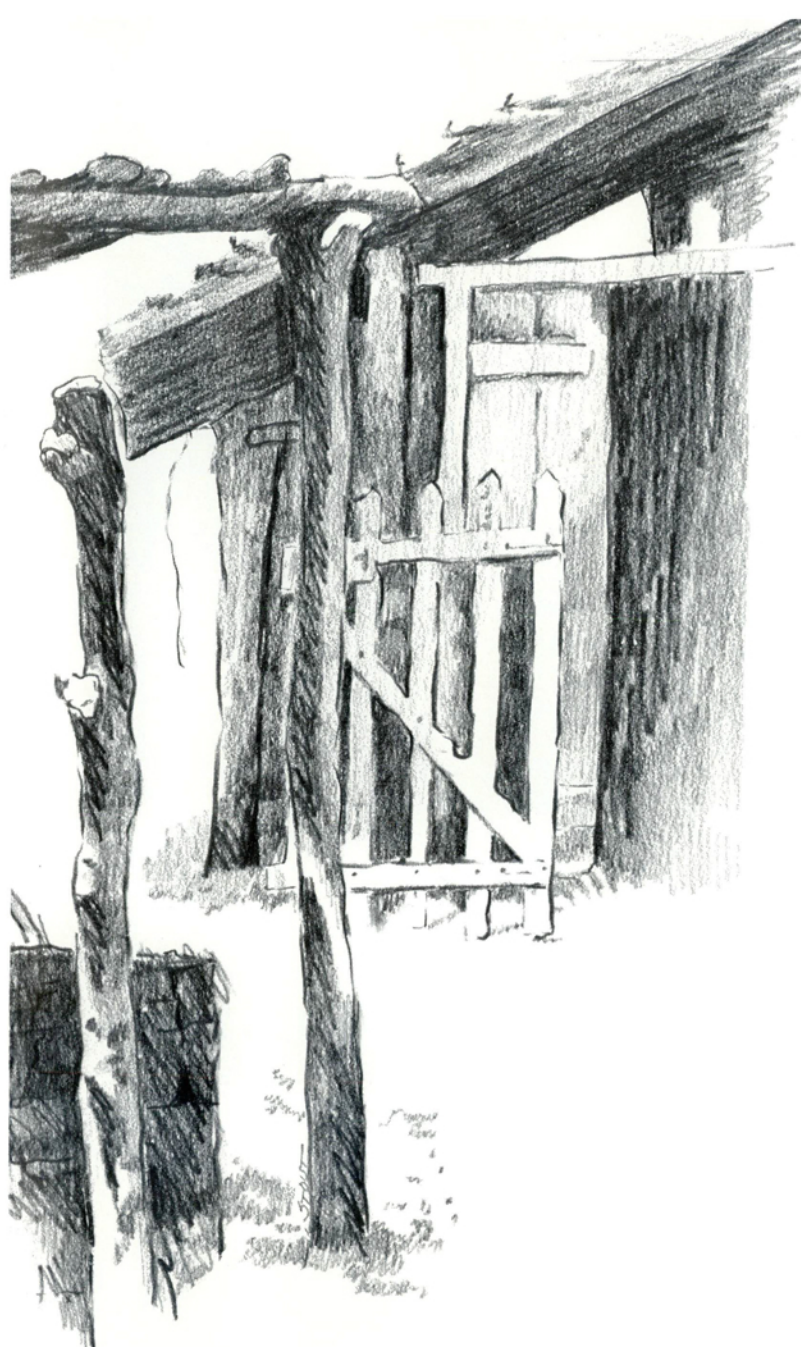
Rasmussen explains, "It was kind of like being in a Hemingway novel — you get all these cosmopolitan people in a very unusual setting." In addition to Rasmussen and Smith, at least

three other people helped with the expedition. Two were KU graduates, Carlos Gonzalez, a native Paraguayan, and Mary Lynn Bass, who works for an advertising agency in Asuncion, the capital of Paraguay. Another was Olga Fogel, a Paraguayan, who acted as translator. Smith speaks Spanish, the main language of Paraguay, but rural Paraguayans speak Guarani, an Indian language.

Although Smith can speak Spanish, Rasmussen cannot. It was almost enough to make him long for Kansas, Rasmussen says. "Three weeks of nothing but Spanish gets to you after a while; plus, I was working my butt off."

The work started with the plane trip. The flight from Kansas to Paraguay takes nearly a day. It takes three hours to get from Kansas City to New York; the flight from New York to Rio de Janeiro lasts about nine hours, and the trip from Rio to Asuncion takes another three hours. Add layovers between flights, and it makes for an exhausting journey. And, of course, the





airline lost Rasmussen's luggage for two days. Once the luggage was found, Rasmussen says, he had a tough time getting his videotape equipment through customs.

Meanwhile, Smith had been ordered out of the region he had planned to study. He had made arrangements with the government nearly a year before and had everything set up. He had arrived in Paraguay a week earlier than Rasmussen to scout for locations. However, the government was upset with journalists because a Dutch documentary group had made a negative film about how the Paraguayan government contributed to the poverty of the peasants. By the time Smith arrived, the government was less than cooperative, Rasmussen says.

To kill time while they waited for official permission to go into the country, Rasmussen spent one day filming an old woman who made pottery, Madame Rosa Brites, and three days filming Zenon Paez, a man who carved wooden saints. Because

Paraguay is a very Catholic country, Rasmussen says, everybody owns carved wooden saints. "The man who carves saints is a very important artisan."

Smith brought some of the carved saints back to Kansas to use in an exhibition called "The Cult of the Saints in Hispanic Folk Tradition." The exhibition opened March 2 and will continue through May 17 at the Museum of Anthropology, where Smith is curator of ethnology, the material culture of living peoples. Six weeks after they returned to Lawrence, Rasmussen and Smith were editing the videotape of Paez, in the hope of having it ready in time for the exhibition. The film is called "The Saintmaker of Tobati," and the exhibition is free to the public.

After four days of waiting, Rasmussen and Smith finally got their official letters of permission from the American Embassy. Rasmussen said that in order to make the letter valid, he and Smith had to go to the Imperial Palace of President Alfredo Stroessner. There, they were fingerprinted and their photographs were taken to affix to the letters. Rasmussen said that when they were in the palace, they had to walk down a long corridor lined on both sides with young men wielding automatic weapons. Rasmussen confesses he had a "high anxiety level of being in a country where the military is so universally present." He said soldiers with automatic machine guns even stood outside the tourist bureau in Asuncion. Paraguay does not have a large tourist trade.

At last, the country. The countryside is like rural Kansas, Rasmussen says, but "unlike rural Kansas you see palm trees and banana trees."

The similarity between Kansas and Paraguay was one of the reasons that Smith chose to go to Paraguay. According to Smith, an organization called "Kansas Paraguay Partners" was formed about 12 years ago as part of the national "Partners of the Americas." The purpose of the national organization is to match up states with South American countries to promote understanding between the United States and South America. Kansas was matched with Paraguay because of the similarity between the two areas. "Kansas Paraguay Partners" provided a grant to Smith.

Smith says, "It occurred to me it would be a very good idea to make a videotape of Paraguay . . . to show Kansans what Paraguay was all about." Smith had been to Paraguay many times before the 1985-86 trip, but it was the first visit for Rasmussen.

"To be in a foreign country as alien as that was quite an experience," Rasmussen says. "It is extremely exciting to be aware that you're so damn far from home." He says it was a culture shock.

It was even more of a shock when they set up camp near the peasant family they planned to videotape. In rural Paraguayan society there is no electricity; cooking is done by fire, and kerosene lamps provide the only artificial light. Smith and Rasmussen stayed near the family for seven or eight days and videotaped everything they did. Rasmussen says, "They're very poor but they don't know that they're very poor."



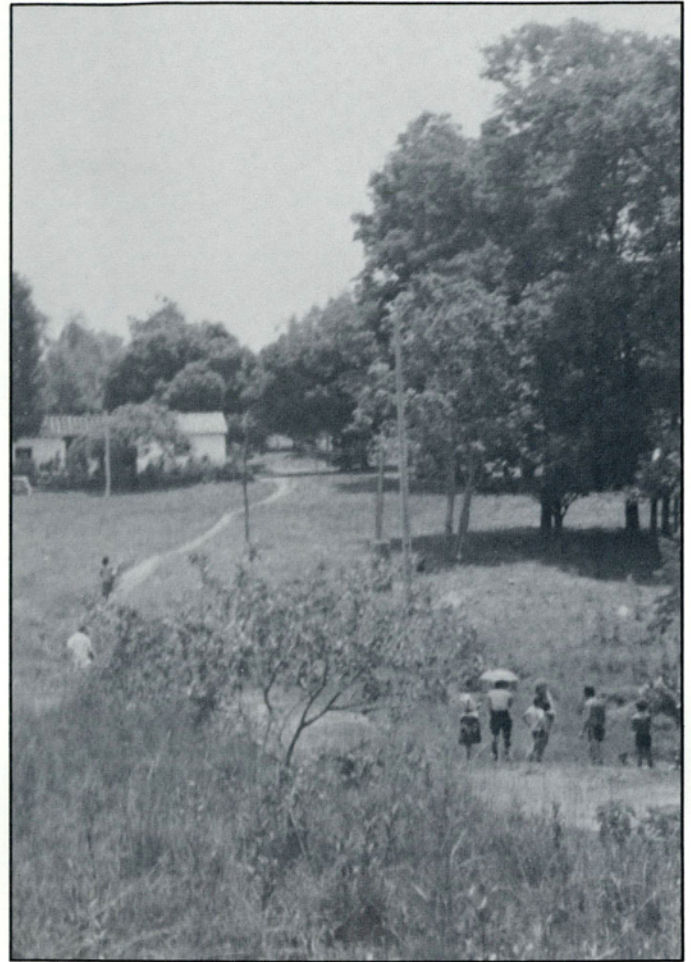
The husband, Dionisio Candia, his wife Prudencia, and their nine children, soon became used to the cameras and conducted business as usual, Rasmussen says. Some of Rasmussen's shots are of the family making peanut butter. The young women go out to the fields early in the morning to pick peanuts, which are ground for breakfast. "Talk about crunchy — it's just the greatest stuff you've ever eaten," Rasmussen says enthusiastically. Peanut butter and manioc, a root similar to a turnip, are two of the staples of the diet.

But what about the role of women in the peasant society? Did Smith learn anything to help prove that women are exploited in such a society? He says, "We found that exploitation was not a word that was relevant to the situation." Although the man might control the money, the woman is boss in the home. "She also determines pretty well how the man spends the money," Smith says.

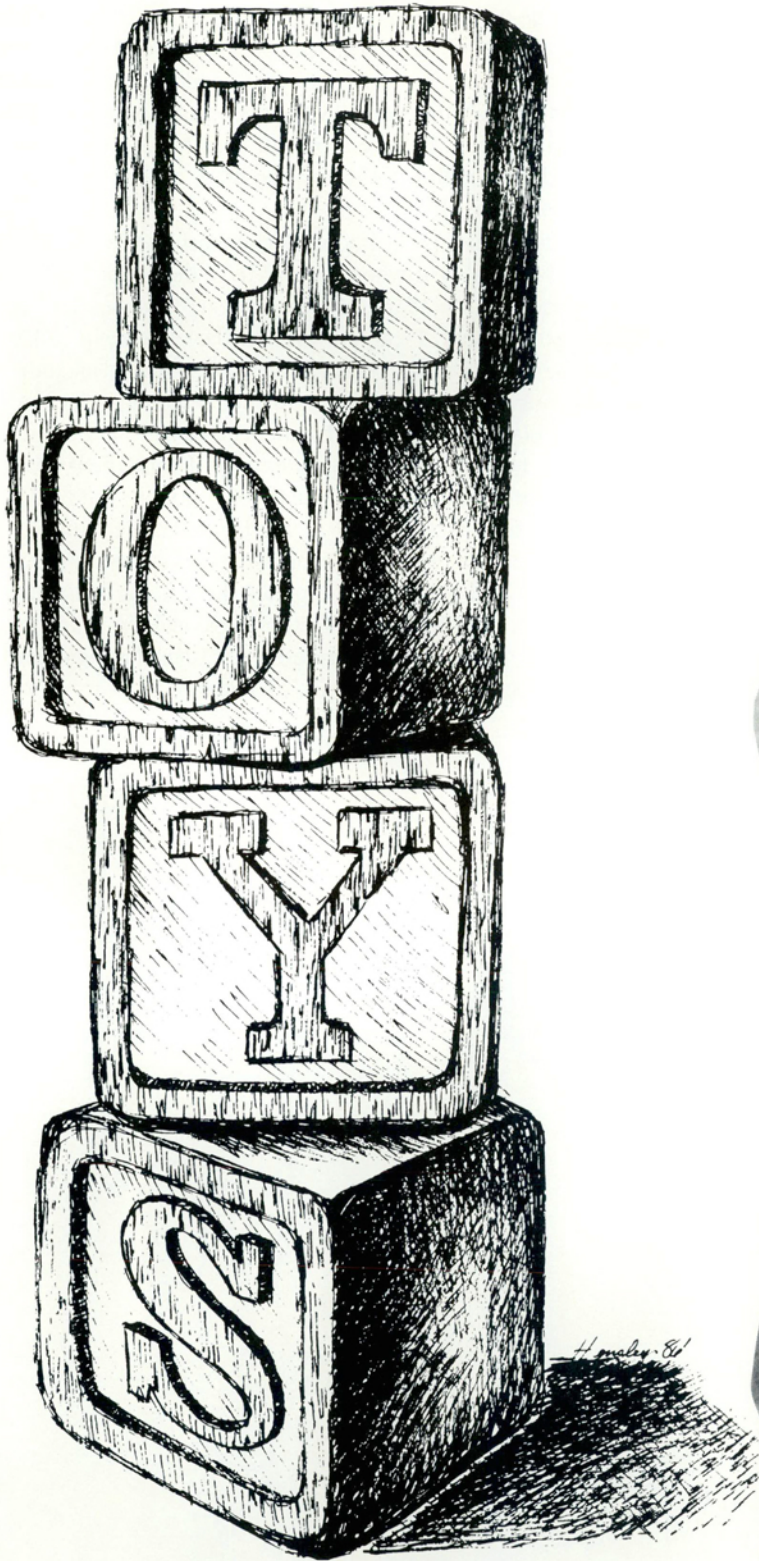
Even more interesting, Smith and Rasmussen found a number of women who lived alone as "bachelors," who had never been married and had no desire to get married. These women usually had a number of children by several different men. Smith says this situation seems to be common in Paraguay. "We had heard about it and we were delighted to find it." He says the idea that women can live alone and be happy is a brand new one in the United States.

Even though Rasmussen says he had a hard time keeping his equipment working — he had to go to a police station five miles away from the farm to recharge batteries — it was interesting trying to record the reality of peasant life. And although Smith says he was terrified for a while that they would come back without a single foot of film, he is pleased with their results. "We'd planned to come back with one film; we came back with three," Smith says.

Rasmussen sums up the trip in this way: "Even though I confess I had a high anxiety level all the time I was there, I think it was one of the big adventures of my life." ■



Top left: Professor Rasmussen enjoys a coke and chips at a local bar in Paraguay once frequented by German Nazi, Joseph Mengele. Above: A typical view of the countryside in Paraguay.



*Len Alfano's
"Executive Teddy"*

Sheryl Steiner

IN THE OFFICE

by Amy Lundberg



Sheryl Steiner

Picture the typical journalism professor's office. Some of the things you would expect to find are a bookshelf lined with textbooks and stylebooks, a typewriter, and diplomas. Some of our professors, however, have chosen to be more creative in their office decor. Believe it or not, their homes away from home are adorned with various toys and other gadgets that make their offices come alive.

Piggies, baseball caps, teddy bears and marbles are just a few of the things you'll find when peering in to those doors of our distinguished faculty. Many of these gadgets have sentimental value to their owners. Professor Sharon Bass has a pig collection that she began in 1981. Many of the cards, statues and other pig paraphernalia have come from former students. "They remind me of places I've been and students I've had," said Bass. She said her collection began accidentally. People hear about it and just start sending you all kinds of pig stuff, said Bass. "It's really other people's fun in my bizarre collection."

Dean Del Brinkman has numerous possessions including an electronic decision maker. He has gotten these items from other faculty members and former Gannett professionals-in-residence. Because they have come from others, "these things have memories attached to them," said Brinkman.



Sheryl Steiner

Left, Mary Wallace's newspaper carrier doll is just one of many in her collection of international rag dolls. Above, Lee Young's golf trophy that he won in the secretaries' flight. Right, this shelf of Dean Brinkman's is filled with the toys and gadgets he has collected.

Not only do these toys have sentimental value, but there are also quite a few stories behind them. Professor John Broholm has a time bomb. Well, it's not actually a time bomb, it is really a clock that looks like one. When he worked at a television station in Denver, the station got a call that there had been a bomb threat at the Eisenhower Tunnel and the traffic-way had been closed off. Their news team usually didn't cover bomb threats, but since it involved the Eisenhower Tunnel they sent a crew out. When they had arrived, the so-called bomb had already been taken away.

It turned out to be a novelty clock that had a threatening note attached to it. The station started a survey of the places where the clock could be purchased, but they apparently had all been removed from the shelves. The night photographer finally located one that the staff used on that night's newscast. "I offered to take it off the station's hands, so here it is," said Broholm. "It has never gone off and I'm afraid of what will happen if it does."

Professor Lee Young, head of the magazine sequence, admits he's not a particularly great golfer, but he does have a good time at it. He has several trophies, not all of which are serious. One of Young's jobs was with an advertising agency. At the

agency's golf tournament he had to play in the secretaries' flight because of his high score. When he won the flight, he was awarded the trophy — a figurine in a skirt. But the agency exchanged this prize for a male trophy, which now shares space with the awards.

Although many of these items seem to have no apparent functional purpose, they really do. Some serve as excellent conversational pieces while others are tools to enlighten the mind. Professor Len Alfano has a teddy bear he calls the "Executive Teddy." He said it is a great motivational tool for himself and his students. When you pull the teddy's string, it says things like "You're on your way to the top," and "You're a winner, teddy knows." Alfano said, "It's a good way to break the ice."



Beth Brainard

Left, these two piggies of Sharon Bass's are only a couple of her large collection of the little critters. Above, this Cabbage Patch doll belongs to Diane Lazzarino. It was a gift from her daughter. This doll has actually been to China and comes complete with a passport.



Sheryl Steiner



Mike Horton



Beth Brainard

Above, this handpainted Japanese kite was given to Larry Day by his daughter. She was a Stars and Stripes intern last year in Japan. Below, Diane Lazzarino's refrigerator safe.



Beth Brainard

Brinkman also has a Delis Tunnel on one of his bookshelves. You're probably wondering just what a Delis Tunnel is. Well, it is a gadget that a faculty member made for Brinkman during a particularly busy time when Brinkman thought he would never see "the light at the end of the tunnel." Actually, this thing is a cardboard cylinder that is closed on one end except for a small hole. The directions on the tunnel: 1) Hold open end toward you, 2) Point closed end toward light source, 3) Look through open end, 4) Light will appear at the end of tunnel, and 5) Pray the light source does not disappear.

Whether it is an antique microphone of Professor Bruce Linton's, assistant dean Mary Wallace's newspaper carrier doll, or Professor Larry Day's hand painted Japanese Kite, it's easy to see that our professors have chosen to have more than just the typical office decor. So, next time you're in Stauffer-Flint or Blake Annex, take a look in some of the offices. You will surely find many toys and gadgets to brighten those book-sore eyes. ■



Mike Horton

Bruce Linton's antique microphone was given to him when he quit the biz to start working. Opposite page, Gary Mason's Yoda sits atop his new electronic toy. These new computers are hi-tech toys for many of the faculty members.



Mike Horton



Dan Moore

Dave Kratzer

Kratzer is King at KS Magazine

by Gwen Belmont

When Dave Kratzer graduated from the University of Kansas in 1978, he had a wife, a small child, and no experience. Today, Kratzer is the editor of *KS Magazine*, a new regional magazine for the state of Kansas. The magazine grew out of the *Wichitan*, a now-defunct city magazine for Wichita. *KS* is devoted to the study of what makes a "real Kansan." It is homey, humorous, folksy and, like Kratzer himself, often irreverent.

During the past year *KS* ran a series on Kansas bootmakers, went on a quest for the best fried chicken in Kansas, and ceremonially honored Gov. John Carlin as Pill of the Year in its first annual "Ad Astra Per Aspirin Awards" (to the stars through headache remedies). Kratzer explains, "We're in business . . . to show that Kansas is just as boring, just as good, just as progressive," just as whatever, as any other state. "We don't try to make Kansas look better than it really is."

Dave Kratzer is a bearlike man with a bushy brown beard and deceptively lazy blue-gray eyes nestled under heavy brows. One might even call him burly, though probably not to his face. His voice is a gravelly baritone; his tongue is nearly always in cheek. But don't be fooled — this man knows what he wants for his magazine.

Although Kratzer received his bachelor's degree in journalism, news editorial sequence, he didn't just step into an editor's shoes. First, he had to pay his dues. He started paying

in Cuba, Missouri, located halfway between Springfield and St. Louis, as a reporter for the *Cuba Free Press*.

Because Kratzer worked at a grocery store and a lumber yard while in college, he had no journalistic experience. He had never worked for the *University Daily Kansan* or the *Jayhawk Journalist* or anything outside of classwork. So, when graduation came, he applied for anything he could. The *Cuba Free Press* needed a person to do advertising sales, so Kratzer applied for that.

"I didn't want to do sales, but I was married and I had a little kid," says Kratzer. He took some samples of his writing to the potential employer in Cuba, and consequently found himself with a reporting job. Kratzer didn't find out until later that his employer had fired another reporter in order to give him the job. Because of that, Kratzer says, "I first went to work and nobody liked me."

But the job turned out to be invaluable to Kratzer. Not only did he gain experience, he also won two investigative reporting awards from the Missouri Press Association. "It was not a conservative little weekly; it was a lively, opinionated paper that felt the public had a right to know what was going on," Kratzer says.

About a year after Kratzer started work for the *Cuba Free Press*, he moved on to work for the *Kansas City Star*, at the Jackson/Independence County Bureau. "I made the mistake that I thought I knew everything there was to know," Kratzer comments. "I hated it (the *Star*) because I had such latitude in Cuba; I made more money in Cuba."

Aside from that, Kratzer says, everybody likes to live in Kansas City and the *Star* and *Times* are pretty neat places to work. "I would have been real happy staying there forever, but in a big newspaper you get pigeonholed."

After his bout with the *Star*, Kratzer quit journalism completely and got into warehousing. "You sweat a lot, carry boxes and sweat a lot," he says. He worked with a warehouse in Lenexa for about three years. Then his wife got a job offer in Wichita.

"Wichita's kind of a city where there are lots of opportunities for young people," he says. Once there, connections helped Kratzer get some free-lance assignments from the *Wichitan* magazine. The people who ran the magazine wanted to get some male input; they thought that the magazine was too feminine, and the advertisers were complaining that it was just a "women's magazine." One of Kratzer's assignments was to cover Greg Dreiling while he was still a high school basketball player.

Kratzer liked free-lancing, but he says he didn't make a lot of money at it. So when a woman at the *Wichitan* went into the hospital for a ruptured appendix, Kratzer took her place. "They needed to pay someone else to put stories in the book," he says. When the woman recovered, she came back to work and Kratzer stayed on. He jokes about how everyone had to take a cut in pay.

In May 1983 the *Wichitan* was sold to its present owners, Ruth Ann and Roe Messner. Ruth Ann Messner was the editor

of the *Wichitan* at the time, and according to Kratzer, "She could do any job down there better than anyone." When Ruth Ann Messner took on the role of publisher, Kratzer became the new editor.

Kratzer describes *KS* as a vertical magazine for those who are interested in Kansas. "We try to strike a happy medium," he says, "reflecting what we think Kansas really is." For Kratzer, warm personalities, hot temperatures and hardheaded people are some of the things that make Kansas, well, Kansas.

Kratzer keeps an eye on what everyone else in the state is doing journalistically in order to have a better idea what he and his staff should be doing. "We take all the newspapers so we know what kind of information is being done in the state," he says. Kratzer says the newspapers "have crummy coverage of Kansas. They have the resources to be more daring; they just don't have the guts."

Recently, *KS* did its version of the Emporia murder case involving Tom Bird, a minister, and Lorna Anderson, a woman in his congregation. It was the nation's first quadrangular murder case, and it was especially shocking because it happened in Kansas. Kratzer would like to do more such stories, but he says the magazine can't afford it. "We shot our wad. We can't do anything like that again for a year."

But things are changing for the better. Kratzer says the magazine's circulation is growing rapidly. The renewal rate for subscriptions is running about 85 percent, he says. "If we just keep half of our readers we'll be doing fine. We're up around 25,000 right now. That is paid, that is solid." Kratzer says he expects to top 40,000 circulation by the end of 1986, and 60,000 by the end of 1987.

Professor Lee Young, head of KU's magazine journalism sequence, is not so optimistic about the magazine's future. He compares *KS* to another regional magazine, *Texas Monthly*, to make his point. Young sees *Texas Monthly* as the epitome of regional magazines, and he says he has concerns about trying to keep a state magazine going in Kansas. "I don't think Kansas is a state of mind the way Texas is." Texas has a certain image — it's a state that fascinates people, Young says. A magazine about Texas comes built into the image of wealth and big cowboy boots.

Young, who teaches four courses in the magazine sequence, calls *Texas Monthly* a marvelous magazine. "It also has the wealth of Texas to call upon." Texas has an immense population and large metropolitan centers. Kansas lacks these and it also has fewer advertisers. "I'm not sure there's a real market that needs to be served from an advertiser's perspective," Young says. "I guess I have trouble thinking about features you could do about Kansas that you could do about Texas or New York. A nice place to live isn't necessarily a good place to write about." In spite of such pessimistic predictions, Young says he would love to be proven wrong. "I wish Dave and his crew well," he says.

Kratzer admits it is sometimes difficult to sell advertising space in the magazine. The magazine is published 10 times a year, minus February and August. "We just can't sell enough ads in February and August," he says. But he says *KS* does



KS. Magazine first hit the newsstands in the fall of 1984. Since its beginning, *KS.* has featured articles ranging from coverage of the Miss Kansas competition to the St. John's Military School.

have one major advantage in advertising: "Kansas has got to be right up there as one of the states that people leave," whether to move out or simply to travel elsewhere. Kratzer says *KS.* is in the process of tapping a bonanza of advertising from Las Vegas, Padre Island, and other vacation spots.

Kratzer forecasts that soon *KS.* will be the largest Kansas-produced magazine in the state, based on advertising. In this, their first year of going monthly, Kratzer and his crew picked a different city in Kansas to highlight every month. In April they featured Hays, in May it was Wichita and June, Dodge City and Garden City. They supplied more magazines to the various newsstands in the respective cities being featured, and Kratzer says it worked very well. "We try not to let those cities dominate the magazine; sometimes it does, sometimes it doesn't."

In February, Kratzer came to Lawrence to visit students enrolled in the Magazine Article Writing class. He has come for the past two or three semesters, trying to encourage students to send him queries for article ideas. Kratzer says KU is the only place he gets student queries from, even though he has also visited K-State, Wichita, Pittsburg and other colleges. "KU is the only place where journalism students are allowed to think magazine," he says. "My magazine is probably the easiest place to get published if you actually want to get published."

So what kinds of stories is he looking for? He says what he needs most are how-to stories: how to take a trip in Kansas, how to spend three great days in March in Kansas, things like that. He also wants stories on trends and personality profiles: "The good, the bad and the ugly," he says.

Kratzer warned the students not to fall into the newspaper trap. He said magazine writing didn't have to be fair; it didn't have to be balanced. "Dare to be different: Be crazy," he said

and grinned. "I don't think journalism is something you should be overly sentimental about."

Kratzer also gave some examples of what he didn't want. "I wouldn't know poetry if it smacked me in the face; I wouldn't know fiction if it smacked me in the face." When a student suggested a story about farming, Kratzer replied, "We're not into farming per se, but at the same time we pay homage to the fact that agriculture is the state's leading economic force."

Mark Brown, Edmond, Oklahoma, senior in magazine, was in the class Kratzer visited. Brown said he thought Kratzer was pretty open about his opinions. "He didn't knock down a lot of student ideas, but he wasn't mincing words on stories he didn't like." Brown said he already had planned to send a story to Kratzer, and added that now he was 99 percent sure he would send one. Brown commented that he hadn't realized how far Kratzer went in being irreverent, but now he realized Kratzer didn't hold back in "putting down things about Kansas that needed to be put down."

Brown was happy that Kratzer had visited the class. He said it was worthwhile and interesting. "Anytime you can have a working professional come in I think it adds a lot to class. It's so much more practical than a lot of things."

Kratzer also thought his visit was worthwhile. In the past he has purchased about seven to 10 manuscripts from KU students. "They're always fundamentally sound," he says.

Does Dave Kratzer plan to stay in Kansas? The answer is a definite yes. He says he and his wife have always wanted to stay in the state and contribute to the state, in part because so many other young people are leaving for greener pastures. "I like making a contribution to the state in an obscure chapter of Kansas journalism," he says. ■

KU's 'Days of Rage'

A year of songs and strikes

by Calder Pickett

I have just had one more of those experiences in historical perusing that can serve mainly to make one shake the old head in absolute wonderment. I have just gone through the files of the *University Daily Kansan* for 1969-70, and read through the first issues of the *Jayhawk Journalist*, and read some ranting and raving and gnashing of teeth that came from me in the spring of '70. I can't really believe some of the things I have been reading. And I'll bet that some of the yuppies who were running our campus that school year wouldn't believe some of the things they did, and some of the things they said.

Some of you have heard me say that I wish I could wipe the 1967-71 school years out of my memory. Well, '69-'70 was the worst of those years. It was a hellish year. I found myself in the hospital in April, having my rear end dug into for a tumor (benign) that had given me agony through much of the year. I had just gotten out of the hospital and was home recuperating when our daughter, a KU sophomore, called to tell us that the Union had burned the night before, I was back in school for the curfew, for the nights my colleagues patrolled Flint Hall out of the fears that were still in the air. I was spared the patrolling, but I remember all of it well.

So, children, another of those *Jayhawk Journalist* pieces that you may (or probably may not) look forward to. What was it



The strike day rally ...

Photo by Mark Bernstein



A micro Woodstock?

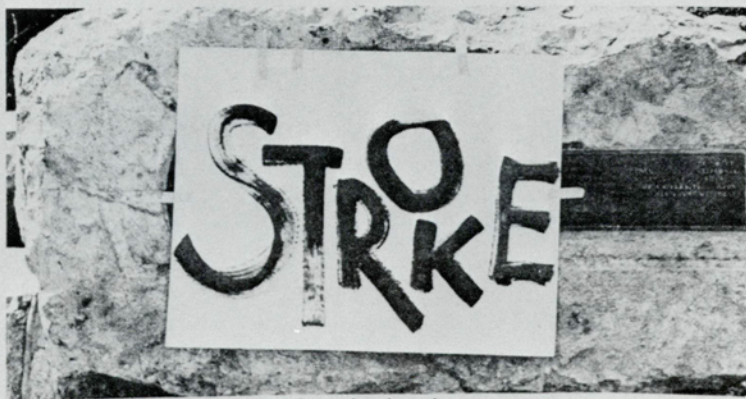
Photo by Greg Sorber



Photo by Ron Hixey

Just like falling off a log ...

Strike day



Strike in the pluperfect

Photo by Marilyn McMullen

Violence of unknown origin; the Union's arsonists are still a mystery today.



Workers fish 6,000 Kansans out of Potter Lake after the Black Student Union dumped the newspapers in protest (above). Symbolic serenader (right): Guitars were the essential instruments of the time.



like to be here in Lawrence? Or, at least what was it like in the view of one member of the faculty?

“Everything is beautiful, in its own way,
Like the starry summer sky, or snow-covered winter’s
day . . .”

Yep, everything is, or was, beautiful. We still had panty raids that school year. Reading that one really shook me up. Panty raids? Vietnam was a much bigger issue than panty raids. Vietnam. The Pill. Pot. LSD. Teach-ins. The Free University. Communal living. Student involvement. The “new morality.” Racial protest. Karate. Woman’s liberation. Biafra. Student strikes. Voting at 18.

Issues of the time. We had just come through one of the most historic of summers, and these stories were truly part of your year. Man had landed on the moon. Vast numbers of young people (maybe some of you) had gone to a big rock festival at Woodstock, New York. Charles Manson and his “family” had massacred five people, including Sharon Tate, wife of the movie director, Roman Polanski. Richard Nixon had gone on a world tour. Hurricane Camille had caused a big fuss. Teddy Kennedy had been involved in the death of a young woman at a place called Chappaquiddick. Judy Garland had died. The summer of ‘69.

“Like a bridge over troubled waters,
I will lay me down . . .”

The memorable songs of the time, and many of them were memorable songs. The Apollo landings and the Manson murders and Woodstock reverberated throughout the school year that followed. So did the disclosures about what men in the U.S. Army had done at a place called My Lai, in Vietnam, a massacre more wanton than the one involving Manson and his mad followers. There was another Apollo landing, number 12, and there was an inquest into the death of the Kennedy friend, Mary Jo Kopechne. There was a strike of servicemen in Vietnam. Nixon sent up the names of two appointees to the Supreme Court, and both were turned down.

California floods, Charles de Gaulle in the headlines, several Catholic saints being stricken from the approved list, slaying of a Mine Workers chieftain, bombing of a Bank of America in Santa Barbara, Timothy Leary and drugs, death of Erle Stanley Gardner, grapes emerging as an issue in California, the ABM, rioting in Belfast, death of Ho Chi Minh, oil leases in Alaska, firing of Angela Davis at UCLA, banning of cyclamates by HEW, Nixon making a plea to the “silent majority,” Dow Chemical giving up napalm, native Americans taking over Alcatraz, Hershey dropping the five-cent bar, inaugural of 747s, killing of two Black Panthers.

And Vice President Spiro Agnew gave a speech in Des Moines and attacked the networks for instant analysis of Nixon’s speeches on Vietnam, and later in the year he added the *New York Times* and *Washington Post* to his list of the dangerous news organizations in America. The Chicago Seven (eight, at first) were on trial in the court of Judge Julius Hoffman, and I think it was Art Buchwald who said things had come to a pretty

pass when one had to choose between Julius Hoffman and Abbie Hoffman. Abbie was one of the seven, in case you’ve forgotten.

The Weatherman (yes, the singular is proper) had what were termed the “Days of Rage.” Somebody should have raged against that crew of loonies. And there were anti-war demonstrations in Washington, with a quarter of a million showing up in one of two Moratoriums. At KU we had a Moratorium, students choosing to cancel classes in a protest against the war. I told my Editorial class that I couldn’t see how canceling class would end the war, and boy did I get it. John Bremner suggested that we cancel the Oklahoma game instead, but the students didn’t go for that idea either.

Well, I was thinking of building all of this up to a commentary at the end on Kent State, but I think I should say right now that the big news stories of the year — nationally — came to a climax with the deaths of four students at Kent State University in Ohio, at the hands of the National Guard. Kent State would help to kick off the most amazing month of May in the history of American education.

“Cracklin’ rose, you’re a store-bought woman,
You make me feel like a gee-tar hummin’ . . .”

A lot of gee-tars were still hummin’ in the 1969-70 school year. The gee-tar was the symbolic instrument of the time.

We had a new chancellor that year, and he had a year he’d never forget. E. Laurence Chalmers. He was almost constantly involved in that Year of Protest, because that’s what it was. Chalmers backed the Moratorium. He endorsed the idea of teacher evaluations. He was interviewed by the *Kansan* on KU problems. He reported in January that the campus was “calmer.” And colder, I’d suggest, out of my theory that there will always be more protests where and when the weather is warmer.

There was controversy over disruption of an ROTC review in the spring of ‘69. The whole matter of whether students should get academic credit was debated. The ROTC building was a favorite of the rock-throwers. “End the war in Vietnam by breaking windows in the ROTC building!” The Student Senate was constantly in the news, and the nature of the Senate was changing. Rick Von Ende, Dave Awbrey, David Miller, Bill Ebert, Gus di Zerega, Peter George, Don Jenkins. Names in the headlines. Bill Balfour was dean of student affairs through all this, the poor man.

We had troubles from a state senator named Reynolds Shultz, who wanted to get hold of student records, who attended a Senate meeting, who was attacked by several editorial writers in the press of Kansas. Robert Docking was governor, and Kent Frizzell was attorney general, and he blasted the student protesters.

A professor named John Wright was rebuked by the University Council for his part in an ROTC disruption. Classified research was banned. The Black Student Union demanded its own Homecoming queen, and Chalmers said no, but the BSU did get its own pre-game crowning ceremony. The BSU blast-



ed the chancellor, and I'll have a later word on the BSU when I get to the story of "Journalism" that year. The BSU demanded more black staff, and KU decided to add a few more black personnel. There was a march on the Douglas County courthouse. And left-handed students demanded that they be listened to.

A law professor named Lawrence Velvel was a news figure, and Abbie Hoffman came to town, and he said college degrees were useless, and I believe it was Abbie I saw blowing his nose in the American flag in a *Kansan* photograph. We had Earth Day, nationwide, and then, of course, in April the Union burned, and we still don't know how or why, though the immediate answer was that protesters did it. It was one of the most traumatic things that has happened in the history of the University. Many of us will always date things from the burning of the Union.

Early April. And Richard Nixon ordered troops to go into Cambodia, and even before the shootings at Kent State there were demands for a "day of alternatives." Nationwide the campuses were exploding, and there were more broken windows, and finally cancellation of the ROTC review, and a huge convocation in the stadium, at which students voted on whether they would continue classes or take the grades they had at the time and spend the rest of the semester in silent meditation. There wasn't much silent meditation. There were rock concerts, and there was a lot of Frisbee throwing, and I remember one student who wanted to take his grade in Propaganda and Censorship on the basis of one paper — a grade of "B." He wasn't doing it for himself, he was doing it for his parents, he told me, as I sat there, those tired old ears not believing it all. And I remember the young woman in my Western Civ. class who blasted the awful establishment, especially Mommy and Daddy. I asked her why she didn't go home and tell the old folks that she wanted no more family support. "Oh, no, I can't do that till I graduate," she said.

1969-70. There actually was a Band Day, the 25th. Plans were rejected for a Satellite Union. The Board of Regents lifted the ban on the sale of cigarettes. Woodruff Auditorium was named. Dale Scannell became dean of the School of Education. Lynn

Taylor was named dean of the School of Religion. Clark Bricker won his second H.O.P.E. Award. A fee increase was voted. The Student Senate passed a resolution for beer in the Union. A plan for Nunemaker Center was published, and Wescoe Hall was scaled down from its 21 stories, and Dean Emily Taylor said she favored woman's liberation (the same day I said I favored the sun coming up in the morning). There was a fire at the Kappa Sig house, and there was a big snowfall in April, and Perry Reservoir was nearly ready for the boats, and a bond issue for a new public library building passed (and I admit that I was publicity chairman for that), and Gibson's new store was ready, and there was racial violence at Lawrence High School. I remember that columnist James J. Kilpatrick wrote that he sat by his television set and saw Lawrence, Kansas, go up in flames.

"Someday, someday,
We'll be together . . ."

And other words. (I tried to figure out what the Supremes were saying so I could quote them, but that's all I could make out.)

Lee Young was acting dean that year, and he was as fine an acting dean as the world has known. And what a year he had! Edward P. Bassett was named dean, for the autumn of 1970. Dana Leibengood was assistant dean, and Mel Adams was *Kansan* business adviser, and Jim Murray was news adviser. It was the last full year for our Elmer Beth; he would die in late '70. John Bremner was new on the faculty, and the others who were on hand were Jim Dykes and Stan Michelsen in advertising; Bill Seymour and Gary Mason in photojournalism; Bruce Linton, Gale Adkins, Peter Dart and Richard MacCann in radio-television-film; a relatively new man named Larry Day in news-ed. Part timers included Len Alfano, David Dary, Elmer Allen, Diane Lazzarino, and Robert Pearman, and the secretaries were Zona Smith and Cheryl Wilson, and Helen Ross was *Kansan* secretary, and Jane Gunn ran the reading room. And Mickey Ryther retired that year, 16 years ago.

It was the first year for the *Jayhawk Journalist*. I received

the Frank Luther Mott research award that spring, and my talk was actually in the *Kansan* (I also was still writing those dumb little book reviews). There were articles about KUOK and its awful quarters, and about a TV workshop. Big names on the staff were Tim Jones, Jerry Bottenfield, Joanna Wiebe, Ken Peterson, Mike Shearer, Joe Naas, and Monroe Dodd. The *Kansan* won two All Americans that year, and it still carried the names of fraternity and sorority pledges, and it had a fashion supplement (really, in 1969). Eugene Pulliam won the William Allen White editorial citation, and there was a big special on ecology, and one on pollution, and one on Lt. William Calley, who gave the firing orders at My Lai.

The Black Student Union had a paper called *Harambee*, and it published a poem that the Printing Service people thought was obscene, and the printers wouldn't publish *Harambee*. In retaliation (or for something) the BSU confiscated 6,000 copies of the *Kansan* and dumped them into Potter Lake. An athlete named Jim Ryun was taking a lot of pictures. One day there was a page one editorial about the banning of the *Kansan* from a meeting of the University Council. Dave Sokoloff was doing a cartoon called "Griff and the Unicorn."

And, oh, the editorials. Joanna Wiebe backed the Moratorium, wrote about Marshall McLuhan, blasted Nixon, blasted Agnew, blasted Reynolds Shultz, praised Chalmers, commented on civil disobedience. Mike Shearer must have written enough editorials to fill a Bible: Hermann Hesse, *Midnight Cowboy*, barriers between students and teachers (I think he had been interviewing me), freaks, young voters, "love it or leave it," taxes, a local black leader named Leonard Harrison, drugs, obscenity, conscience. Mike had an opinion about everything. Joe Naas wrote about the Chicago defendants, about trigger fingers, long hair (Joe's was rather long, by the way), ROTC. Monroe Dodd wrote about Nixon and Vietnam, Rap Brown, draft boards, Bertrand Russell (who died that year), student fees, campus politics, strikes, a new hospital, the Union fire, the curfew. (Dodd's hair was not very long.)

Howard Pankratz wrote about hijackers and about Eisenhower. Ted Iliff wrote about student athletics and about booze at ball games. Judy Diebolt: cars and traffic, Joe College and Betty Coed (Judy was agin 'em), war (agin), Apollo 11 (doubtful), alumni. Richard Louv attended the Moratorium in Washington and wrote about it. Mike Rieke: Agnew wit (not much), cops. Tom Slaughter: blacks. Genelle Richards: the Rock Chalk Revue. Tim Jones: pollution. Gus di Zerega: "Rapping left." Cass Sexson: movie ratings. Dave Broyles: housing. Steve Shriver: Agnew. Chris Seitz: law professor Charles Oldfather. Craig Parker: salaries. Richard Geary: many reviews. Dick

IF YOU WERE BORN SEPT. 14



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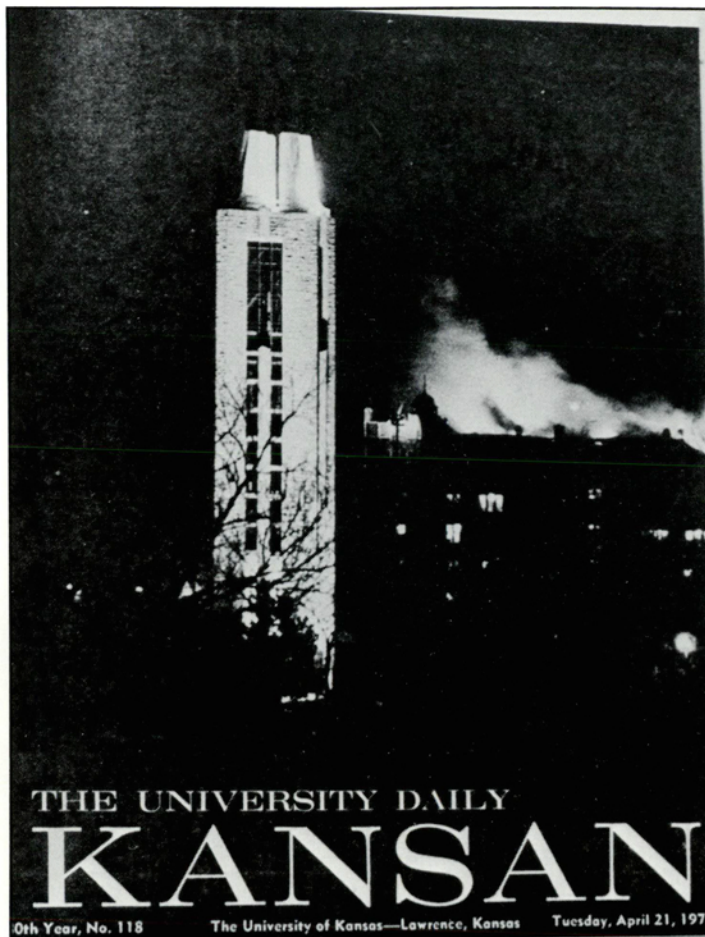
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Murphy: his losing Chicago Cubs. Jonathan Jordan, John Tibbetts, Charlie Cape, Nila Walker, Jeff Goudie, Dave Robison, Rick Pendergrass, Gloria Vobejda, John Garlinghouse. Bylines 1969-70.

"I look at you and hear a choir of carousels,
But am I ever gonna hear those wedding bells . . ."

There actually was an occasional news story that year about such mundane things as plays and concerts and lectures. A Gilbert and Sullivan group here did *Iolanthe*. Plays ranged from William Wycherly's *The Country Wife* to Harold Pinter's *The*

The Kansan's April 9, 1970, photo essay on protests.



THE UNIVERSITY DAILY KANSAN

80th Year, No. 118

The University of Kansas—Lawrence, Kansas

Tuesday, April 21, 1970

Union burns

The Kansas Union was ravaged Monday night by a fire that caused extensive damage to 40,000 square feet in the south half of the building.

The fire, confined to the upper half of the building, apparently started near the Pine Room and spread immediately to the roof, which was completely destroyed in the older section of the building.

Bill Rowlands, information counter manager and night manager of the Union, discovered the Union fire. "I heard something pop," he said, "it sounded like a light bulb exploding and I ran upstairs. I think that everyone in the building noticed the smoke about the same time and evacuated the building."

Firetrucks arrived 15 minutes after the fire was reported. Frank Burge, Union director, told firemen when they arrived the fire was confined to the center and western sections of the roof at that time.

After an hour and a half of fighting the fire, flames of 20 to 30 feet shot off the roof and scorched the center tower of the Union.

The intensity of the flames caved in the roof and leaped to the south addition of the building, caving in that section.

The fire was finally brought under control around 2 a.m. today after flames had gutted the top two floors of the Union's main section.

Lawrence Fire Chief Fred Sanders said the fire started near an elevator on the third floor near the Pine Room. "The man in the Union said there was a definite explosion," Sanders said. "It blew plaster off the ceiling and tore off the elevator door."

Later this morning Sanders said it could possibly be three days before the official cause of the fire was known, but added, "In my opinion, it was set."

Sanders said he reached his conclusion after talking to firemen and policemen at the scene.

University of Kansas Chancellor E. Laurence Chalmers, who is in Washington D.C. attending

(Continued to page 12)

Frank Burge says 'thanks'

Frank Burge, Kansas Union director, issued this statement early today after the fire at the Kansas Union building:

"I want to express my gratitude to all the many students who helped to save the valuable oil paintings, art objects and furnishings from the fire and water last night. It was a tremendous display of efficiency and effectiveness. I estimate that approximately \$50,000 worth of art were rescued by students.

"Many students helped to combat the fire by aiding firemen with hoses, some even working on the burning west roof of the building. Many students brought coffee and doughnuts for the firemen and volunteered to help the police keep the crowds from interfering with the work of the firemen.

"The students were willing to do anything within their power to hold damage to the Union building to a minimum and aid the authorities in any way they could.

"I am tremendously impressed and grateful to the students for their immediate concern and actions during the fire last night."

Later in the morning Burge issued the following statement:

"The Kansas Union Building is closed — department managers and those key personnel identified by them will be ad-

(Continued to page 12)



All that remains . . .

Lawrence firemen continued to pour water on the charred ruins of the Kansas Union Ballroom early this morning. A small fire broke out in the smoldering insulation of what was once the ceiling of the Ballroom and the roof of the Union.

Photo by Ken Bishop

"I told my Editorial class that I couldn't see how canceling class would end the war, and boy did I get it."

Homecoming, and *The Threepenny Opera* was performed. Ralph Ellison of *Invisible Man* spoke here, as did the great actress Lillian Gish, and black leader Rap Brown, and black leader Jesse Jackson, and labor agitator Saul Alinsky, and Ralph Nader of *Unsafe at Any Speed*, and Paul Ehrlich, the zero population man, and Sen. Edmund Muskie. Steppenwolf and the Turtles were here for Homecoming (was that one group or two, children?). Three Dog Night canceled a concert. Judy Collins was here, and some of the street people said they should be admitted free because she was "our culture." There was a Rock Chalk Revue, but it almost got lost in all the spring protests.

A big album was called "Johnny Cash at San Quentin." Santana. Much talk about whether Paul McCartney was dead, the big rumor of the year. An album called "Abbey Road." Joe Cocker. Led Zeppelin. "In the Year 2525," "Honky Tonk Woman," "Sugar, Sugar," "Suspicious Minds," "Venus," "Everybody Is a Star," "ABC," "Down on the Corner," "I Want You Back," "Thank You." Once again I have to confess that so far as I know I never heard of some of these. But I did hear this one:

"I'm leavin' on a jet plane,
Don't know when I'll be back again . . ."

That was the year when the New York Mets beat the Baltimore Orioles 4 to 1 in the World Series. We beat only Syracuse in football, but our basketball season was a bit better. There was closed circuit television for the football game with Texas Tech, but the screen went blank for the first half. (We'd have been better off if screens had gone blank for all our games.) We won our fifth straight Big Eight Indoor, and rain came for the Relays, on that brand new track. Plans were announced for a Tartan turf for the whole stadium, and Pepper Rodgers was our coach, and Lynn Dickey was starring at Kansas State and Steve Owens at Oklahoma, and Don Fambrough was a grid assistant, and there were interviews with Curtis McClinton, Wilt Chamberlain, and others on whether getting a degree was worth all the trouble, and a Bonner Springs kid named Dave Jaynes was signed to play football, and Tom Seaver was a Cy Young winner, and Lew Alcindor was a big basketball name. And the biggest song hit of the year was absolutely unrelated to the protests on campuses:

"Raindrops keep fallin' on my head,
But that doesn't mean my eyes'll soon be turnin' red . . ."

"Raindrops" was in *Butch Cassidy and the Sundance Kid*, and maybe Butch and Sundance were kind of early-day counterparts of Jerry Rubin and Abbie Hoffman (or Monroe Dodd

and Tom Slaughter). Some mighty fine movies that year: *The Wild Bunch*, *Easy Rider*, *Medium Cool*, *Take the Money and Run*, *Alice's Restaurant*, *Bob and Carol and Ted and Alice*, *Z*, *They Shoot Horses, Don't They?*, *Cactus Flower*, *The Rievers*, *M*A*S*H*, *Patton*, *Airport*, *Woodstock*. "Laugh-In" continued hot on the tube, and there also were the "Dick Cavett Show," "Sesame Street," *The Forsyte Saga*, "I Dream of Jeannie," "Hee-Haw," "Marcus Welby, M.D.," "The Brady Bunch," a Frank Sinatra special, and a version of Jim Gunn's novel, *The Immortals*. Oh, yes, Tiny Tim got married on the Carson show. The theater was having little impact on our lives, and even the musicals had no big song hits: *Coco*, *Company*, *Applause*.

A book called *Naked Came the stranger* appeared, a hoax with each chapter written by a different person. *The Godfather* was hot, and so was the expose, *The Selling of the President: 1968*, and so were *The Andromeda Strain*, *The French Lieutenant's Woman*, *The First Circle*, and *The Arms of Krupp*. I'm sure all of you read all of them.

"Something in the way she moves,
attracts me like no other lover,
Something in the way she woos me . . ."

Paul and George and John and Ringo.

Lee Young, our acting dean, wrote a moving piece for that *Jayhawk Journalist*. He said that "It is then a beautiful but strange spring on Mount Oread. The turmoil, the confrontations and their resolutions have left scars. The tensions of weeks just preceding this one left jangled nerves and edgy dispositions." And he concluded that "You may not believe it — perhaps because of the way we act in classes — or the harsh things written on your papers, at times — but we develop an affection for the students we get to know in the course of their time here. Most of us feel an honest twinge of sadness when they march past us for the last event. This semester has a different ending — but it will leave the same feeling. We'll miss you . . . and we wish you well."

For it had been a year to remember, or to forget. A year hard to believe, as I said at the beginning. But I reflect, as I usually reflect at this stage of the game, on the people I knew at the time, that time I so often describe as about the worst in memory, and I remember how I liked you then, and how I still like you, and how you keep in touch, and how some of you have even been known to tell us that maybe we were right, back in '69-'70, when we said some of those things and issued some of that advice.

"Let it be, let it be, let it be, yeah, let it be,
Whisper words of wisdom, let it be."

Photos courtesy University Archives



Shooting stars on Capitol Hill

by Sheryl Steiner

Alan Hagman, a KU senior from the small town of Pittsburg, Kansas, rubs shoulders with the elite of political society every day. He regularly meets interesting men and women who direct economic and political activity in the United States and abroad.

Whenever Vice President George Bush has an important business meeting or hosts a social function in Washington, D.C., Hagman is there to document the event — camera in hand, eye to the viewfinder.

Hagman is now part of the White House staff, serving an internship under the direction of David Valdez, the official photographer for the Vice President.

Hagman captures Bush's daily activities on color film and creates a photographic record of the people Bush meets. By using a meticulous identification system he is able to keep track of people in the photograph, who are sent a copy of the print.

One never knows what might happen to the people Bush deals with, so it is important to photograph each assignment carefully, Hagman says.

For instance, one of Hagman's associates photographed astronaut-schoolteacher Christa McAuliffe shortly before the ill-fated launch of the Challenger in January. As a result of the space shuttle's crash, the photographs became more important than they might have been otherwise.

Occasionally Hagman is able to photograph President Reagan. "It's always more exciting when he's around," Hagman says.

Hagman began work in February 1986 and plans on staying until May, when his Washington dormitory contract expires. His dormitory is huge; it houses approximately 5,000 people

and is a short but crowded bus ride to the White House.

His car sits in a lot, unused because of the heavy Washington traffic and the high cost of parking.

Hagman tries to be as unobtrusive as possible while he is working, he says. He takes his photographs and then leaves quietly to let Bush and his guests discuss potentially sensitive matters in private.

Security on the Hill is tight. Employees must always wear an identification tag that allows them access to the White House. In fact, before Hagman was allowed to serve the internship, he had to pass an extensive security clearance that took the FBI nearly three weeks to complete. This was done to be sure that Hagman did not pose a threat to White House officials.

Hagman is not upset by the fact that he is often excluded from watching dramatic negotiations between Bush and other VIPs. Nor is he directly involved in the political process. "I'm here to learn about photography, not politics," he says. He says he is learning a great deal about photography, especially new techniques for using a strobe, or photographer's flash.

Participating in the internship allows him the opportunity to attend seminars sponsored by press organizations. Even more important, Hagman is able to talk to big names in the photojournalism field.

As a result, he is now making professional contacts with individuals who may be able to help him later in his career. These rewards make the internship worthwhile since it is not a paid position, he says.

Hagman works an average of 55 hours a week, depending on Bush's schedule. Approximately 60 percent to 75 percent of this time is spent covering official receptions, many in Bush's home.

"Photography in Washington is a lot different than it is in the Midwest. Things are more scheduled, you know what you

At left, Alan Hagman, photo intern.

will be shooting," Hagman says. "It's a lot less feature-oriented and more politically natured."

Hagman uses an average of four rolls of film a day, sometimes shooting up to 10 rolls a day. Valdez commonly photographs 20 rolls to 30 rolls of film each day.

Their heavy schedules don't allow them time to develop and print the photographs they take, so film is sent to the Department of Defense for processing.

While Hagman is working at improving his photographic skills, he is improving his portfolio. Though his White House photographs will undoubtedly spice up his portfolio, he is not satisfied with just a collection of political photos. Even after working a long week Hagman doesn't put his camera down for the weekend. Instead, he scouts the streets of Washington to take advantage of the rich supply of photo opportunities, adding high quality photographs to his portfolio.

Hagman's future is not certain, but he does intend to return to KU to complete his education in both the photojournalism and news-editorial sequences.

Mark Porter, one of Hagman's classmates from high school in Pittsburg and a KU senior, notes, "He's improved a great deal since high school. He does excellent work. His greatest strength is his perseverance. He won't give up a shot. He works until it's perfect."

Hagman is not the first KU student to fill this coveted position. Steve Purcell, a 1985 KU graduate, was the first. He served from June to August 1985, during the Trans World Airlines hostage crisis.

He, too, enjoyed meeting influential people and picked up a great deal of experience while in Washington. Like many others who have worked with Hagman, Purcell praises his work. "Alan is honest. He's an ethical journalist who tells the truth with his photos. He does a legitimate job of recording news events through photojournalism."

Professor Gary Mason, head of the photojournalism sequence, says applicants for the position must be trustworthy, wholesome, ambitious and personable, all qualities that Hagman possesses.

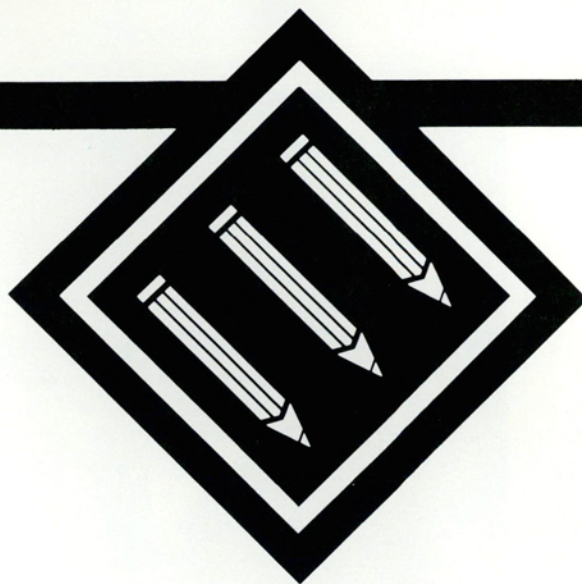
"Personality is the most important qualification," Mason says. "You have to meet and work with people from another world." One must also know how to handle photographic equipment properly, he says.

The position is open to all persons who have talent and are willing to work hard. Mason thinks that more KU students will be going to Washington to serve as photographic interns for the Vice President. "Our students have left a trust for future interns," he says. ■



Alan Hagman captures a sentimental moment at the President's birthday celebration.

Alan Hagman



NEWS NOTES

Dary rides herd on Western Club, writes KANZANA

Professor David Dary has been especially busy lately. He was recently elected president of Westerners International, and his bibliography of books, pamphlets and ephemera relating to early Kansas history, *Kanzana*, was published this spring.

Westerners International was formed in Chicago in 1944, and its members are men and women who share a passionate interest in the American West. The organization is made up of local units called corrals, which meet monthly to discuss aspects of the American West and listen to specialists lecture.

"It's an opportunity for people interested in the American West to discuss their areas of expertise — one person may be interested in the military history or saloons of the West; another person may be a Custer buff," Dary said.

There are about one hundred corrals in the world today, which include groups in

small communities and overseas.

As president (which the organization refers to as "Sheriff" at the corral level), Dary also will serve as a member of the Board of Directors for the Western History Association, an organization of history professors and others in the academic world who are interested in western history. He will serve a two-year term and attend two board meetings each year at Westerners International's home office in Tuscon, Arizona.

Dary's book, *Kanzana*, is a selected bibliography of 275 publications relating to Kansas Territory (1854-1861) and the State of Kansas (1861-1900) printed during those years.

"The entries in this selected bibliography are not only representative of what was printed about Kansas, its people, the land and history, but they also form a montage that captures the spirit and flavor of nineteenth-century Kansas,"

says Dary in the introduction of his book.

The bibliography's title owes its spelling to one of the early spellings of Kansas — *Kanzas*.

Dary worked on the bibliography for the past five years, reviewing more than 2,000 publications printed between 1854 and 1900. He located all the material for the bibliography himself traveling throughout Kansas and to Yale University in New Haven, Connecticut, where he found an extensive collection of Kansas material. Also included are photographs of the title pages of each publication, which Dary photographed himself.

The bibliography consists of more than 300 pages, and the 250 copies printed will be sold to various libraries and collectors. It is intended to be used as a reference book for scholars, teachers and librarians.

by Jill Waldman

CBS President visits, talks to RTVF students

CBS television network president Tony Malara left his desk in New York to speak to an introductory radio and TV class in Wescoe Hall on January 22.

Malara spoke to the class in conjunction with the showing of "Inside CBS," a documentary commissioned by CBS to inform people about the inner workings of television production.

He encouraged students interested in broadcasting to take advantage of the wide range of experience they could receive from smaller stations before trying to work for big networks.

After the speech, Malara said that he visited college campuses because it was important to get bright young people into the business. He also said he would like to see more internships in the broadcast field.

"Networks are isolated from the audiences they serve," he said. However, critics of prime-time television often seem unaware that the networks are in the mass circulation business and that their menu must appeal to the bulk of the audience, Malara said.



Mark Mohler

Tony Malara

Malara spent 21 years broadcasting for a small television station in Watertown, New York, before heading to CBS.

Linda Davis, who teaches Introduction to Radio and TV Technology, said students better understood the hard work that goes into broadcasting after they saw actual footage of Dan Rather anchoring

the news. They saw the tension on the set and the continuous editing done while the show was in progress.

After his speech, Malara answered students' questions about programming, takeover attempts by conservative watchdog groups, stereo television and the effect of television on children.

by Mary Alice Anderson



Sheryl Steiner

Sam Elliott

Elliott elected president of Kansas Broadcasters

Sam Elliott became the first educator to be elected president of Kansas Broadcasters, an association of 100 radio stations and 20 television stations. Elliott, assistant professor, began his term in June 1985, and will hold his position until the end of 1986.

Elliott has been involved with Kansas Broadcasters for about 20 years. He owns two radio stations in Kansas and has served on the board of trustees for three years.

Although there have been two other educators on the board, only Elliott is active now. "I am the only one that is showing much interest," Elliott said.

Elliott thinks that educators need to have credibility in their professional

fields. He said that for too many people there was a separation between professional and academic interests. "It means a lot to the school to have this credibility," he said.

Elliott describes his responsibilities as being three-fold. "One is to make a tie with the past, two, to do a better job in the present, and three, for the future," he said.

Elliott teaches in the broadcast sequence. "My job primarily is a liaison between station, student, and department," Elliott said. He received his undergraduate degree in journalism from the University of Kansas in 1961 and a master's in business administration, also from KU, in 1963.

by Amy Lundberg

William Allen White Day

On February 10, several hundred journalists and friends visited the University of Kansas to celebrate the 118th anniversary of William Allen White's birth.

Helen Thomas, United Press International White House bureau chief, received the 1986 William Allen White Foundation Award for Journalistic Merit.

Thomas, whose "Thank you, Mr. President" has signaled the close of presidential press conferences for more than two decades, was presented the medallion for outstanding service to her profession and country, said Del Brinkman, dean.

A native of Winchester, Kentucky, and graduate of Wayne State University in Detroit, Thomas joined UPI and the Washington press corps in 1943. For 12 years she wrote radio news, covering several federal government beats including the Department of Justice, the FBI and Congress.

In 1961 she joined the UPI White House news team. During the Kennedy years she became the first woman to close a presidential news conference with the traditional "thank you." Since then, the presidents have looked to her to open and close their news conferences.

Thomas was the only newspaper-



Helen Thomas

Gary Mason

woman to travel with President Nixon on his breakthrough trip to China in 1972.

In 1976 she was recognized as one of the 25 most influential women in America. Thomas also has received numerous awards for her contributions to journalism.

The first woman president of the White House Correspondents Association, Thomas spoke at the annual luncheon of her experiences in covering the different presidents' administrations.

Also during the luncheon, the 1986 Burton W. Marvin Kansas News Enterprise award was given to Jake Thompson, a reporter for the *Kansas City Times*.

Thompson, a 1979 KU graduate who covers the Mid-America beat for the newspaper, won the award for his reporting on Culture Farms, a multimillion-dollar cosmetics investment program that started in Kansas and Missouri and involved more than 27,000 investors from 30 states.

According to Monroe Dodd, the *Times*' managing editor, Thompson followed the Culture Farms story for about six months. He traced the backgrounds of the principals, examined the psychology of the investor involvement and reported the legal challenges of the promotion in Kansas and other states and the indictments of 12 people by a federal grand jury.

"It was not an easy story," Dodd wrote in nominating the series for the award. "For pointing out the possible dangers in such investments Jake was the subject of scorn among investors. They complained that it was his writing — and subsequent legal challenges by attorneys general and state officials — that would cause the promotion to go sour."

The award is given annually in honor of the late Burton Marvin, the first dean of the School of Journalism, to the Kansas newsperson who shows enterprise in developing and writing significant news stories.

The judging panel, headed by Diane Borden, Gannett professional-in-residence, cited Thompson for his reporting persistence and his "straightforward, detailed and fair writing."

"His series demonstrates the essence of enterprise reporting — a dogged determination to flush out the story," Borden said.

by Beth Brainard

Day conducts reporting workshop in Caracas

Professor Larry Day will be in Caracas, Venezuela, conducting a workshop on investigative reporting from May 12-23. The workshop, sponsored by the U.S. State Department through the U.S. Embassy in Venezuela, will be held in conjunction with the 40th anniversary of the School of Journalism at the National Central University of Caracas.

"The Embassy was delighted to have a chance to improve relations with Venezuelan journalists and journalism educators," Day said. "Over past years the U.S. Embassy in Caracas has been seeking to build a better rapport with elements in university communities in Caracas." Day, who teaches reporting and international communications, said that during the 1960s and 1970s, universities in Caracas were noted for their leftist tendencies and generally were less than friendly toward American policies.

Day was first contacted by the State Department and then by the Embassy in Caracas, in part because he speaks fluent Spanish and because for the "last 15 years I've given dozens of seminars and workshops in Latin America and the Caribbean," he said.

Day said the workshop would be a two-week course in investigative reporting. The workshop will not be offered for credit; it will simply be a part of the anniversary celebration. In January, Day was preparing a manual in Spanish on investigative reporting and looking for an investigative reporter for the project.

Day said the reporter would be a U.S. resident who spoke fluent Spanish and fit the qualifications of being an active investigative reporter. "We'll be a dynamic duo — and I don't know who'll be Batman and who'll be Robin, but we'll work it out," he said.

by Gwen Belmont

McKenzie pioneers the *Kansas City Star and Times*/J-school professional exchange program

Lecturer Mike McKenzie is giving his students a taste of the "real world," as they are giving him the taste, once again, of college life. McKenzie is part of an exchange program between The University of Kansas and the *Kansas City Star and Times*.

McKenzie is teaching two Reporting II classes while taking the semester off from his position as a special assignments writer for the *Times*. A KU faculty member will work at the *Times* during next fall's semester.

This is the first semester that the School of Journalism has tried a full-time exchange program. According to Dean Del Brinkman, the program is set up so that every other semester there is an exchange between reporters and faculty members. This alleviates any pay concern because both parties are paid by their original employers.

McKenzie thinks the program is quite a success so far. "The biggest advantage is that students are getting more exposure to the practical world, and the more prepared they are for it, the better off they'll be. As for me, being here gives me the opportunity to examine and re-examine why I do what I do," McKenzie said.

McKenzie is back in school after 21 years of journalism-related experience. He graduated from Westmar College in Lamars, Iowa, in 1965 with a bachelor's degree in theater and English. He has

taught part-time at The University of Alabama and Southern University and worked on numerous newspapers.

McKenzie had not seen the journalism school in five years. He said he was extremely impressed with the progress of the department, and stunned by its physical change. With the school's equipment, professional expertise, faculty and staff in mind, McKenzie said, "Kansas has to take a back seat to nobody."

"The experience of teaching at KU has become the highlight of my career," said McKenzie. "I love the 'going back to school' process. The students challenge you and keep you honest. And besides, I'm having fun."

McKenzie loves his work on the paper, and specializes in sports features. "I'm lucky because the *Times* treats the sports as news," he said. He has made the front page 12 times in the last six years. This comes as no surprise considering that he covered the 1984 Olympics and attends the British Open every year.

His goal? "I have 42 students, and when the semester is over I expect them all to take a published article with them," a smiling McKenzie said.

A lot of faculty members take a leave of absence for a summer or a semester, but this program will give both reporters and faculty a chance to exchange jobs and to experience each other's "real worlds."

by Jennifer Schumacher

Argentine Fulbright Scholar studies U.S. journalism

Roxana Morduchowicz, a Fulbright Research Scholar from Argentina, visited the United States for three months to study how journalism is used in the classroom. From her home in Lawrence, she traveled to universities and newspapers across the United States to talk to professors, administrators and researchers.

Morduchowicz worked for an underground newspaper in 1980 when Argentina was under military rule. When it became a democracy again she presented her ideas to the Argentine Ministry of Education and won a Fulbright research grant.

She earned a degree in literature from the University of Buenos Aires, as well as a degree in journalism. She is currently working on her master's degree in education.

The Newspapers in Education program, which is run by the American Newspaper Publishers Association, was started during the 1950s at the University of Iowa to encourage students to read newspapers.

In the United States, teachers use newspapers as learning tools from grade school through high school. But the program in Buenos Aires is restricted to children 10 to 12 years old, Morduchowicz said.

Professor Larry Day was Morduchowicz's "make it work" person during her stay in the United States by helping her make contacts. By the time she left the United States in mid-March, she had visited Columbia University, Stanford, the University of Indiana, Atlanta, Los Angeles and New York City.

"My stay here in the United States has opened my mind to many new ideas," said Morduchowicz. "I am collecting ideas, materials and books to take back with me to translate into Spanish."

Morduchowicz would like Argentina to return to democratic principles. Her goal is to teach children freedom of expression.

by Jennifer Schumacher



Mike McKenzie

Michelle Brouillette

Life after *Kansas Alumni*: Reeder goes it alone in designing, consulting and teaching

Take one look at the large, stylized red R that slashes across the gray background of his business card and you can almost feel the creative energy of the man behind the logo. Then meet Daniel Reeder in person, and you know your first impression is correct.

Reeder is president of his own writing, design and editorial consulting firm, Reeder & Co., based out of his home in Lawrence. He is also teaching a section of Magazine Layout and Production at the school this semester and he is involved with the Council for Advancement and Support of Education, or CASE, a national organization.

Since he left his job as editor for *Kansas Alumni* in August 1985 to start his own company, Reeder said he was surprised at how busy he's been. So far, he's completed promotion pieces for the KU Division of Continuing Education, the Hall Center for the Humanities, the Center for Bioanalytical Research and the St. Lawrence Catholic Center, to name a few.

These promotion pieces consist of booklets, packets of information and fund-raising materials, and he is quick to point out, "these are major projects. This is the complete package. They come to me and say, 'Gee, we have this need. We want to reach XYZ audience with this kind of message.'" So Reeder recommends and produces materials that will accommodate their needs.

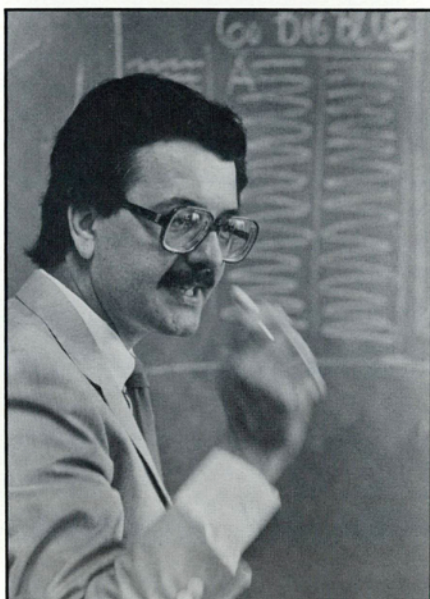
One of the challenges of creating logos and business cards which complement some of his design recommendations, Reeder said recently, is that "they have to be flexible enough to be used in one color, as well as however many colors budget permits." And his customers come to him with anything from a vague concept to concrete ideas for their pieces. "I find that some people trust your recommendation. And other people have a predetermined idea of what they think they want, and sort of don't change from that.

"And that's fine, too. There's nothing wrong with that. But often times what

they think they want is virtually impossible to achieve, everything considered, budget, deadlines, all of that," he said.

To bring his design from idea to reality Reeder calls upon a network of designers, photographers, production persons and writers. "I know a number of very fine designers here and depending on the need and the job, I can call on them no matter where they live," he said.

"Most of these people have other jobs,



Daniel Reeder

so the reason that I've chosen to contract all of these (projects) out to them rather than hiring them on full-time is first of all, it's a small business, just getting started. Second, I can pick and choose the best person for the job. And third, the moment you bring somebody on your payroll directly, your headaches multiply geometrically, in the sense of unemployment compensation, withholding taxes, all of the paperwork . . . It's much more flexible the other way."

Flexible is a word that describes Reeder, too, in teaching his KU magazine class. His students produced a 20-page, full-color promotional brochure called *Impressions* for the School of Journalism that is "aimed primarily at high school and junior college students who might be interested in majoring in journalism," he

said. His goal was to supervise its concept and production as the students published *Impressions* on their own, but he found that the "students really wanted — and needed — a little more direction. I didn't want to impose something right off the bat," Reeder said.

"But in the process of allowing them to have input, I think it was a learning experience. They got the idea that there was an unbelievable myriad of decisions that need to be made each time you create a new publication of any kind, from editorial concept all the way down to copy and design."

His students held specific staff positions because, Reeder said, "I've found that on projects of this kind, somebody needs to be in charge of various things just so the responsibility lines can be very clear and defined."

Reeder is no stranger to teaching journalism. After graduating from KU in 1971 with a bachelor's degree in news-editorial and public relations and a master's degree in journalism in 1974, Reeder directed both journalism and public relations departments at Cowley County Community College in Arkansas City, Kansas. A year later he joined the journalism faculty at the State University of New York at Morrisville, where he was adviser for the student weekly newspaper. Reeder came back to KU in 1976 to become editor of *Kansas Alumni*, which won more than 100 CASE regional and national awards, including three consecutive national championships for tabloids, during his nine years.

CASE has been another source for Reeder & Co.'s consulting business. Reeder has lectured at several meetings for the organization. "That's one of the reasons that I've continued to do speaking engagements for CASE, because they are made up exclusively of higher-education support personnel; alumni, endowment, admissions, university relations kinds of people," he said. "It's those kinds of people who are likely to be the consumers of any kind of consulting." Reeder recently has been commis-

sioned by the University of Nebraska Alumni Association to revamp its alumni magazine. In April, Reeder attended the regional CASE meeting in Puebla, Mexico, and in August he will teach tabloid production at the week-long CASE Summer Institute in Communications at the University of Notre Dame in Indiana, as he did last summer.

Reeder has hired a representative to acquire jobs for higher-education institutions outside of the area so he can seek local business himself. "As you can imagine, you have to walk a rather fine line between actually doing the production of the job — the writing, design, editing, consulting and administration — and getting new business.

"You don't want to finish a project and suddenly turn around and say, 'Okay, now what do we do?' and lose a lot of time between that and actually procuring new business," Reeder said.

Even though he's faced with the economic risks of running a fledgling company, Reeder seems confident of his abilities. He said he was simply transferring the skills he learned in school, in teaching and editing a magazine to his company. "All of these skills have just been uprooted from a structure and transferred to a different kind of situation.

"I've been surprised at how busy I've been. I've enjoyed doing this, and who knows how long it'll last. I suppose until I get bored or go belly-up," he said, laughing. "As I tell my wife, I haven't seen *Donahue* a single time since I've been working at home."

by Kristy D. Lantz

J-School granted accreditation

Full unit accreditation for the School of Journalism was the recommendation of the visit team appointed by the Accrediting Council on Education in Journalism and Mass Communications. The team stated that it was impressed by an overall sense of devotion to excellence in the school. Its summary report stated

that, "This program deserves its reputation as one of the best in the United States."

The team visited the school in late November and reviewed a pre-visit report compiled by Assistant Dean Mary Wallace. The team spent two days meeting with faculty and students to get an accurate picture of the education provided by the school. Strong student participation from all sequences helped the team move effectively through the review process. Dean Del Brinkman said, "The school is constantly working to improve the education we provide for our students. Our three greatest assets are good alumni support, strong teaching faculty and good students."

This is the first year the ACEJMC has reviewed schools by unit rather than by sequence. Brinkman said, "The Accrediting Council has gone to unit accreditation because of the growing diversity within the journalism and mass communication field."

Final approval of the visit team's recommendations came in April when the full council met in San Francisco. The School of Journalism has been under continuous review since 1947.

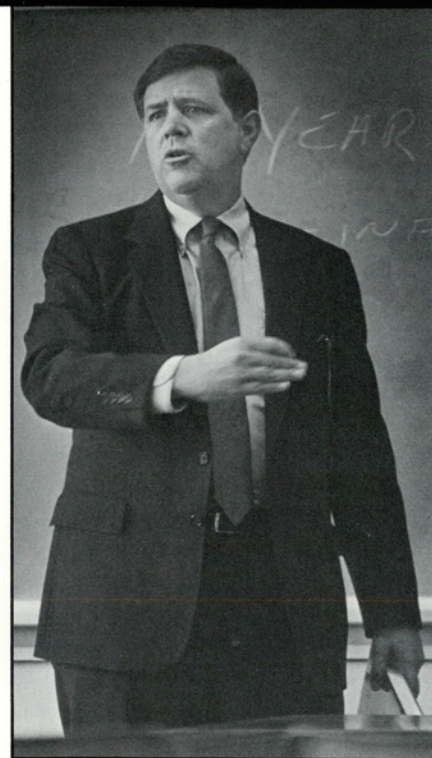
by Mark Schick

Warner cruises with Christian Writers Guild

Lecturer Gary Warner spent April 19-26 in the Caribbean on the *S.S. Rotterdam* as part of the teaching staff for a Writers' and Editors' Cruise sponsored by the Christian Writers Guild.

Warner, also executive director of the Evangelical Press Association, is a member of the Christian Writers Guild Advisory Board. Warner spoke on several topics, including "News Writing" and "Writing for Periodicals," and critiqued manuscripts but also found plenty of time for fun in the sun.

The eight-day cruise embarked from Fort Lauderdale, Florida, and made stops at St. Thomas, St. Maarten and the Bahamas.



Stephen Waite

L.A. Sturdivant

Sturdivant brings work experience to classroom

Students aren't preparing for the real world. They are already in the real world, said L.A. Sturdivant, professional-in-residence for the broadcast sequence.

Sturdivant responded to an advertisement for the professional-in-residence position. He was selected for the spring semester from more than 50 applicants by a search committee.

Sturdivant is working to bring part of his world to the students. Through him, students may acquire access to current activity and practices in their field.

"I hope that I can offer a blend of theory and practice," Sturdivant said. "In some Radio-TV curriculums, the first broadcaster they meet is their first job supervisor."

Sturdivant helped give the School of Journalism more contacts in his field by asking some of his industry associates to visit classes.

Immediately prior to coming to the University of Kansas, Sturdivant worked as general sales manager for an independent television station in Springfield, Missouri. He has also held advertising and broadcast management positions in Denver, Dallas, Nashville, and Jacksonville, Florida.

Sturdivant teaches Elements of Advertising and American Press — Media Management. He had trained people in various jobs, but had never taught in a formal setting. The Elements of Advertising class has students from many backgrounds and is his largest class, with about 120 students.

"The challenge is to make the course relevant to all," he said. "The challenge is also to achieve an interaction, an intimacy with a large number of students."

Sturdivant said what had surprised him most about teaching was the dialogue he had been able to obtain with students.

Stacy Wolf, Kansas City, Missouri, freshman in liberal arts and sciences, said Sturdivant used experiences as corporate advertising director for the Dr. Pepper Company to enhance the class.

"It makes it more interesting for me," Wolf said. "Not all examples are from the book."

Sturdivant said, "My teaching approach is basically, 'Use me as a resource.' There's a good feeling in seeing eyes light up in a classroom — that you've connected, communicated."

Sturdivant will seek a broadcast management position or a permanent teaching job after the semester ends. He said he would miss the interaction he had with students.

by Beth Reiter

Kansan wins fourth Pacemaker Award

The *University Daily Kansan* was recognized as one of the country's four best college newspapers at the College Media Advisers-Associated Collegiate Press Convention in Dallas, this year.

The *Kansan* won the National

Pacemaker Award, which is given annually to four college papers by the Associated Collegiate Press and the American Newspaper Publishers Association.

The seven issues of the *Kansan* judged were from the spring of 1985, with Matt DeGalan as the editor.

This is the fourth time the *Kansan* has won a Pacemaker Award. The *Kansan* previously won the award in 1971, 1975, and 1981.

Susanne Shaw, *Kansan* general manager and news adviser, said the award is one of the most prestigious among college publications because it is judged by professionals.

The selection process begins with regional competition. The sixteen regional winners from the four-year colleges and universities then compete for the four Pacemaker Awards.

Regional winners are then judged by a panel of five editors from the city which sponsors the convention.

John Cranfill, assistant managing editor of the *Dallas Morning News* and this year's judging committee chairman, said "the papers were judged on the total package."

He said the committee looked for strong features, reader services and how

well the paper met the needs of the college community.

by Beth Brainard

Bass coordinates magazine competition

In October 1985, the call for entries for the second annual City and Regional Magazine Competition arrived on the desks of publishers, editors and art directors of city and regional magazines from Washington to Connecticut and from Texas to West Michigan.

This national magazine competition is administered by the School of Journalism for the City and Regional Magazine Association. The competition recognizes work in editorial, design and general excellence categories. Professor Sharon Bass has worked with the organization since the competition's inception.

As coordinator of this competition, Bass produces all the print materials, works with the magazines to interpret contest rules, receives the entries and secures the judges for the contest. She also prepares the awards and plans the presentation ceremony. In April, 45 KU/CRMA "White Awards" were



Sheryl Steiner

City and regional magazine competition.

presented in New York at the Association's annual convention.

Editorial judges for the 1986 contest were: Clark Mollenhoff, a Pulitzer Prize winner and professor at Washington and Lee University in Lexington, Virginia; Suzanne Mantell, former executive editor of *Harper's*, now free-lancing on the West Coast; Gene Foreman, managing editor of the *Philadelphia Inquirer*; William Geist, who writes the About New York column for the *New York Times*; C. Richard King, professor emeritus of the University of Texas at Austin; and Nancy Kellogg Harper, magazine lecturer at KU.

Judges for the design competition came to the Lawrence campus to conduct their deliberations. Last year Will Hopkins, a New York designer and art director for *American Health* magazine, and Mary Kay Baumann, with Time, Inc.'s magazine development group, came to KU. They joined Tom Allen from the department of design to judge the competition. This year, Allen returned as a judge and was joined by Richard Hess, a designer from Connecticut. The third judge was Tom Southall of the Helen Foresman Spencer Museum of Art, producer of the exhibit and monograph on Diane Arbus. The general excellence entries were judged by C. Michael Curtis, senior editor of the *Atlantic*.

Wilson returns to J-school

A new face in the journalism school is a familiar one to many faculty members.

That face belongs to Cheryl Wilson, administrative assistant to Susanne Shaw, executive director of the Accrediting Council. Wilson worked in the dean's office from 1965 to 1977 and saw the dean's position change hands three times. Wilson was hired by then-dean Warren Agee. When he left to become dean at Georgia in 1969, she became Lee Young's secretary while he served as acting dean. Ed Bassett, now at Northwestern, succeeded Young in 1970 and Del Brinkman took over in 1975.

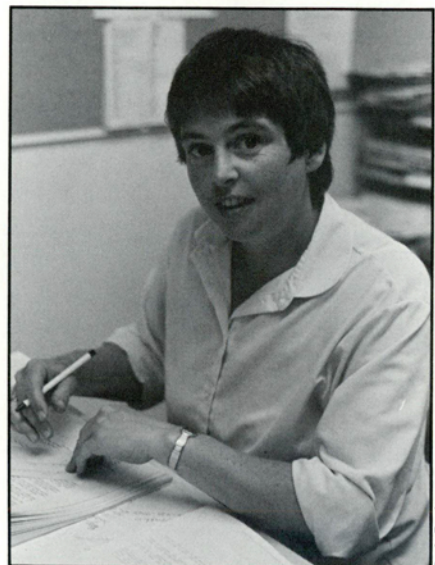
Wilson is known to many of the present

faculty, including Shaw, Mel Adams, Larry Day, Gary Mason, Dana Leibengood, David Dary, Dianne Lazzarino and Young.

"Most of them haven't changed," Wilson said.

But Wilson has noticed several changes in the school since she left nine years ago. One change is the remodeled Stauffer-Flint Hall.

"They were starting to work on the shaft for the elevator when I left," Wil-



Cheryl Wilson

son said. "There's a lot more room now in the building. The appearance is better."

Wilson's office is now near the Kansas newsroom. Her previous office, the dean's office, had been located where the conference and interview rooms are now.

Another big change is that there are many more students enrolled in the school. Students also dress differently from nine years ago, and seem younger, Wilson said.

Wilson said she had seen names of former students on magazine mastheads and newspaper bylines. She recognized one former student as a contestant on the game show "\$20,000 Pyramid."

Wilson stayed in contact with Shaw, who became associate dean when Wilson worked in the dean's office. Wilson used that contact to get her job back at the journalism school.

"I told Susanne I wanted her to keep me busy, and that she is," Wilson said.

Wilson works full-time doing book-keeping, correspondence and assisting Shaw at meetings. She also coordinates visits by the Accrediting Council to schools throughout the United States.

The changes Wilson has seen in the school so far have been for the better, she said. "I can even wear jeans to work."

by Beth Reiter

Corporate Communications

For the first time at the University of Kansas, students explored nonbroadcast television in Corporate Communications this semester, a new course taught by Professor Linda Davis. Also known as corporate or private television, nonbroadcast television is video made for business, medical, educational, governmental and non-profit organizations to efficiently communicate their messages to specific audiences.

"Corporate television really grew out of video training, but it's expanded greatly since then," Davis said. Video presentations serve many purposes, including employee orientation, messages from corporate officers, community relations (fund raising, for example), new product demonstrations or surgical procedures, she said.

"From an employment standpoint, the reason we're doing this here is because this is a very rapidly growing field," she said. "We thought that it was time to expand job opportunities for our students who are interested in television, but not necessarily straight broadcast news or sales or management." Davis estimated that there were about 2,400 U.S. companies using video for communications. Many companies hire professional video production houses to make their tapes, Davis said, so jobs are available both with corporations and through outside independent production companies.

Before initiating the class, Max Utsler, head of the broadcast sequence, asked professionals what kinds of experience in nonbroadcast television they preferred potential employees to have.

Davis said they requested promotional and instructional video production skills, so her five students produced such videos during the semester. The class divided into three groups and each group took on one campus client with a need for a promotional video.

Students produced a recruiting tape for the School of Journalism to be shown to high school students, she said. The KU Law School had a similar need, and the University of Kansas Athletic Corporation requested a promotional tape for the women's basketball program.

Throughout the semester, students met with their clients to determine their needs, their audiences, and the specific messages they wanted to communicate. "The research process is no small task and the scripting process is imperative," Davis said. "You're scripting an entire show. You're putting together the content that you want to convey, the words, the pictures, the music and other sounds. It takes a lot of work in advance.

"In a sense, nonbroadcast is harder (than broadcast television) because you're often dealing with highly technical information. Your audience can be highly specialized, highly educated, highly technical. And you have to work with your client very carefully, so a lot of it is public relations."

In addition to producing videos for their campus clients, students made five-minute, "how-to" tapes on the operation of new video cameras and equipment and critiqued corporate video news shows made by Phillips Petroleum Company. Students presented their recommendations to company representatives, who invited the winning team to Bartlesville, Oklahoma, to present its proposal to corporate headquarters in May.

Corporate Communications students must have completed two broadcast news courses to take the class, and video production knowledge from those courses is essential, Davis said. "Next semester it will be called 'Corporate Television,' which is a way of being a little more specific about it," she said. "We're focusing on the video part of it."

by Kristy D. Lantz



Sheryl Steiner

Michele Hinger

Hinger strings for *Newsweek On Campus*

Magazine major Michele Hinger, Hoxie senior, is the University of Kansas' 1985-86 stringer for *Newsweek On Campus*.

When Professor Mike Kautsch asked her to apply last spring, she sent her clips in immediately. She didn't learn she had the job until she returned to school in September. She'd spent the summer in New York as the American Society of Magazine Editors intern at *Made-moiselle*.

Her first *Newsweek* assignment was to submit story ideas that would work on any campus, and some that were unique to KU. "Some of my suggestions were about student entrepreneurs, the effect of athletics on students, and placement advising," Hinger said.

Newsweek employs 60 campus stringers which necessarily limits the number of assignments for each. "There's one in Kansas, one in Utah, one in Montana — not too many in the boon-docks," she said.

So when *Newsweek's* editors wanted a story on the Nebraska farmer who created a new cereal called All Star Corn-

husker, they contacted Hinger. She filed a two-page feature accompanied by photos provided by the magazine. She learned then there was no guarantee a story would appear just the way it was submitted.

"You get paid by the story and how much you can dig up," Hinger said. "For the 3 or 4 hours work on the farmer's story, I got \$60. It's good money, but it's not steady, so I also work at University Relations."

Other assignments are more in the form of surveys. In her most recent campus poll, she asked students if they had any concerns about the spread of AIDS. She was also given one big assignment during finals, which she had to decline. "They're real nice about it," she said. "They have the attitude that school comes first."

Hinger said she would recommend the job to any magazine student, especially for the experience of writing something other than straight news stories.

"I would definitely encourage students to be more aggressive in seeking such opportunities," she said.

by P.J. Richardson

Professionals speak at W.I.C.I. job fair

How to get a job, from resumes to interviews, was the focus of the Women in Communications Job Fair in February. The Job Fair, an annual event sponsored by the KU chapter of Women in Communications, Inc., is divided into two sessions: a speech by the keynote speaker followed by questions and answers, and informal special-interest sessions in which professionals representing each sequence answer students' questions.

The keynote speaker was Susan Miller, director of editorial development for Scripps-Howard Newspapers in Cincinnati. Speakers for the special-interest sessions were: Newspaper — Diane Borden, Gannett professional-in-residence, School of Journalism; Advertising — Doug Ballou, president and general manager, Fletcher/Mayo/Associates,

Inc., Kansas City; Public Relations — Chris Carter, account supervisor, The Boasberg Company, Kansas City; Broadcast Sales — Vince Frye, sales manager, WIBW-TV, Topeka; Photography — Bern Ketchum, photo director, Topeka Capital-Journal, Topeka; Broadcast News — Jim Hollis, news director, WIBW-TV, Topeka; and Magazine — Dan Torchia, a managing editor, Inter-tec Publishing Corp., Overland Park.

Miller spoke of her experiences in looking for a job as well as hiring employees. A resume should include experiences in the area of interest as well as outside interests, she said.

"Be very, very careful that the resume and cover letter are letter-perfect," she said.

Miller gave her insights about how to prepare for an interview and how to answer specific interview questions.

by Beth Reiter

J-school places record number of ad interns

A record number of KU advertising students completed semester break internships this year according to Professor Mel Adams. Adams placed all 87 of the students who requested positions as copy writers, researchers and account assistants between the Fall of 1985 and Spring of 1986 semesters. Last year, 81 students requested internships in advertising and public relations.

To qualify for the program, a student must have taken two of five advertising classes: Advertising Copy and Layout, Advertising Research, Advertising Media Strategy, Advertising Management and Advertising Campaigns. Adams matches students who have the necessary skills to the positions in which they are interested.

Internships are mutually beneficial, Adams said. "It gives students the opportunity to find their niche, to either reinforce or negate their media choice." Students who have served internships have an advantage over other students because they have some practical experience and they have samples of their

work for their portfolios, he said.

Agencies often use internship periods to recruit potential staff members, Adams said. The employer sees the student working in a particular environment and assesses his or her skill level in a particular position. Agencies are often pleasantly surprised at how well-prepared KU's journalism students are. Frequently, contacts made during an internship lead to full-time jobs for students upon graduation, he said.

Students receive one hour of academic credit for every 40 hours that they work, with a maximum of two credit hours available. Students must write a paper about their experience and submit samples of their work to get credit for their internships, Adams said.

Mary Smith, Overland Park senior in advertising, needed two credits toward graduation and wanted to get some practical experience so she requested an internship over the semester break. She worked for Valentine-Radford, one of the largest advertising agencies in Kansas City.

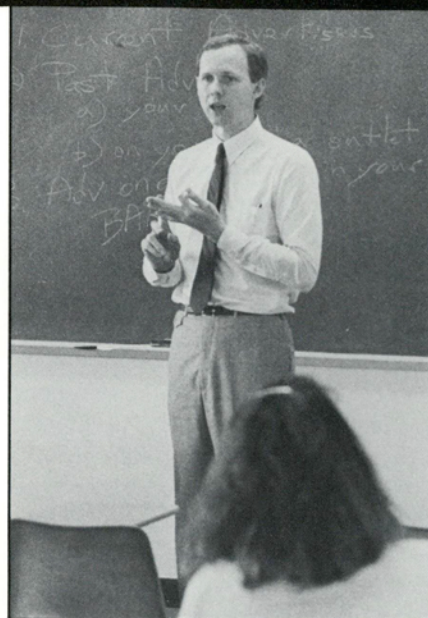
Smith worked in the public relations department doing something she never expected — judging a writing contest for the Future Farmers of America, sponsored by one of their clients. Smith also conducted agricultural research and wrote public service announcements.

Smith and the nine other KU students who worked as interns at Valentine-Radford met the president of the company and the department heads during their orientation. It was a sign of how well they were going to be treated, she said.

"Everyone there was really friendly. They tried to learn our names even though they knew we were only going to be there for a short time," she said. "I know it sounds corny, but it seemed like a family. They treat their employees well."

Smith doubts she will land a job with the agency right away because of the experience required by such a large company. But she is still happy with the time she spent there. "I really learned a lot," she said.

by Sheryl Steiner



Barrett Sydnor

Sydnor brings realism to Sales Strategy class

Barrett Sydnor is a successful entrepreneur who moves quietly through the halls of Stauffer-Flint. In fact, he's so quiet the *Jayhawk Journalist* had failed to give him a proper welcome until now, although he joined the faculty in the fall 1984 semester.

Twice a week Sydnor commutes from his Kansas City advertising agency, Sydnor & Associates, to Lawrence to teach Sales Strategy. What he does best for his students is to teach them about real-life sales situations. What Sydnor likes most about teaching at KU are the students. "I really enjoy the students in my class and feel they are a great asset to the school," Sydnor said.

Sydnor is a 1975 graduate of the University of Missouri with a degree in broadcast journalism. It was at Missouri that Sydnor met Max Utsler, his advisor, who later recruited him to come to the School of Journalism and teach.

Five years after receiving his masters degree in telecommunications from Michigan State University, Sydnor established his own advertising agency in January of 1984.

by Mark Schick

Ad-Vancement Day

The University of Kansas Advertising Club (KUAD) hosted the first-ever Ad-Vancement Awards banquet in March at the Adams Alumni Center. The purpose of the banquet was to recognize contributions to advertising education in the School of Journalism.

Al Higdon, president of Sullivan, Higdon & Sink in Wichita, delivered the keynote address on advancement by Kansans in the advertising marketplace. Higdon showed slides of his agency's ads that were produced by Kansans and he compared them favorably with the style and quality of ads prepared by others across the country.

Vance Publishing Corporation received the 1986 Ad-Vancement Award. Students in the KUAD selected Vance because of its long history of offering employment opportunity and internships to students.

James Staudt, executive vice-president of the Chicago-based corporation, received the award on behalf of Vance. Bill Coon, publishing director of Vance's Overland Park office and Mike Derda, publisher of *Modern Jeweler* magazine, also attended, representing the company.

Professor Mel Adams was given the Ad-Vancement Award for his enduring contribution to advertising education in the school. During his tenure Adams calculated that he had the opportunity to share his knowledge with more than 12,000 students. As a student in 1947, Adams started the KU Ad Club, an organization that has remained one of the most active in the school.

by Mark Schick

Broadcast sequence adds new faculty

Recent improvements in KU's broadcast journalism department are helping students become better prepared to compete in the job market after graduation, according to Max Utsler, head of the broadcast sequence.

Changes in the faculty and core cur-

riculum increase the professional orientation of the program and make it more consistent with the rest of the School of Journalism, Utsler said.

In the last year the department added three new field-experienced faculty members. They are Adrienne Rivers-Waribagha, formerly a producer and writer for WMAR-TV in Baltimore; John Broholm, former executive producer of KMGH in Denver; and Linda Davis, former director of corporate public relations for Home Box Office, Inc.

In addition, the role of teaching assistants who work with the news staff of the student radio station, KJHK, was redefined. The TAs are now responsible for directly supervising the station's six daily newscasts.

Broholm, the KJHK adviser, said he was pleased with the quality of news gathering, taping and editing done by the Broadcast News II students. "The students are making steady improvements," he said.

Previously, Broadcast News I students were required to write copy for KJHK's newscasts. In a move to devote more time to building basic skills in writing and technology in the introductory class, the KJHK news writing requirement was shifted to the Broadcast News II class. As a result, students are able to form a solid foundation on which to build more advanced skills, Broholm said.

Broadcast majors can now work at Lawrence's TV 30. Although the station is not run by the University, it has become a great learning tool, Utsler said.

Utsler noted that most TV stations wanted to hire experienced people, but the simple fact was that the internships were frequently unavailable. TV 30 gives KU students the opportunity to produce daily newscasts under professional supervision, thus gaining valuable experience that is difficult to find elsewhere, he said.

Broholm is pleased with the new emphasis on practical experience. It gives the student a realistic picture of what broadcast journalism is all about. It has been his experience that "hands-on means minds-on." The students are learning more, he said.

Students who started their program under the old guidelines seemed pleased with the revisions. Denyse Heaney, a fifth-year senior from Overland Park, said, "I had a vague idea of what the work entailed, but now I know what it's really like. You can read all the books you want, but you really need the experience."

She plans on taking advantage of the new opportunities to get field experience by taking Broadcast News III, even though it is not academically required of her.

Corporate Communications was added to the curriculum this semester for the first time. "This was done to reflect changes in the market," Davis said. "We are a booming field."

The corporate television class is producing several KU recruiting videos this semester, for the School of Journalism, the School of Law and the women's basketball team. The tapes are not for broadcast, but they represent the type of work that is becoming increasingly popular in the field, Davis said.

At the graduate level, the journalism program was revised to include a concentration in broadcast for students interested in continuing their studies in that field.

by Sheryl Steiner

1940s

James Raglin manages the Nebraska Press Association, which is headquartered in Lincoln. **Maurice Lungren** (MSJ, 1957) owns and manages Lungren Management Service in Hastings, Neb.

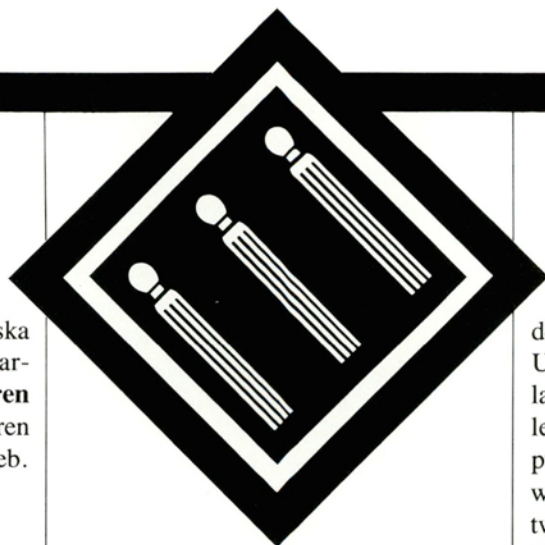
1950s

Joseph Helfert lives in Hoisington and teaches English at Campus High School in Haysville. **Charles O'Connell** is president of the Society of the Plastics Industry, one of the country's largest trade associations. He has also been senior vice president of marketing for Gulf Oil Products Co. He lives in Houston. **Gary Hale** is vice president and trust officer of the First National Bank of Olathe. He lives in Lawrence. **Martha Crosier Wood** received her MBA last fall from Western New England College in Springfield, Mass. She is the assistant director of dental health for the Massachusetts Department of Public Health. She lives in Lexington, Mass.

1960s

Bob Dodson received the 1985 George Washington Honor Medal for excellence in the category of Books for his book . . . *In Pursuit of the American Dream*. The award was given by the Freedoms Foundation at Valley Forge, Penn.

Margaret Wallett Frederick is married to Robert Frederick. They live in Bloomington, Ill., with their four children. **Dennis Farney** heads a new *The Wall Street Journal* bureau in Kansas City where he lives with his wife and their two children. **Bill Doty** has formed Geary Street Productions, an on-air promotion and commercials production company which includes the TV show *Fame* among its clients. He lives in Torrance, Calif.



ALUMNI NEWS

Stephen Ashurst is vice president of Entertainment Publications in West Caldwell, N.J. **Lee Derrough** is president of Hunt Midwest Enterprises, which includes Worlds of Fun/Oceans of Fun entertainment parks and real estate developments in Clay County, Mo. **Michael Pretzer** is a special features editor for *Regardie's*, a Washington business magazine. **Robert Burdick** directs public information at Johnson County Community College in Kansas City. He and his wife live in Lawrence.

Monte Mace is publishing director of *Wood & Wood Products* and the *Paper Trade Journal* for Vance Publishing Corporation in Lincolnshire, Ill. **Michael Moser** is assistant vice president and manager of the communications department in the marketing division of the Idaho First National Bank in Boise. **David and Rea Wilson** live in Olathe, where he is general sales manager for L.D. Brinkman Company and she is a free-lance writer. **Ronald Yates** lives in Tokyo with his wife. He is chief of the *Chicago Tribune's* bureau there.

1970

James Czupor received a master's degree in mass communications from the University of Denver. He is a public relations account manager for Broyles, Allebaugh & Davis, an advertising and public relations firm located in Englewood, Colo. He lives with his wife and two children in Arvada, Colo. **Jerrold James** is newscaster for WBCY-FM in Charlotte, N.C. He recently won the local radio category of the National Association of Realtors' annual real-estate journalism achievement competition. **Barbara Lauter** is vice president in the division of communications and marketing of the American Society of Internal Medicine in Washington, D.C. She lives in Arlington, Va. **John Oberzan** announces the birth of his son in March 1985. He and his wife live in Lawrence where John is sales and marketing manager for the *University Daily Kansan*.

1971

Terry Kay Williamson Underwood is director of public relations for Christenson, Barclay & Shaw, Inc. in Kansas City.

1972

Jack Bricker is the owner and publisher of *The Produce News* in Fort Lee, N.J. **Katharine Netzer McCormick** lives in Westfield, N.J., with her husband and two children. **Julie Smith Munday** is assistant to the dean of business at the University of Texas at Arlington. She and her husband live in Bedford, Texas.

1973

Alan Byrn is assistant to the president of the Tobacco Institute. He lives in

Alexandria, Va. **Chip Crews** is the night editor of the style section of *The Washington Post*. **Carla Dennis** edits publications for the Burroughs Corporation's health care services division in Charlotte, N.C. **Vinton Supplee** works for the *Arizona Republic*.

1974

Ronald Dutton and his wife have a new daughter. They live in Broken Arrow, Okla. **Bob Kissel** directs professional relations for Humana Hospital in Overland Park. He and his wife live in Fairway. **Jacqueline White Kochak** is a contributing editor for *Restaurant Business*, a national trade magazine based in New York. She has written for other publications, including the *New York Times*, *American History Illustrated* and *Vintage* magazine. She lives in New York with her husband and their three children. **Richard Murphy** directs communications for the American Society of Anesthesiologists in Park Ridge, Ill. **Margie Cook Piersall** is a nurse in the Veterans Administration Nursing Home in Tucson, Ariz.

1975

Douglas Ballou is the president and general manager of FMA in Kansas City, one of four communications business centers of Fletcher/Mayo/Associates, Inc. **Mark Baxter** is the director of the News Bureau Network, Combustion Engineering, Inc. in Stamford, Conn. **Gloria Jahn Ferns** produces and anchors the nightly news for KLMG-TV in Longview, Texas. **Jeffrey Stinson** is the Gannett News Service chief in Albany, N.Y., where he and his wife live with their son. **Craig Stock** is a business reporter who has also moved to sports reporting to initiate a sports-business beat for the *Philadelphia Inquirer*.

1976

Rick Graybill is news editor of the *Western Spirit* and the *Miami Republican* located in Paola.

1977

Dwight Custer lives in Tulsa, Okla., with his wife and daughter. **Alan King** is a medical malpractice adjuster for St. Paul Fire and Marine Insurance. He lives in Overland Park. **Steffen Van Keppel** is vice president of Donaldson, Lufkin and Jenrette Energy. He lives with his wife and two children in Houston.

1978

Janet Ferree Burton works in sales at Home Box Office in Kansas City. She lives in Overland Park. **Joanna Glaze** is a residential real-estate specialist with Kroh Brothers. She lives in Fairway. **Michael Martens** directs Wichita area marketing for Health Care Plus of America.

1979

Ladonna Hale Curzon is assistant editor of *Mortgage Banking* magazine in Washington, D.C. She and her husband live in Alexandria, Va. **Carolyn Jenkins** works as senior account executive for Aragon Public Relations in St. Louis. **Anita Miller** is the business editor for *The Topeka Capital-Journal*. **Greg Munzer** works as an account executive for the *Independence Examiner* in Independence, Mo. **Gretchen Schmitt Pihlblad** is promotional services coordinator for Kansas City Life Insurance Company. **Linda Saiger** married David Bond on September 28. They live in Kansas City. Both work for Black & Veatch; she's a marketing specialist and he's a design engineer. **Karen Salisbury** (MSJ, 1979) is public relations manager for Montgomery Community Television in Montgomery County, Md.

1980

Diane Decker Bomar is president of "You See Photography, Inc." in Cincinnati, Ohio. **Vincent Coultis** is assistant retail advertising manager for the *Wichita Eagle-Beason*. **Janice Early-Weas** is publications editor for St. Joseph Hospital in Kansas City. **Jim Hancock** and his wife Sherri had a daughter, Andrea Nicole, on July 22. They live in Wichita where he's a geologist for R.R.A., Inc. **Madeleine Pickard** married Chuck Toombs on October 20. They live in Glenview, Ill., where she's a consultant for the Blood Center in Northern Illinois. **Lisa Zimmerman** is publications editor for the University of Missouri-Kansas City School of Medicine.

1981

Rick Binkley has joined Valentine-Radford advertising agency in Kansas City. **Jeffrey Boswell** is a copy editor for the *Palm Beach Post* in West Palm Beach, Fla. **Joal Hetherington** is managing editor for United Airlines in-flight magazine. **Mark Johnson** manages district sales for Russell Stover Candies. He lives in Aurora, Colo. **Terry Leatherman** and his wife, Sharon, live in Topeka where he's an assistant news director at KSNT-TV.

Kevin McMaster and his wife, Linda, live in Wichita. **Kathryn Oldfield** is an account executive with Hill and Knowlton, Inc., a public relations firm in Chicago. **Ellen Iwamoto** is metro copy editor for the *Philadelphia Inquirer*. **Chris Todd** is photo editor at the *Daily News* in Jackson, Miss. **Pat Weems-Gaston** is a copy editor for the *Dallas Morning News*. **Carol Beier Wolf** works for James Logan, a judge of the 10th U.S. Circuit Court of Appeals. She lives in Lawrence. **Joe Zanatta** (MSJ, 1981) was promoted to vice president in charge of the book division of Intertec, a publishing company in Overland Park.

1982

Jane Bryant works as associate editor for Intertec Publishing's *Cellular Business* magazine. She lives in Overland Park. **Judith Galas** (MSJ, 1982) lives in London where she supervises the copy desk for Commodity News Services, Inc. She's in charge of news coordination for Europe, Africa and the Middle East. **Scott Hooker** finished his graduate work in college personnel administration at Alfred University in Alfred, N.Y., in May 1985. He's assistant dean of undergraduate admissions at Geneseo College, Geneseo, N.Y. **Larry Leibengood** was recently promoted to classified sales development manager for the *St. Petersburg Times and Evening Independent* in St. Petersburg, Fla.

Dave Lewis is a copy editor at the *Virginian Pilot* in Norfolk, Va. **David Quarnstrom** married Roxann Biggs August 17. He is a salesman for Western Envelope in Kansas City. Lt. Col. **Steve Rausch** works for the Office of the Secretary of the Army in Washington, D.C. He is chief of the civilian aides branch. **Greg Richards** is senior editor of *Foodservice Equipment Specialist* in Des Plaines, Ill.

Karen Schlueter earned her law degree in 1985. She has joined the law firm of Bennett, Lytle, Wetzler, Winn and Martin, in Prairie Village, as an associate. **Donna Beth Wilson** lives in Dillingham, Alaska, and is doing free-lance magazine articles for Alaska magazines.

1983

Justin Abelson (MSJ, 1983) is the sports editor for the *Coffeyville Journal*. **Colleen Ball** is the advertising director for the *Kansas City Kansan*. **David Cook** is a financial services representative for General Electric Major Appliances Business Group in Overland Park. He married Elizabeth Day in 1985. **Nancy Coble Crisp** is a copywriter and media buyer for Simon Advertising, Topeka. **Andrew De Valpine** is the associate editor of the

Bristol Bay Times in Dillingham, Alaska. **Lisa Gutierrez** is a reporter for the *Argus Leader* in Sioux Falls, S.D. **Kevin McCarthy** is an account executive for *Vail* magazine. He lives in Avon, Colo.

Carol Mills is a reporter for the *Daily Star Journal* in Warrensburg, Mo. **Therese Mufic** is the associate editor of *Home Center Magazine*, Vance Publishing Corporation in Lincolnshire, Ill. **Michael Nonbello** is an editor in the specialty products division of Hallmark Cards in Kansas City. **Linda Pokorny** is a graphic designer for Higbee/Grant/Farris, Inc. **Mark Smith** is an art director for Point Communications in Dallas.

1984

Wendy Wyatt Bailey is the production coordinator for *Golf Course Management* magazine. **Cathy Behan** is a reporter for the *Messenger-Inquirer* in Owensboro, Ky. **Teresa Gaines** is a writer for the *Wichita Eagle-Beacon* Neighbors section. **Gary Griggs** is a videographer/videotape editor for KODE-TV in Joplin, Mo. **April Hackathorn** was promoted to production coordinator for *Produce and Floral Retailing*, a monthly publication produced by Vance Publishing Corporation in Shawnee Mission. She also handles advertising production duties for *The Packer*, another Vance publication. **Amy Isern Mulich** married Michael Mulich August 3. They live in Olathe. Amy works for the *Daily News of Johnson County*. **Brian Levinson** is a business writer for the *Houston Chronicle*.

Marsha Kindrachuk is a news producer for WDAF-TV in Kansas City. **Mark Mears** is an assistant account executive for Bozell and Jacobs, Inc., in Dallas. **Dorothy Meunier** is an account executive for a public relations firm in Boulder, Colo. **Dawn Graham Newcomer** married John Newcomer in September. She works for *Home Center Magazine*, Vance Publishing Corporation, in Lincolnshire, Ill.

Stan Palmer was promoted to production assistant at KLBV-TV in Colby. **Peter Perlman** is an account executive

with Ogilvie and Mather Advertising in Los Angeles. **Shelley Reese** is an account executive for Summit Associated Marketing in Kansas City. **Debbie Seusy** works in the public relations department of Farm Credit Banks in Sacramento, Calif. Debbie also writes for the *Suttertown News*.

Ned Stafford is a general assignment reporter for the *Omaha World-Herald*. **Alicia Sutton** married Philios Angelides May 18 in Lawrence. **Gregory Vandegrift** married Jane Adams in Overland Park. They live in Carthage, Mo. He works as a TV news reporter in Joplin. **Brenda Wesierski** is the Women's Sports Information Director at the University of Colorado in Boulder.

1985

Tammy Dodson is the editor of a newsletter produced for the Topeka State Hospital employees. **Scott Francis** is an associate financial planner for David White & Associates in Walnut Creek, Calif. **Sally Grizzle** married **Michael Smith** June 15 in Prairie Village. They live in Garden City. **Susan Lahey** writes Real Estate Scene and Business Scene for the *Kansas City Star*. **Mimi Meredith** has joined Associated Advertising Agency, Inc. of Wichita as a public relations assistant.

Sarah Millard is the assistant art director for *New Homes* magazine in Costa Mesa, Calif. **Lee Beth Suder** is the sales manager for the Lawrence Holiday Inn Holidome. **Stephanie Hearn Walters** is the editor of *Glass Art Magazine* in Broomfield, Colo. **Lisa Reiss** is employed by Congressman Dan Glickman. She lives in Wichita. **Pete Wicklund** has taken a job with the Democratic party.

1986

Paul Gowen works for the news department in a Garden City TV station.

The Alumni News section was compiled by Amy Bishop, Mark Schick and Jill Waldman.



Tim Bengtson

Seniors honor Bengtson with H.O.P.E. Award

by Amy Lundberg

“A nd the winner of the 1985 H.O.P.E. Award is . . .,” the announcer said during the pregame ceremony last fall . . .

“Timothy Bengtson.”

Bengtson raised his eyebrows and a modest smile broke on his face. The associate professor of journalism and the director of the advertising sequence was first congratulated by his competitor and colleague, Lee F. Young, William Allen White Distinguished professor of journalism.

Bengtson was this year's winner of the Honor for the Outstanding Progressive Educator, known as the H.O.P.E. Award. Bengtson was the fifth journalism professor to receive the award since it was established in 1959.

The H.O.P.E. Award is given annually by the senior class to recognize teaching excellence. It is the only KU award where teaching is acknowledged exclusively by the students.

“When I got here, I heard just to be nominated for the H.O.P.E. by a single student was an outstanding honor. I thought it would be wonderful just to be nominated,” Bengtson said.

In the past five years, Bengtson has been a semi-finalist once and a finalist three times. “I had no idea that I would walk off the field with the H.O.P.E. Award. When I did win, it was very enjoyable,” Bengtson said. The winner was announced at the KU-Oklahoma State University football game Saturday, October 26, at Memorial Stadium.

“I was really surprised,” he said. With three of the finalists being members of the journalism school faculty, Bengtson was pretty sure the votes would be spread too far apart for any of them to win.

Bengtson has been teaching advertising at KU for seven years. He was adviser for the KU Advertising Club for four years and has been the head of the advertising sequence for six years. Last spring, he received the Amoco Foundation Award for Teaching Excellence.

Bengtson said, “The fun in the J-school is to teach well in the classroom. Everyone here takes classroom work very seriously. There is a contagious commitment to teaching excellence.”

Among the six H.O.P.E. Award finalists were two other journalism professors. They were Lee Young, William Allen White distinguished teaching professor, and Professor Gary Mason. Journalism professors who have been awarded the H.O.P.E. Award in the past are John Bremner, 1971; Calder Pickett, 1975; Peter Turk, 1976; and Mike Kautsch, 1984.

Del Brinkman, dean of journalism, said he was doubly pleased. He was pleased that three of the six finalists were from the J-School faculty, and he was happy for Bengtson.

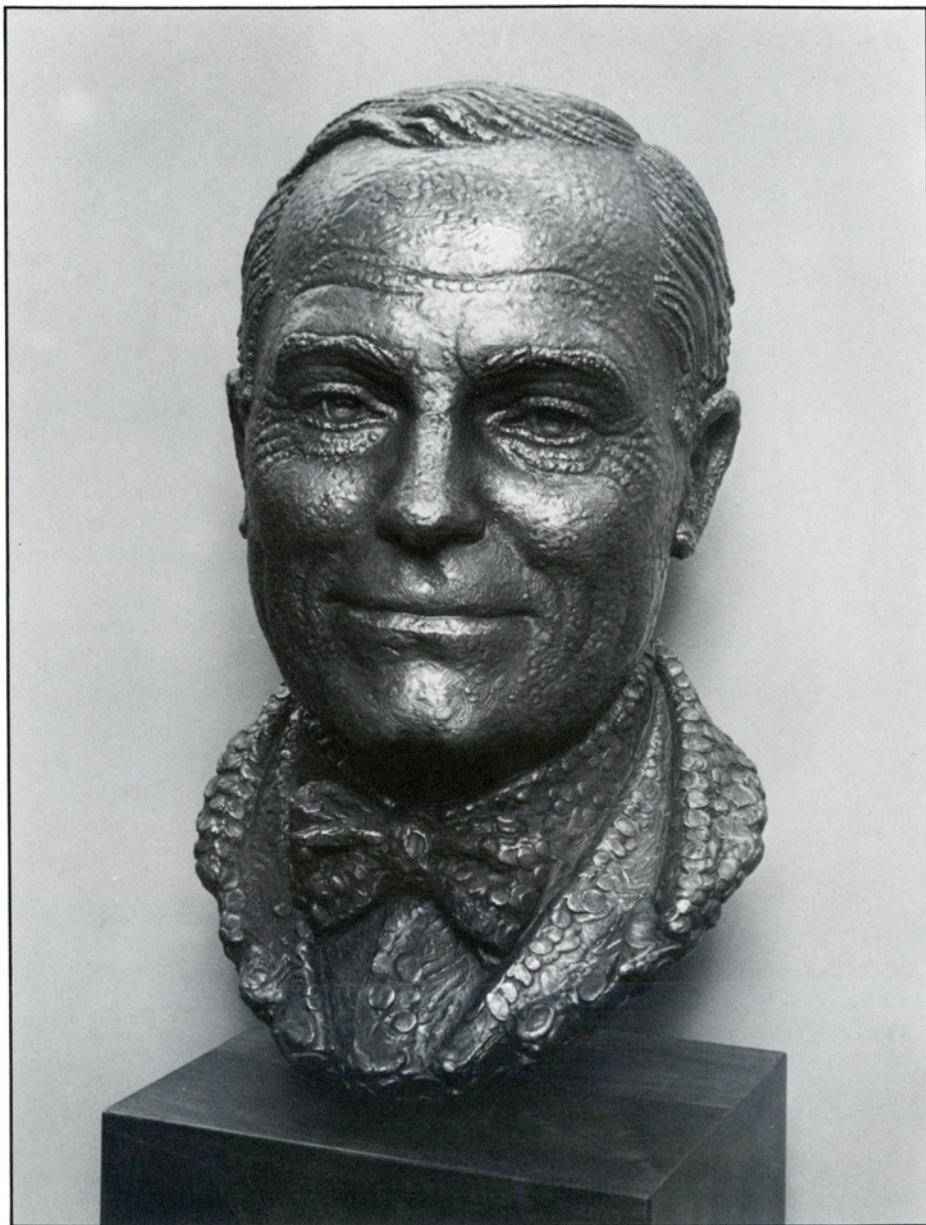
The number of journalism professors who have been either nominated or have won in the past shows that the journalism school has an active student body that believes it is getting a good education, Bengtson said. Winning makes you become a better teacher, he said. “It's no small matter in terms of what it means. You have to try to be worthy of the award. Anyone who wins the H.O.P.E. Award has to be lucky.” ■

Beth Brainard

Thanks to the generosity of the Kansas Alpha chapter of the Phi Delta Theta Alumni Corporation, a handsome bronze bust of William Allen White now greets students, staff and faculty as they enter Stauffer-Flint Hall.

As a gift to the school, made via the Kansas University Endowment Association, the fraternity commissioned Professor Elden Tefft of the School of Fine Arts to create the beautiful sculpture in honor of the school's namesake.

The bust sits proudly upon a wooden base that was hand crafted by Rawleigh Zilliox, a Lawrence real estate executive who does woodworking as a hobby.



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