

JAYHAWK

journalist

Fall '88





JAYHAWK journalist

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PHOTO: All the action is not on the football field. The Hill is still the place to picnic, party, and, once in awhile, watch the game. Photo by Tim Janicke.

STAFF: Executive Editor — Barry Goldblatt; Articles Editor — Dayana Yochim; News Editor — Tim McNary; Alumni News Editor — Stacy Foster; Associate Editors: Lori Bertels, Leslie A. Bird, Bente Dahl, Wendy Elder; Editorial Assistants: Bryan S. Bowen, Andrea Byrne, Janie Dunworth, David Manley, Susan Pekar, Craig Welch; Copy Editor — Juli Walz; Assistant Copy Editor — Darren Rivera; Editorial Secretary and General Manager — Patrick Bell; Art and Production Manager — Laura Bronson; Production Associate — Susan Rose; Production Assistants: Beth Fisher, Lillie Pardo; Circulation and Business Manager — Christine L. Wyrick; Circulation Assistant — Keith Stroker; Advisor — S.M.W. Bass.

SUMMER SCHOOL IS HOT IN THE SUDAN

In late May of this year, there were only two Americans in Khartoum, Sudan, who weren't embassy personnel. Recent problems with terrorists discouraged Americans from visiting the Sudan, but David Dary and Larry Day went to Khartoum to conduct a series of journalism seminars and workshops for those journalists in the country who had degrees in related subjects but little training in journalism.

Dary teaches courses in public relations and journalism history, and he has a background in broadcast. Day, who left the University of Kansas at the end of the summer session to teach in Florida, specializes in international journalism and has done extensive work in South and Central America.

Dary and Day lectured on the fundamentals of both print and broadcast journalism, but, since the Sudan has just recently developed a free press, they also talked about the associated responsibilities of a free press.

Sudanese papers have to be licensed, but editors are allowed to print anything that they want. According to Dary, there is some criticism of the government and commentary on governmental issues.

The Sudanese government has many parties, and the country is currently involved in a civil war, circumstances that make it difficult for journalists who are trying to model themselves after the Western media.

"We felt sympathy, in one sense, but also a great deal of admiration," Dary said. "They are struggling to do what we are doing. We felt admiration for their trying to do it against great odds."

The trip, which lasted from May 23 to June 8, received much media attention. Reports on the workshop were covered on prime time and on the front pages of major papers. More than seventy journalists applied for the seminar, but only thirty were officially admitted.

Selection was based on three criteria. The organizers wanted an even mix of print and broadcast journalists. They wanted those who had shown proficiency in both written and spoken English. Finally, they wanted journalists who were already employed by a reputable paper or those who were in the process of getting a job.

The workshop lasted six days and ran from eight a.m. to one p.m. Dary

said the seminar ended so early because of the heat. He reported that the temperature on one day reached 130 degrees.

"Larry and I decided that Khartoum had two seasons — hot and real hot," Dary said.

In addition to the workshop, Dary and Day had plenty of time to sightsee. On their first full day in the country, they took a trip to nearby Omdurman to tour the Sudan radio and television stations. Dary said that their television facilities resembled those found in the United States in the 1950's. The radio station had similar technology.

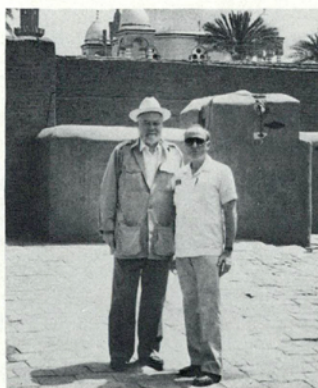
"It was depressing to see the people trying to do their jobs with old equipment and crumbling surroundings," Dary said.

When the workshop itself ended, they held seminars at nearby universities and continued to sightsee in Khartoum. On one of their trips, they visited a natural history museum, and Dary was astonished to find a badly-preserved bird that looked like a Jayhawk.

Dary said the focus of the workshop was not on equipment but on how they could improve the existing product with their technology. The workshop participants were amazed at the typography and layout of Western publications, and Dary and Day worked on teaching them how to use their imagination to get the most out of what they had to work with.

The people were intelligent, Dary said, and he seemed to think that they had a good chance at running their free press, even with the dual handicaps of newly-acquired freedom and outdated equipment.

By Juli Walz



David Dary and Larry Day took time to see the sights in the Sudan.

MEMBERS ONLY: J-SCHOOL STUDENT ORGANIZATIONS

The professional clubs of the journalism school were busy this semester with projects designed to help students in the business world. Sigma Delta Chi, PRSSA and the Ad Club all had projects that both educated students and boosted memberships in the clubs.

Gwen McKillip, president of Sigma Delta Chi, said that the club planned a seminar to assist students with job placement. The seminar would give students a chance to show their portfolios to media professionals and get advice on interviewing.

The national convention was held November 17 through 20 in Cincinnati, Ohio. The convention was the setting for a series of seminars which gave the students an opportunity to meet with professionals from around the country.

SDX also hosted campus events, including a lecture on September 29 by Doug Farah, *Washington Post* and *U.S. News and World Report* correspondent.

The KU chapter of the Public Relations Student Society of America introduced a program called "Open Line" this semester. According to Ellen Stohr, president, it is a way for students to contact potential clients and set up actual campaigns.

The professional adviser for "Open Line" is Teddi Bankes-Doman, a public relations and communications graduate from KU. She works for the ad agency of Bernstein-Rein in Kansas City. Bankes-Doman gives general support and advice about the campaigns.

The Ad Club held a workshop on October 25 to help prepare students for interviewing. The workshop was open to all KU students. There were four sessions covering resumes, interviews, portfolios and internships. It was an opportunity to give students a start on interviewing in December, said Debra Cole, president.

The Ad Club also sponsored a student graduate board where recent graduates answered questions about what it is like to enter the work force. "It was a great opportunity for the students to find out what to do after graduation," Cole said.

By Susan Rose

THE CIRCULATION GAME: PLAYING THE NUMBERS

To help students better understand the realities of the magazine industry, Sharon Bass invited Blant Hurt, circulation director of the *Arkansas Times* and *Southern Magazine* to speak with students enrolled in the Magazine in American Society classes. Hurt said it was a "passion" for the magazine business that led him to work for the *Arkansas Times*.

Hurt described his first three months at the *Arkansas Times* where he worked for free.

Hurt then focused his attention on explaining the necessary skills involved in magazine circulation. Along with marketing, financial, editorial and analytical skills, Hurt said that circulation required individuals to understand the growth of magazines and how to communicate ideas with the rest of the publication.

Although many people see circulation as an area separate from the rest of a magazine, Hurt said there was a definite relationship between the editorial department, the advertising department and the circulation department.

The worst parts of the job for Hurt were not being associated with the final product and having to deal with the post office.

Hurt said the biggest plus in circulation was the opportunity to work with the variety of people involved in a publication. Hurt said that working with such a variety of publication staffs had allowed him to work with some of the best minds in the magazine industry.

By Tim McNary



ROUGH RECEPTION: STATIC ON AIRWAVES

Some former students and volunteer disc jockeys at KJHK, the School of Journalism's broadcast laboratory and station, led a protest this semester accusing faculty members of making changes at the station without student approval. Students at the station and radio-television faculty members countered by saying that they were trying to make sure that KJHK would be run by students, for students, in a professional manner.

The changes at issue began in the fall of 1987. The board of KJHK, whose voting membership consists of three faculty members and three students, accepted a structured playlist. Until that time, disc jockeys at KJHK had been free to play just about anything they chose.

"It was an attempt to keep disc jockeys from playing the same music over and over again," said Jerry Howard, a graduate student whose appointment as the board's first paid station manager became effective in June, 1988.

Sam Elliott, KJHK's faculty advisor and general manager, said, "We've always wanted to pay our station manager, and now we have the funds. As far as him being a graduate student, well, he was the most qualified person for the job." Howard had worked at commercial radio stations before being hired as KJHK's station manager.

One of Howard's first actions was to cancel a Monday night Thrash music show. To ensure that Thrash music, which Howard described as "an incessant headbanging sound that grew out of the punk movement," was kept off the air, Howard removed an estimated 300 records from the station. He said that KJHK was being labeled as a "Thrash station" and that not enough people listened to it to merit its airing.

On May 15, vandals spray-painted the message "No Cash in Thrash?" on the outer wall of the station. Above the message was a large encircled "A," commonly thought to symbolize anarchy.

A public meeting of staff members and listeners who were angered by the changes at the station was held in late July. More than 150 persons argued about what could be done, but no answers came from the meeting.

At the end of the summer semester, Howard had the station sign off the air "to reorganize" until the fall semester began. That action, authorized by the faculty-student station board, was a first for KJHK.

When the station returned to the air on August 29, exactly one month from its sign off, a few subtle changes had been made. More mainstream music was being played during peak listening hours.

Loyal listeners and alternative music fans began yelling "foul." Letters appeared in the *University Daily Kansan*, arguing for a university commitment to experimentation and the importance of alternative formats to introduce underground bands to the marketplace.

Howard countered by quoting research, done by a private Kansas City-based firm, that said only five percent of the University's student population actually listened to KJHK on a weekly basis. Howard said his goal as station manager was to improve student listenership.

The opposition said that would not happen by seducing listeners with the same music they could hear on other stations. Many opponents went so far as to suggest that Howard may have misused or misrepresented the research.

Max Utsler, head of the radio-television sequence and a member of the faculty-student board, said, "People seem to be forgetting that this station is first a laboratory for students in the broadcast sequence. After that, its next responsibility is to the University. If we can please the community at the same time, great. But our priorities are with the student."

By Craig Welch

TAKING THE CAMPAIGN TO COLORADO SPRINGS

This fall a challenging opportunity awaited students enrolled in Journalism 640, or as it's commonly referred to, Campaigns.

Students in the campaigns section taught by Larry Johnson developed a complete two-year marketing and advertising plan for the downtown area of Colorado Springs, Colorado.

Charles Stewart, general manager of the Lowell Center, a re-development project in Colorado Springs, called Johnson in April about the project. Stewart is a 1969 advertising graduate of the University of Kansas.

Campaigns is the class where students bring skills learned from previous classes and internships and put them to use in a real-life situation. Each semester, students work with real clients, but in the past, the clients have all been in Kansas or in the Kansas City area.

Johnson, who is also head of the advertising sequence, said the Colorado Springs project was more complex than the others because it involved many out-of-state variables that the students had to deal with.

The reason that KU was selected to do the project was because the school attracts well-motivated and enterprising students, and, Johnson believes, because work done by the students in the past has been held in high regard by their clients.

This client paid for all student travel and expenses and invested thousands of dollars into the project.

The class was divided into six teams, and each produced a 50-to 75-page plan and a 30-minute video. Each team selected a group leader to make the initial trip to Colorado and report back the existing problems of the downtown area. Michelle Garland, a team leader and senior from Morton Grove, Illinois, stated that she felt considerable pressure to make a good first impression so they would be treated as professionals, not as students.

The basic objective of the project was to find methods of attracting more people to shop in the downtown area. Tomi Roberts, who is a senior from Independence, Missouri, said the challenge for the class was to find out how to reach the community and convince them to use the downtown area. Students spent time attending meetings, touring the area and interviewing retailers as well as consumers. Among the problems pinpointed were parking, ineffective promotions and the lack of a friendly atmosphere.

"It was a nice challenge to work with people with different personalities. They didn't treat us as students and were receptive to our ideas," said Debra Cole, one of the team leaders.

Each team presented its project at the Adams Alumni Center before an open audience that included key people from Colorado Springs. Each team was evaluated, and one was chosen to return to Colorado Springs to make a video.

In two years the project will be evaluated and revised by another Campaigns class from KU.

By Leslie Bird



Larry Johnson and team leaders tour downtown Colorado Springs.

SEARS INTERNSHIPS: A CAPITAL EXPERIENCE

Internships offer students the chance to build an impressive resume and also provide invaluable job experience in a chosen field. In the case of the Sears Congressional Internship, two KU students, one in 1988 and the other to go in 1989, have found a way to combine both journalistic and political aspirations.

As Sears Congressional interns, students work five days a week in a Washington, D.C. congressional office. They may also attend news briefings and weekly journalism speeches. Universities may nominate only one candidate.

Last spring, Kelly Milligan, a fifth-year senior majoring in magazine journalism, was selected as a Sears Congressional Intern. For Milligan, a prospective law student, a job on Capitol Hill involving both journalism and politics was ideal.

"I am majoring in journalism to better my understanding of how mass media affect politics. And this internship gave me first-hand insight."

Milligan worked for Congressman Toby Roth, a Republican from Wisconsin. He said his duties as an assistant press secretary were many and varied, ranging from writing news releases and legislative correspondence to helping Roth with his radio commercials.

Although Milligan does not plan to make journalism his career, he said the writing skills he learned in his reporting classes contributed to the success of the internship.

"The first day I was there they had me write two press releases. I must have done well on them because they began to give me more responsibilities that I don't think I would have otherwise had."

Other students are more attracted to the journalistic side of the internship. Derek Schmidt, a news editorial major, is one such student.

Schmidt is one of 25 students selected to work in Washington next spring. Although at present his career goals remain uncertain, he is looking forward to the experience of an internship in the nation's capital.

"I am really looking forward to the weekly journalism speakers. Eric Severeid has spoken in the past, but I don't think he'll speak when I'm there."

Schmidt is currently a staff columnist for the *University Daily Kansan*.

By Darren Rivera

AND THE WINNERS ARE . . .

In national competition five students from the University of Kansas were awarded Dow Jones Newspaper Fund Editing Internships last summer. No other schools in the country had more winners. Craig Herman worked on *Newsday*, Katy Monk on the *Boston Globe*, Chris Martin on the *Waco Tribune-Herald*, Mike Merschel on the *Chicago Tribune* and Mark Tilford on the *Minneapolis Star and Tribune*. Also in national competition Denise LaCroix was awarded an internship at *Reader's Digest* by the American Society of Magazine Editors.

Also in national competition, Joseph Rebello won the Media Management and Entrepreneurship Program for journalism graduate students at the Poynter Institute in St. Petersburg, Florida.

And Derek Schmidt won a Sears Congressional Internship. He will be working in a congressman's office in Washington in the spring of 1989.

Other KU students who received awards in 1988 were: Ellen Stohr won the Public Relations Society of Topeka Award.

Darren Richards won the Wellington Gene Slais Award in broadcast news.

Shirley Perel was recognized for outstanding broadcast sales.

Toni Shockley won the Harmon Award.

Chris Forsyth was recognized for outstanding performance in corporate TV.

Ken Baker was recognized for outstanding performance in commercial production.

Mark Hulsey, Scott Gillespie, Brad Schwartz and Stacie Kennon won the KJHK Award.

John Eric Kelley won the Sullivan Award for the outstanding senior in advertising.

Linda Prokop won the Schott Award for the outstanding junior in advertising.

Linda L. Ward won the Kappa Tau Alpha plaque for the outstanding journalism scholar.

Ben Hall won the Sigma Delta Chi Award for the outstanding graduate.

Alison Young won the Paul Miner Award for outstanding contributions to the *Kansan*.

Todd Cohen won the Walter Ewert Award for outstanding performance on the *Kansan*.

Craig Anderson won the Don Pierce Award for outstanding sports writing on the *Kansan*.

Noel Gerdes and Mike Horak won the Angelo Scott Award for best advanced reporting class work on the *Kansan*.

Alan Player, Russell Gray and Ben Hall won the Harry E. and Phyllis S. Polk Award for excellence in editing on the *Kansan*.

Jerri Niebaum won the Sayler Award for academic excellence.

Kathleen Faddis won the Chandler Award for sensitivity in *Kansan* reporting.

Timothy A. Bengtson, associate professor of journalism, won the Clyde M. and Betty Reed teaching award for excellence in classroom teaching.

The *Kansan* won an All-American rating from the Associated Collegiate Press for the 1988 spring semester.

And the *Jayhawk Journalist* won the first place award in the regional Sigma Delta Chi Competition.

By Bente M. Dahl

IN THE CRITICS CORNER, MANHATTAN STYLE

Every spring for the last eight years, Lee Young has spent two days at the Columbia University Graduate School of Journalism. For these two days, Young serves not in the role of professor, but in the role of judge for the National Magazine Awards.

The National Magazine Awards are sponsored by the American Society of Magazine Editors and supported, in part, by the Magazine Publishers Association. Judges are nominated by the American Society of Magazine Editors and are appointed on a yearly basis.

During the magazine competition, Young and the rest of the panel of judges examine magazines that are published in the United States. Further eligibility requirements are that the publication must be issued at regular intervals, at least four times a year, and must be sold independently of other publications.

A few weeks before the competition, Young receives the publications that are in the finals of the magazine awards. Last spring, Young was assigned to the category of General Excellence: Under 100,000 circulation. Young's group would eventually decide on *The Sciences* as the winner of this category.

Upon his arrival at the competition, Young confers with the two other judges in his category. According to Young, the three judges "throw out thoughts" of what impressed them and what didn't impress them. Young said that it was the goal of the judges to have reached a decision on a winner in their category by the luncheon on the second day. Although it had never happened in a category that he was a member of, Young said that some categories became deadlocked and the judges could not decide on a winner.

When a group was in a deadlock over a decision, Young said appeals were made toward other judges for help in reaching a decision. Young said that in cases where appeals proved ineffective, a decision was made by majority rule of the entire panel of judges on the final day of the competition.

Young said that he enjoyed judging in the competition, although it came at a busy time in his spring schedule, which is taken up with teaching magazine classes and advising the spring issue of the *Jayhawk Journalist*. Still, Young said that being a judge allowed him to have an insight into magazines and to renew magazine acquaintances.

By Tim McNary

MEDIA OWNERSHIP: DEVELOPING CONFIDENCE

Visiting professional Jack Sampson wants students taking his Media Entrepreneurship class to do what he did — only he wants them to do it a few years sooner. Sampson, owner of a small-town radio station and newspaper, didn't become an entrepreneur until he was in his mid-forties.

Sampson sat down at his desk one morning and devised a strategy to solve the problem. By the end of the day, he had outlined a 13-week course that provided a "how to" approach for becoming a media entrepreneur.

The course was designed to respond to continuing changes in the nature of media ownership, particularly in Kansas. Sampson says future publishers and broadcasters will be operating under new economic and social circumstances. In this changing climate, he said they must concern themselves with both business and news functions.

Sampson credited both the School of Journalism and the University for their willingness to reach out and experiment with such a concept.

Sampson encouraged his students to evaluate their own ambitions and qualifications before they choose media ownership.

"Becoming an entrepreneur requires dedication to your idea," Sampson says. "An entrepreneur must be a student of business and have a willingness to immerse himself or herself in the industry to understand it."

He hoped by the time students completed the course they would have a good idea whether media entrepreneurship was for them. Students learn the basics of preparing a business plan, evaluating media properties that are for sale and how to approach lenders, brokers and partners.

Sampson conceded that few students will graduate and become media owners right away. He recommended, however, that students study the ownership styles of their own employers to gain a sense of what works and what doesn't.

No doubt Sampson served as both role model and mentor for his students. If nothing else, he hoped they took one message with them. "I wanted them to know they could do it," he said. "Nobody ever told me that I could."

By Wendy Elder

IS THIS FUNNY OR WHAT? SEE WHAT LACROIX SAYS

Think you've got a funny story for *Reader's Digest*? You might want to run it by Denise LaCroix first and let her be the judge. LaCroix was selected to spend the summer of 1988 as an intern at *Reader's Digest*. The internship was sponsored by the American Society of Magazine Editors (ASME).

LaCroix spent part of her time at *Reader's Digest* in the excerpts department searching through reader contributions for stories to include in the "Campus Comedy" section of the December 1988 issue. It was none too easy a task.

"We were desperate for stories and we got some of the dumbest things," LaCroix said. "It took us so long to find something that was usable, let alone funny."

LaCroix, an Omaha, Nebraska native, spent ten weeks in New York. She and the other ASME interns who were also based in New York City lived in a dormitory on the campus of New York University. LaCroix commuted to Pleasantville, New



Denise LaCroix knows a good laugh when she reads it.

York, the magazine's headquarters, an hour and a half's drive from Manhattan. She got there in a van owned and operated by other *Reader's Digest* employees who lived in Manhattan.

LaCroix worked for several other departments at *Reader's Digest* including editorial correspondence, editorial research, articles editing and copy editing.

LaCroix's internship experience wasn't limited only to the *Reader's Digest*. Each week, different magazines sponsored a luncheon for the (ASME) interns in Manhattan. "One week we had lunch at Time, Inc.; one week we had lunch at *Newsweek*. We met a lot of different editors."

After graduation next May, LaCroix hopes to return to New York to work in either magazines or for a publishing company.

By Lori K. Bertels

SOLID GOLD REPORTING

Ted Frederickson frequently tells reporting classes that reporting is similar to gold-mining: success in both endeavors comes to those who are willing to engage in tedious digging.

Frederickson, who also teaches media law and ethics, spent long hours digging through records of the Kansas Public Disclosure Commission while on special assignment last June in the Kansas Statehouse Bureau of *The Wichita Eagle-Beacon*.

His resulting investigative report on campaign finances in Kansas appeared in the *Eagle-Beacon* on July 10 and 11. Among the nuggets that Frederickson mined in five stories which totalled more than 220 inches were these: *The Public Disclosure Commission, the agency charged with monitoring campaign spending in Kansas, was hopelessly understaffed and unable to act as a watchdog on the 500 candidates who would spend millions of dollars running for offices in Kansas this election year.

*Dollar limits on donations to candidates could be exceeded by individuals because they could channel their money through corporations they control or through political parties.

*When campaign committees are dissolved after an election, Kansas law allows candidates to pocket the leftover cash. Many of them do take the money, most of which was contributed by political action committees (PACS) representing special interests.

*The Kansas Legislature, whose members make up the largest group of officials tracked by the commission, has regularly slashed the agency's budget and declined to close those loopholes in the law that enrich them financially.

Between elections, public officials are not required to disclose the money they have raised and how they have spent it — even when they were not to be candidates for re-election or election to another office.

For example, Frederickson reported that John Carlin raised and spent more than \$300,000 during his last four years as governor — \$25,000 of it for birthday parties for himself and his wife — even though Carlin was constitutionally prohibited from running for a third term and was not running for another office.

"I get nervous when politicians are allowed to secretly operate \$300,000 slush funds for four years without voters knowing about it," Frederickson said.

He said that the most unglamorous part of his assignment — poring through reports that candidates made to the commission — yielded other human examples of how the law was not working.

"I was amazed to discover that members of the Legislature were simply closing their campaign committees and keeping the money. I discovered that one Manhattan legislator was collecting donations for an already-fat campaign fund right up to election day. He won, and three weeks later he transferred \$5,000 to his personal savings account."

Frederickson got this legislator's list of contributors and interviewed some of them to find out how they felt about giving \$100 to a candidate only to have that person put the money in his own pocket. "They were surprised to learn what had happened to their money," he said.

To illustrate how individual limits on contributions could be exceeded, Frederickson catalogued large individual and corporate donations to the campaigns of Kansas' last two governors, Carlin and Mike Hayden. Then he screened corporate records in the office of the Kansas Secretary of State to identify those individual donors who were also controlling stockholders in corporations that had given large amounts to candidates.

"That's why I use the analogy between gold-mining and reporting," he said. "That individual nugget, that one-paragraph anecdote shines brightly in your story, but it usually requires tedious work to find it. The Hayden and Carlin reports were enormous, almost overwhelming — page after page of single-space listings of donors who gave \$50 or more. I saw a lot of spots before my eyes before I saw any nuggets."

FUNDS FOR THE FUTURE

On May 12, 1988, KU began Campaign Kansas, the largest fund-raising program in the history of the University. The Endowment Association hopes to raise \$150 million during a five-year period. Money raised from the campaign will be used for important educational components including endowed professorships, scholarships, fellowships, facilities, equipment, museums and libraries. Only months into the program, the School of Journalism began to reap rewards from the campaign.

Peter M. Macdonald presented \$50,000 to the Kansas University Endowment Association in July to organize the Peter M. Macdonald Visiting Professionals in Journalism Fund at the University of Kansas. Macdonald, the former chairman of the board of Harris Enterprises, is himself a frequent lecturer in the journalism school. His gift will support visits to the school by other professional journalists, newsmakers or experts on topics in the news.

The contributions to the School of Journalism did not end with the summer. In September, Dr. Hubert M. Floersch presented a \$750,000 gift to the school. The gift will establish a visiting professorship and was a memorial to Lacy C. Haynes, a reporter and editor on *The Kansas City Star* from 1910 to 1951.

The funds for the professorship come from the Testamentary Trust of Mary Jane Haynes Floersch, the daughter of Lacy Haynes and a niece of William Allen White. Mrs. Floersch died in 1983, and the trust was organized in her will.

The Haynes professorship will allow the School to recruit visiting professors for the enrichment of both faculty and students.

According to Mike Kautsch, dean, shows of such support give the journalism school great confidence in the future.

"Private support makes excellence in education possible and helps us maintain a program worthy of the name of William Allen White."

By Tim McNary

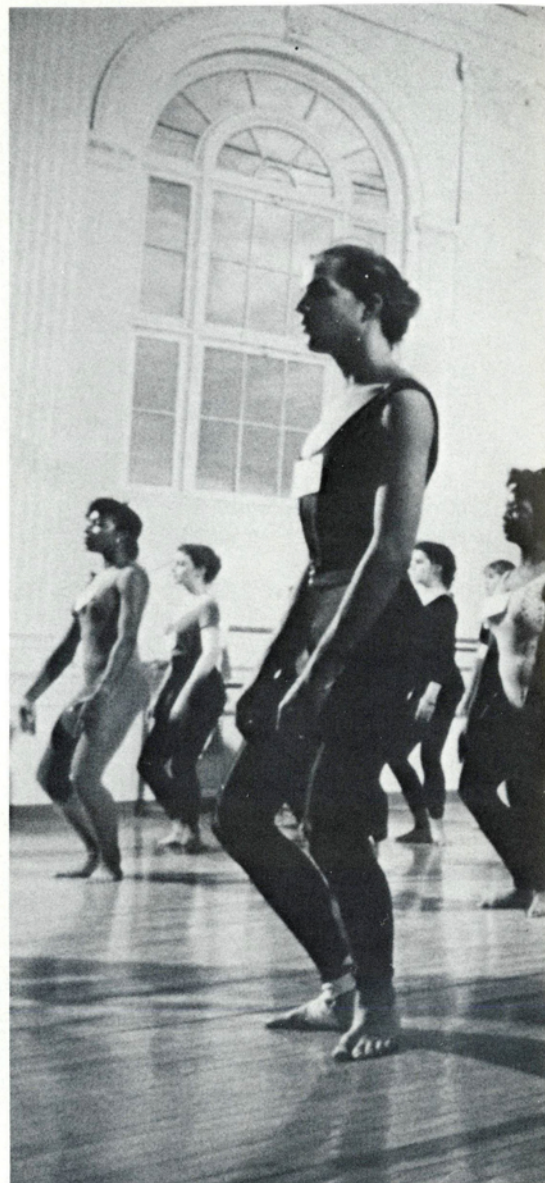
THE SHOOTERS

Staton Breidenthal
 Phil Carvalho
 Laura Husar
 Jeffrey Johnston
 Shauna Norfleet
 Stephen Wade
 Sandra Watts
 Catherine Wheeler
 Daniel Starling
 Scott Wallace
 Kathy Wismer
 Scott Carpenter
 Forrest Mac Donald

**WORK EXPERIENCE
 A DAY IN KANSAS CITY**

The assignments ranged from coverage of the graceful to the brutal. Some needed fill flash to reduce shadows in bright sun, while other assignments required pushing film to shoot night football with available light. Each was different, but all were covered by advanced photojournalism students during the day they worked for *The Kansas City Times*. And it was a productive day; five different photographers had twelve pictures published.

Tim Janicke organized the trip to give students firsthand experience with the pressure of producing photographs on deadline. Janicke believed that giving his students a chance to work with professionals in the field would help them better prepare for their future careers.





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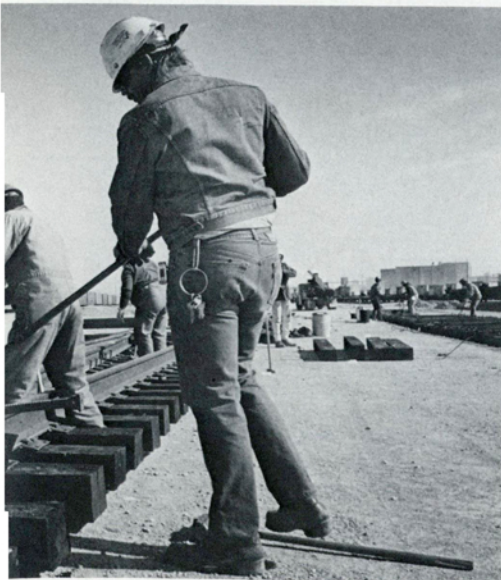
A. The paperwork involved in making assignments, keeping track of photographers and announcing an after-work party. (Photo by Tim Janicke)

B. Auditions for the Alvin Ailey School of Dance. (Photo by Sandra Watts)

C. KC Chiefs' coach Frank Gansz at practice. (Photo by Sandra Watts)

D. Southern Pacific rail workers building switches in a Kansas City, Kansas, rail-yard. (Photo by Stephen Wade)

E. Installing a calliope on the Missouri River Queen riverboat. (Photo by Jeffrey Johnston)

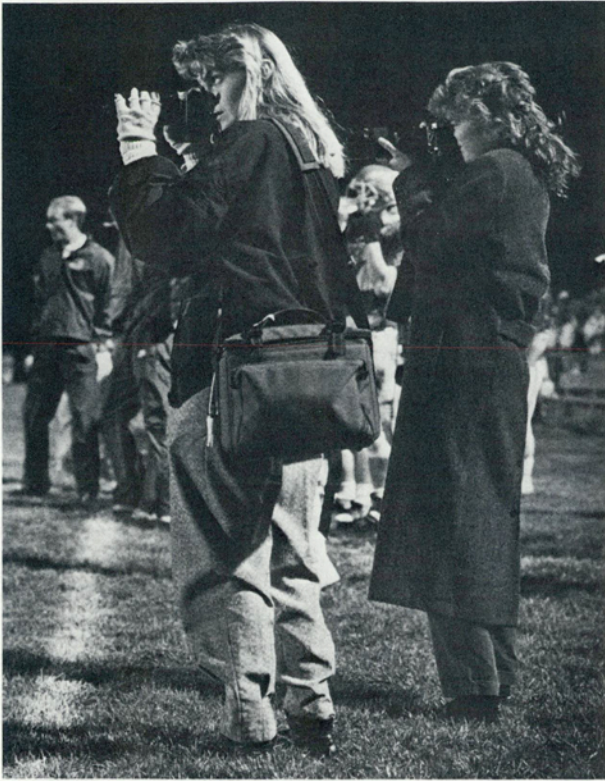




A **B**
C

A. Jeffrey Johnston on assignment at the Missouri River Queen riverboat. (Photo by Fred Blocher of the *Kansas City Times*)
 B. Laura Husar being coached by John Slezor of the *Kansas City Times*. (Photo by Phil Carvalho)
 D. The cleanup after a three-vehicle collision on I-435. (Photo by Jeffrey Johnston)





A

B

A. Kathy Wismer (left) and Catherine Wheeler at a high school football game. (Photo by Phil Carvalho)

B. (l-r) Scott Wallace, Tim Janicke, Stephen Wade and Daniel Starling editing film at the *Kansas City Times*. (Photo by Staton Breidenthal)



GANNETT PROFESSIONAL ENCOURAGES CREATIVITY

Robert Rhodes' philosophy is simple. "When you sit down to write a story, you should try to write that story better than anybody possibly could," he said.



Bob Rhodes says Reporting should be required for all majors.

After 39 years as a reporter and editor, Rhodes, the current Gannett professional-in-residence, wants students who leave the School of Journalism to be able to write creatively and to have integrity.

Rhodes wanted his Reporting I and II students to stop concentrating on "the five w's" so much that they forget to use imagination in writing stories. One way he taught students to be creative was to have them write a paragraph describing a person or a thing. Some wrote about the taste of an orange, the aroma of coffee or what it's like to walk into a dark movie theater from the sunshine. Rhodes stressed, however, that a student's writing should not sacrifice integrity for creativity.

When a student leaves the School of Journalism, Rhodes wants them to have confidence that what they learned in the school will help them in their career, but he warned students that they must have the skills to justify their confidence.

Rhodes was born in New Rochelle, New York, but he spent the first nine years of his life in Pittsfield, Massachusetts before returning to New Rochelle where he graduated from high school. After getting out of the Navy in 1946, Rhodes attended Colgate University in New York where he graduated in 1949 with a degree in liberal arts. His first job was as a general assignment reporter for the *Utica Daily Press* in New York. His last newspaper job was as executive editor for the *Corpus Christi Caller-Times*.

Rhodes considers the most important story of his career to be his coverage of the assassination of John F. Kennedy in 1963.

"At a time like that you know you're not just writing a story, you're writing history," he said.

In 1988 he became an instructor at Texas A&I University where he taught copy editing and advised the student newspaper. Rhodes doesn't think that there's a major difference between working in the newsroom and working in the classroom. Rhodes said that grading students' papers is similar to editing stories, but he thinks there's more work involved with grading papers to give useful criticism.

As to how he came to Kansas, Rhodes said that he saw an ad in *Editor & Publisher* advertising an opening for the Gannett professional-in-residence. He sent his application and resume, and within a month he received a phone call from the chairman of the search committee informing him that he was one of four finalists for the job. Rhodes visited the campus in June and was told, in late July, that he got the job. He said he wanted to come to KU because he had heard it was a beautiful campus and that he would have one of the best years of his life.

"So far it's been everything everyone told me and more," he said. Although he's the Gannett professional-in-residence for only one year, Rhodes said that he would be interested in continuing as a teacher.

By Bryan Bowen

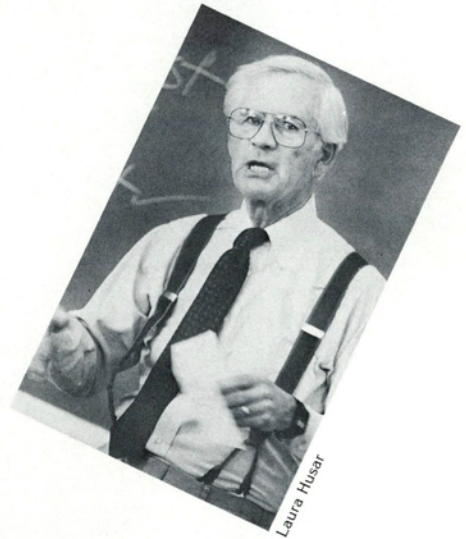
YOU GOTTA HAVE HEART, IMAGINATION AND \$\$\$

One morning about a year ago Jack Sampson was driving to work and thinking to himself, "If I had only known then what I know now . . ." Sampson, a visiting professional from Hutchinson, Kansas, said his mission was to give students the confidence and knowledge that he didn't have as a college student. So he came to KU to teach a new course in media entrepreneurship.

The Wall Street Journal recently reported that at least 250 schools currently offered a course or major in entrepreneurial studies, but there is a shortage of qualified professors to teach them. Sampson brought his credentials from the field. He is a successful owner of a radio station, newspaper, shoppers' guide and printing company.

"I was 45 years old when I decided to go into business for myself. That's too old," Sampson said. He wished he would have had the confidence to put together a plan and borrow the money at an earlier stage in his life.

Sampson was graduated from Kansas State University with a bachelor of science degree in radio and television.



Jack Sampson hopes more students become media owners.

He went to work for Storz Broadcasting Company in 1953. His career in radio started at a time when television was taking over, and radio was dying out. He was promoted several times, and in 1961 he became the vice president and general manager.

"I was a big city, big corporation 'gamanza' with all the trappings and perks to go along with it, but I didn't own anything," Sampson said. So in 1975 Sampson and his wife purchased KSKU-FM in Hutchinson, Kansas as well as the *Bee*, a weekly shoppers' guide with a circulation of 20,000. He purchased another radio station, KLEO-AM, in 1982, and sold both stations for a profit.

Sampson's intellectual curiosity had already caused him to cross over into print journalism. To continue his successful endeavors, he and three other publishers formed a printing syndicate in 1982 called Sunflower Printing in McPherson, Kansas. Sunflower now prints 19 publications in addition to the shoppers' guide.

He couldn't stay out of the radio business for long, and in 1986 he purchased KHAZ-FM in Hays, Kansas. It is the only country and western format in that part of the state. Recently, he purchased a 30-year-old county/farm newspaper in Faucett, Missouri called the *Buchanan County Farmer*.

His success as a media entrepreneur has caused him to want to give something back to the industry. Sampson hopes to impart the idea to his students that they can do anything they want to do if they study hard enough, want it badly enough and dedicate themselves to it.

"The energy, belief and imagination of youth is more important than having the money," he said.

By Chris Wyrick

SHOOTERS GET FOCUSED ON THE REAL PICTURE

This semester, Tim Janicke offered his students a dose of the real world.

"When most people get out of school they think they know everything," said the visiting professional. "I'm trying to make these students aware of the things that they really need to know to get by out there."

And Janicke certainly is qualified to show his students exactly what it will take to survive in the trenches of the real world. For over a decade he has been actively involved in photojournalism. He came to the University of Kansas this fall as part of the exchange program set up between the School of Journalism and *The Kansas City Times*. In his other life, Janicke is the picture editor for the *Times*. He brought his talents to the J-School, where he taught advanced photography and picture editing.

But Janicke definitely did not abandon his editor's frame of mind. Each of his students in advanced photography was required to turn in five photographs a week: one for each working day.

"He's a professional who expects professional-level work from us," said Daniel Starling, a Shawnee, Kansas senior majoring in photojournalism. "He's showing us what the professional attitudes and expectations are going to be like."

To help his students raise their work to his professional standards, Janicke worked closely with them — very closely in fact. During the semester he accompanied and observed each of his advanced photography students on a photo shoot. He said this exercise helped him identify shooting problems better than by simply looking at contact sheets.

The most common mistakes Janicke saw photography students make were not being thorough, failing to stay until the end of an event, not using a variety of camera lenses and not shooting from a variety of angles.



Tim Janicke searches newspapers for good photos.

His students became accustomed to hearing the phrase "bird's eye, worm's eye," meaning shoot every situation from both angles. "I think this may finally be clicking in," Janicke said as he scanned the pages of the *Kansan*.

But Janicke also realized that one semester won't remedy all of the problems. He tried, though, through workshops with professionals, field trips and guest lecturers. "I call these Band Aids. They won't really fix the problems; they'll just keep them from bleeding all over."

If nothing else, Janicke's students left his classes with a better sense of what to expect in an actual newsroom. "A lot of photographers are not aware of their inadequacies," Janicke said. "These students are getting the opportunity to find out these things and then go out on their own and fix them."

By Dayana Yochim

CRITICAL PERSPECTIVES ON NEWSPAPER EDITING

The decline in the quality of journalism students going into editing has the newspaper industry concerned. Daryl Frazell is concerned and is worried that there are fewer young people going into editing that have a critical eye. He is also concerned about changes in the newsroom that have made editing a more difficult and less-satisfying job.

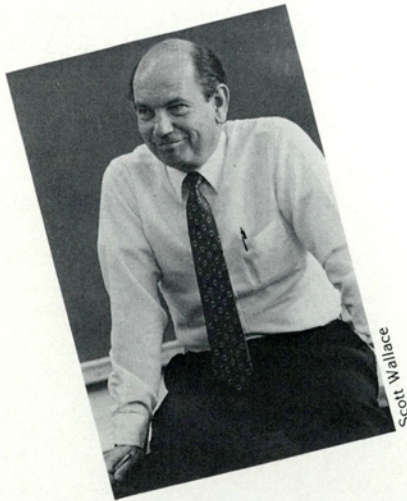
Frazell has taken a one-year leave of absence from his editorial position at the *St. Petersburg Times* to teach editing and reporting at the University of Kansas.

Frazell worked as an editor at the *Times* since 1973 on the "Perspective" and Sunday opinion sections. He has also worked eight years as an editor on the national desk, the foreign desk, and in the Washington bureau of *The New York Times*.

Frazell earned his bachelor's and master's degrees from Northwestern.

"There is a huge demand for good, qualified editors. There are plenty of jobs available and a scarcity of people to fill them," said Frazell.

He said that today's editing students lack the language skills necessary to do the job well. They don't use the English language effectively. In addition, he says that students need a greater knowledge of world history and world events.



Daryl Frazell has made the future of editing his number-one concern in his teaching.

The lack of language skills is only part of the reason for a decline in good editing. Frazell said that although there are no facts or figures to prove it, he suspects that the editing field is not attracting the caliber of people that it used to because it is not as glamorous. "The job is not as interesting as it used to be. Electronics in the newsroom have made editors into computer operators. Many people are being deterred by the increased complexity of being an editor. Work that used to be done by typesetters and engravers is now being done by editors. Electronics have also increased the anonymity factor in editing. It has widened the gap between reporters and editors."

Frazell believes today's editors are more like drones, tied to computer keyboards. He would like to see editors less involved in the production of the newspaper and recommends separate desks for editing and production functions. Editors, he said, need to be more concerned with stories, headlines and content in the newspaper.

He also noted a difference in the attitude of today's students, and he thought that some students may be passing up journalism and going into higher paying fields. He attributed the lack of interest in editing to the demise of the Woodward-Bernstein Syndrome seen in the early 1970s. "It has worn off," Frazell said.

"After Watergate and the movie, there was a surge of interest in journalism. Today's young people have forgotten that. They never knew anything like it. We haven't had a corresponding event that has created that kind of zeal in today's young people."

The general decline in the image of the media among people today may be another contributor to the shortage of good editors. He said that while many people resent today's media, he believes that most journalists were motivated by a desire to do something good.

By Susan Pekar



LIGHTING THE SUBJECT: CLUES ON PHOTOGRAPHY

As an experienced graphics director, Michael I. Williams has had experience in putting the news package together. As a visiting professional at the University of Kansas, he began making plans to pull together the recently reorganized photojournalism sequence.

But what he wanted to do when he came to KU was to teach. In fact, he has always wanted to teach. Although he began as an education major at KU, Williams enrolled in journalism classes so that he could teach in this area. Under the guidance of his teachers, Calder Pickett and Lee Young, he soon realized that he enjoyed the journalism classes. As a result, when Williams walked down the hill for his graduation, it was to receive an undergraduate degree in journalism.

The route back to KU was far from direct. Along the way he gathered a variety of experiences on different kinds of newspapers. He began at the *Statesman-Journal* in Salem, Oregon where he was a staff photographer for two years before being appointed the photo director. Two years later he became the graphics director at *The Albuquerque Tribune*. The *Clarion-Ledger/Jackson Daily News* in Mississippi, where he was the graphics director for the two papers, was the next stop in 1986. These professional experiences have formed the foundation of William's teaching approach.

By Laura Bronson

ADVERTISING ADDITION HAS THE "MIDAS" TOUCH

Shadows augmented by the neon-green glow of a computer screen and an inviting jar of M&M's greet students who visit Jim Avery during his office hours. Avery is Advertising — from the framed product representation on his wall, to the stacks of material for the three classes he teaches, to his off-time spent researching and writing articles and books.

As a new lecturer at the University of Kansas, Avery teaches Marketing and Mass Media, Advertising Management and Advertising Campaigns. He has taught comparable courses at the University of Oregon for three years, and before that he taught at his alma mater, Brigham Young University. While at Oregon, Avery was the faculty adviser for the first and second place winners in the American Advertising Federation national student ad campaign.

Avery is yet another faculty member at KU to bring with him extensive professional experience in his field. He has worked for seven advertising agencies and only recently gave up a partnership in Capelli/Miles/Wiltz/Avery/Kelly, an ad agency based in Oregon. Avery said that after graduating in 1971, he gave himself ten years to learn his craft before returning to his first love, teaching. Avery has worked on campaigns for such well-known consumer brands as Midas, Ortega, Polident, Ivory Soap, Bisquick and Betty Crocker.

Currently, Avery is writing a book on account services. He and Ann C. Keding, a free-lance copywriter and colleague from Oregon, have begun research on a textbook outlining the conceptual approach to copywriting, but a completion date has not been set.

Avery said that the average American is exposed to more than 775 advertising messages per day, but only remembers nine of those, and can correctly identify the brand names of only six. In other words, less than one percent of all advertising is accomplishing its intended task. Avery wants his students to be able to produce that part of one percent — campaigns that will evoke those six brand names.

By Patrick Bell



Jim Avery quickly filled his third-floor office with evidence of past campaigns and clients.

DIVIDING HER TIME: WARREN RETURNS TO KU

Andrea Warren, a free-lance writer who earned her master's degree in journalism from the University of Kansas in 1983 is back at the School of Journalism. This time she is on the other side of the podium, teaching the subject she loves — magazine article writing.

While attending college in 1965, Warren sold her first article to the *Omaha-World-Herald* Sunday Magazine. Since then, she has had articles published in magazines such as *Better Homes and Gardens*, *Good Housekeeping*, *McCall's*, *Midwest Living*, *Writer's Digest*, *Woman's Day*, and *Reader's Digest*.

Along with writing for magazines, Warren writes video scripts for companies. She also writes young adult fiction and teaches writing seminars to various organizations.

Warren said when the opportunity arose for her to return to KU and teach the subject she loved most, she could not say no.

"I feel fortunate to be able to do it, and it's helpful to me as a writer," Warren said.

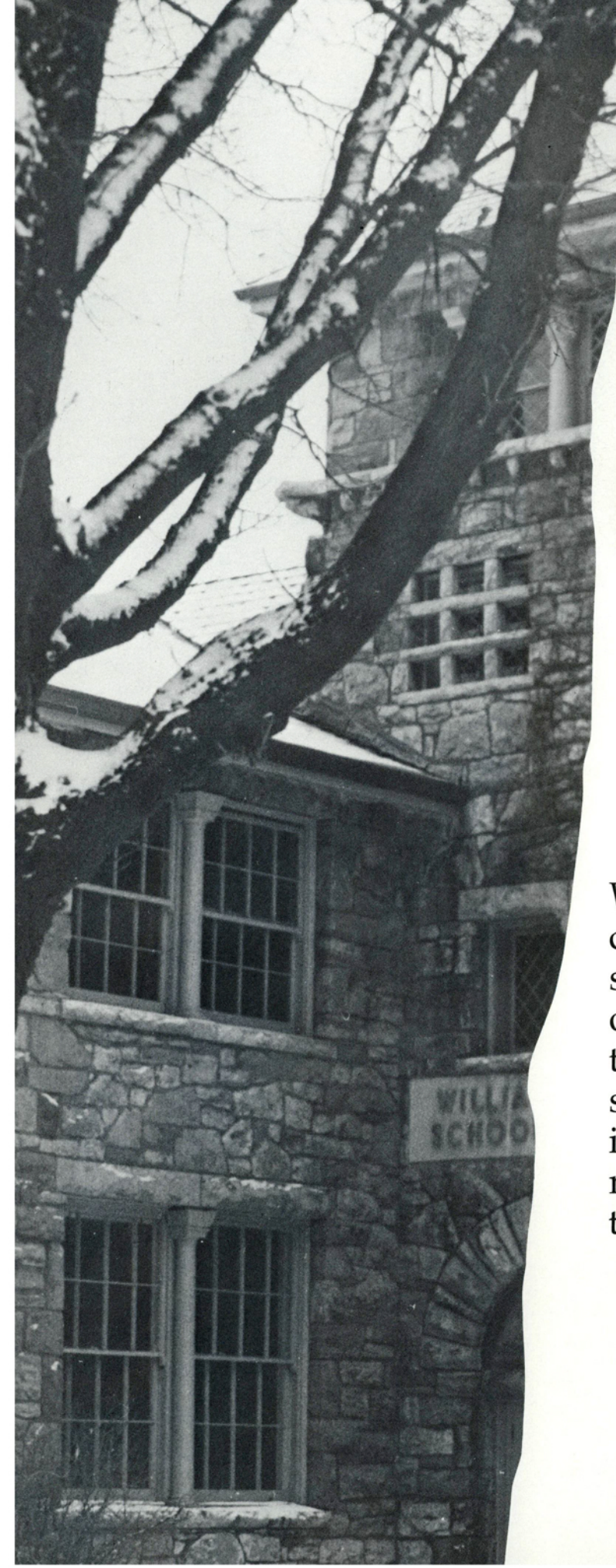
She holds a bachelor's and a master's degree — both in English — from the University of Nebraska. She taught high school English in Nebraska for eleven years before deciding to change her career from teacher and part-time free-lancer to the position of a full-time, free-lance writer.

Her message to students about free-lancing is that it takes a lot of perseverance, but if it is something that one really wants to do, it is possible to make a career of it.

By Lillie Pardo



"Being a free-lance writer takes . . . discipline and . . . being a self starter."



A House Divided

by Christine L. Wyrick

What starts out as healthy competition among the sequences in the J-School often ends in an unhealthy tension. This friction among student journalists is mirrored in the ranks of working journalists. Is this competition tearing us apart?

WHAT IF THE DIFFERENT fields of journalism fit together like the pieces in a jigsaw puzzle, creating a pleasing, harmonious whole?

Would a more cohesive world be a better world? Would it be more effective? Or do the inherent tensions that keep the pieces jagged and offensive serve some useful function? Students in journalism find the lack of fit frustrating. They feel defensive about their corner of the puzzle, protective and proud of their newly found niche. They resent any show of disrespect or challenge from other students or from faculty. Students don't want to hear criticism of their chosen career. It makes them too uncomfortable. It hits them where they are vulnerable — right in the ego. Some students want to know if this is just college-level in-fighting, or is this competitive jockeying a part of the profession?

Lee Young says he believes there is a very real sense of competition, but it's not a personal bias against any one medium. "If you're a newspaper person, you see a broadcast person as a very direct competitor."

In the same way, Young says, some faculty are quite territorial and genuinely loyal to their own field of journalism, and this loyalty seems to show up particularly strong in the news-editorial sequence. Young has taught courses in the news sequence and currently heads the magazine sequence.

Young says that in the past there were some faculty who did not think of public relations and photojournalism as legitimate as the newspaper emphasis. Young suggests, however, that tensions among the sequences in journalism schools are fostered more by the students than anyone else.

Max Utsler, who heads the broadcast sequence, agrees. He says that the squabbles and skirmishes between the broadcast students and news-editorial students — especially those between KJHK and the *Kansan* — are simply a reflection of the real world's desire to scoop the competition.



Bob Rhodes, the Gannett professional, remembers one scoop that backfired. It seems that an ambitious radio reporter got up every morning before the crack of dawn to get a copy of the daily newspaper off the printer's delivery truck. He rushed back to his station, broadcasting the day's news, reading directly from the newspaper.

The practice more than irritated the newspaper staff, so they decided to teach the radio station a lesson. They printed a special edition full of phony stories. As usual, the reporter was there to pick up the first copy of the day. He rushed back to the station and broadcast that morning's news, which, much to his dismay, he learned was fabricated.

Jack Sampson is a successful owner of a radio station, shoppers' guide and a newspaper. His background was originally in television and broadcast news. "Until I bought that paper, newspaper was the enemy," he says. "When I bought the shopper, my broadcast buddies asked me if I had sold out. On the other hand, the print people didn't want to have anything to do with me because I came out of broadcast." After Sampson crossed over to print, he realized how much the two media could learn from each other and how reluctant they were to do so.

The associate publisher for advertising at Vance Publishing, Jan Kessinger, says complaints are not restricted to print versus broadcast. He says he hears complaints from sales representatives about their editorial cohorts. He says such complaints often arise from misconceptions. "People make decisions based on assumptions, and quite often the assumptions are wrong," he says. Vance publishes trade magazines and the advertisers are often the newsmakers. Kessinger says sales people have become overly sensitive about suggesting such news leads for fear the editor will suspect some conflict of interest on the part of the sales representative. Consequently, the magazine may lose valuable information.

Bill O'Neil, who is the associate

editor at Vance Publishing, says that editors often view the sales role as an easier and more glamorous job than their own and one that has special privileges and often a higher salary.

Bob Rhodes believes it is important for advertising and editorial staffs of a newspaper to work together. Unfortunately, he explains, they often don't. "The editorial staff doesn't consider the ad people to be part of the newspaper." Problems arise, he says, when the advertising staff expects the editorial staff to write a special story for a particularly good advertising client.



Rhodes says that in most large cities there is also a lot of resentment between television and newspapers. The competition for stories creates a dog-eat-dog world, he says. "TV people have a certain mystique." Rhodes says the public tends to be more attracted to television reporters because of their glamour. This makes the newspaper reporter have to work harder and be more aggressive, he says. It becomes a contest to see which media get the better information. Rhodes says a typical reaction of a newspaper reporter sitting down to watch the evening news might be, "Hot damn, they didn't get it."

There is similar competitiveness among the journalism sequences in schools. Some might say it encourages student journalists to work harder. But student responses to competition vary. Students tend to be loyal to their own area. In addition, a national survey conducted at Florida International University presented evidence that the tensions among the sequences appear to have a lot to do with the attitudes of their faculty.

David Dary, who teaches public relations in the J-School, believes, for example, that there are misconceptions about public relations within journalism schools as well as in the real world.

Improved programs within journalism schools may provide the key to a broader appreciation of all journalism fields. Enrollment in the J-School has been increasing every year, yet only about seven percent of the graduates enter the once-traditional field of newspaper journalism.

Outside journalism schools, there is also evidence that improvements are being made to correct perceptions and improve attitudes in the professional world. Vance Publishing attempted to identify areas of conflict and tear down the barriers to communication between their advertising and editorial departments. The two staffs gathered for what one of the more skeptical group members called a "love fest." Kessinger says the meeting worked to eliminate some of the interpersonal conflict that had been caused by misconceptions in the two areas. Open discussions of one another's perceptions helped the two sides gain a better understanding of each other's departments and helped define some common goals.

O'Neil says that by listening to one another they found out that they already had many things in common. He also says the meeting was beneficial because it broadened the understanding of the role each department played in producing the publications. Progress, says O'Neil, will take open communication and a willingness to give each other credit. ■

MODEL TEACHER



When Bruce Linton arrived at KU, he had little more than his own experience on which he would build a broadcast sequence. After years of guiding students through the constant advances in the industry's technology, he is now shifting gears into retirement.

by Dayana Yochim

Bruce Linton knows what it would be like to drive a Model T in today's Indianapolis 500. He's been doing it for the past 33 years in the R-TV sequence. Often, he's found himself last in the race for technology, yet he's managed to steer his students across the finish line.

Bruce Linton is not just your average professor who's made an

photos by Stephen Wade

average contribution to the University. He literally built KU's radio-television program — put the engine together — and gave it a lot of fine tuning along the way. And, frankly, he did it without a lot of help.

Linton isn't one who gives up easily. In fact, he takes pride in accomplishing so much with relatively little. "In spite of the physical limitations of the program, I think my biggest accomplishment is to have produced students who have made a difference in the field of communications."

Come December, however, Linton no longer will tinker with the program and its parts. He will re-

tire from teaching and pursue some of his own interests, which, not surprisingly, are related to broadcast journalism. "It's becoming increasingly difficult to keep up in this exploding business of communications," he says. "I used to pride myself on being a generalist." Linton would be too modest to admit that his knowledge is both broad and deep.

After years of scanning the trade press for the newest information on broadcast technology, Linton plans to read only those articles that genuinely spark his interest. "I have several little projects that are kind of personal ones," Linton says. One deals with the history of

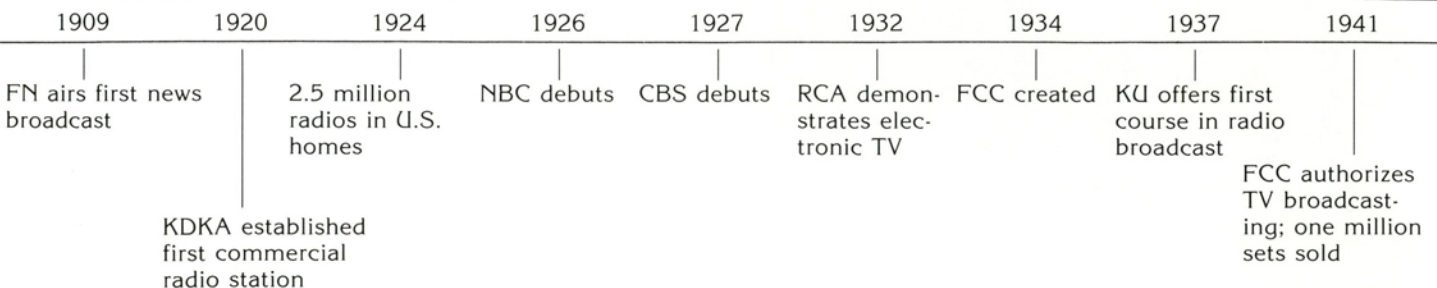
the broadcast program at the University of Kansas, and another with self-regulation in broadcasting.

He plans to take full advantage of his new-found freedom. "Let's face it, if I complete these projects, great. If I don't, and my interest flags, and I want to go play golf instead, who cares? That's part of the fun of retirement."

Plenty of people say he's earned that reward. For years he has devoted himself solely to those things that were in his students' best interests.

Linton arrived at KU in 1955, after a short teaching stint at

Bruce Linton, second from right, third row, pictured with the journalism school faculty of 1956. Others included: Jim Bedford, Ed Browne, Jim Dykes, Victor Hyden, Bruce A. Linton, Len Price. Middle: Emil L. Telfel, George Link, T.C. "Mickie" Ryther, Burton W. Marvin. Front: Elmer F. Beth, Frances Grinstead, Calder Pickett.



Omaha University. He was immediately named the head of the broadcast sequence. At that time the program included two faculty members and fewer than 30 students. Armed with his own experience and imagination, Linton built an impressive program that today numbers seven full-time faculty members, four graduate teaching assistants and almost 200 students.

But the road to establishing a solid program was anything but smooth. Money was the biggest stumbling block. There wasn't any. "I had to make an important decision in this position. Either you become really sour about such things as lack of funding or you find and use answers that are within your ability."

Linton learned to make decisions based on a lack of money. "Do I buy digital processing for \$200,000 or use that money instead to buy those extra cameras so every student gets some experience?"

He recalls that John Bremner used to say the best way to teach someone reporting was with a pencil and paper. "Bremner would say, 'Don't bother me with that electronic nonsense.'" Says Linton, "Well, you can't say that in broadcasting. You just can't do it with a paper and pencil."

At times, it seemed paper and pencil were the only tools Linton could secure. For 29 years he was

head of the sequence, head broker and braintrust, until 1984, when Max Utsler took over the program.

Utsler, who currently heads the sequence, knew from the start that taking over for Linton would not be easy. "Here was the job description: Need someone to come and replace the legend that's led this department for 29 years," Utsler recalls. However, he has come to learn and to fully appreciate just how deep and solid a foundation Linton had left him.

"He has always spent the department's money very wisely. He put it where he could get the most use out of it," Utsler says. "I'd say we have better equipment than 90

percent of the universities in this country because Bruce was so very cautious with our money."

Cautious, yes, but the limited funding forced Linton to play a constant game of catch-up with the industry. While everyone else had fuel injection, Linton had to make do with a steam engine.

"When I started teaching, it was pretty simple to talk about technical things," he says. "Now, the technology is so complex that a university can't keep up with production techniques. I can't demonstrate digital processing of electronic information to my students. It's going to be a long time before we're able to do that."



1950	1951	1953	1955	1956	1957
CBS licensed for color	UHF made available; fifteen million TV sets in the U.S.	Professional major program established	Linton arrives at KU	Cinematography added to KU program	KU gets first black and white TV studio equipment
		KDGU established as training station at KU	KDGU changes to KUOK		TV studios established in the sub-basement of Hoch

In spite of the physical limitations of the program, I think my biggest accomplishment is to have produced students who have made a difference in the field of communications.



1961

First use of VCR s

1963

Color TV broadcast via satellite for the first time

1965

Linton takes sabbatical to Los Angeles, New York and Washington

1966

KU gets first video tape recorder: \$40,000

RCA introduces integrated circuit

1967

Linton takes research trip to Madrid as a delegate to the International Congress in Broadcast

1970

KU receives gift of black and white 16 mm film processor from KCMO-TV 5

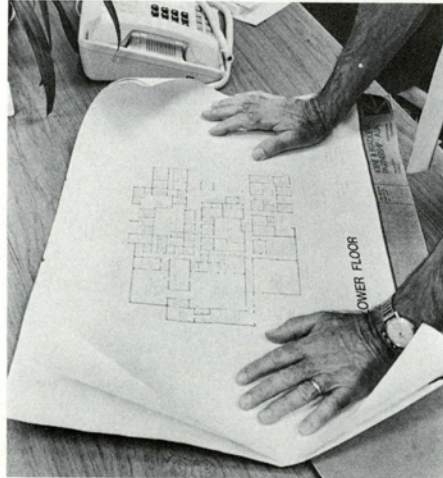
One way Linton managed to produce students who could successfully compete technologically was not to bring technology to the students, but to get the students to the technology. When Linton couldn't offer adequate experience within the classroom, he provided students access to appropriate internships that could give them that technological knowledge.

Linton's ability to stretch young minds and a buck at the same time clearly isn't lost on the people who've worked with him over the years. Del Brinkman, former dean of the J-School and now University vice-chancellor, says, "At a time when resources were very strained, he was able to keep people interested in the program, attract faculty members and provide good background and training for students."

One former student, Terry Shockley, remembers Linton's approach to teaching. "He was always current with everything in the field. He was quick to bring in outsiders to explain new techniques or equipment in the market."

Now, 24 years after his graduation, Shockley is president of his own communications corporation in Madison, Wisconsin. He says one of Linton's greatest attributes is his sincere warmth and interest in his students. "He is honestly concerned with what his graduates have done with the tools they receive at the University of Kansas."

Indeed, one of the qualities that strikes students most when they meet Bruce Linton is that he's a very nice man. His warmth and sincerity are within easy reach, whether he's sitting behind a desk or standing in a hallway. Linton's good-naturedness has been stretched along the way. Over the



Linton kept the plans for a new R-TV building after funding failed.

years there were the normal stresses and strains of student relationships. And a few were not so normal.

"If there was a low point in my teaching it was in the early '70s," Linton recalls. "That was the only time I ever asked myself, 'What the heck am I doing here?' When you're sitting in Flint hall all night long, guarding the building from fire bombing, you ask yourself, 'Is

this why I decided to teach? Is this why I turned down a job in the industry?'" He goes on to say that students in that period of time were anti-establishment. "I represented a business, an establishment, if you will — not just the University, but the broadcasting industry as a whole."

And there were other disappointments. The most demoralizing moment in his career came in the early 1980s, when funding for a new R-TV building fell through at the last minute. "I've got sheets and sheets of architects' plans on that building — down to the last doorknob."

Recalls Brinkman, "When it didn't happen, he didn't just give up and get angry and frustrated. He made the most of it and salvaged what he could. He got some new equipment from an allocation from the state."

Linton got the most of what was available. He planned for the future, and for good things to happen, but more than once he thought about leaving.

"I had many opportunities to go to other universities or back into the industry, but I really liked it here. The colleagues and the students — they are what make it count."

In a sense, Linton has been to his students much like the mentors he had in his college days. As an undergraduate student at Muskingum College, New Concord, Ohio, he recalls "one of the

1971	1973	1974	1975	1976	1977
Cigarette advertising banned from television by FCC	Linton takes sabbatical to Spain, France, Holland, Greece, England, Germany, Switzerland and Belgium	First private domestic satellite launched: WESTAR	KJHK replaces KUOK; first broadcast Oct. 1	Linton does research on program practices in Great Britain	KU starts using portable TV cameras for news
			First linking of satellite to cable; Ali-Frazier fight broadcast from Manila	WTBS, WOR and WGN begin broadcasting via Satellite	

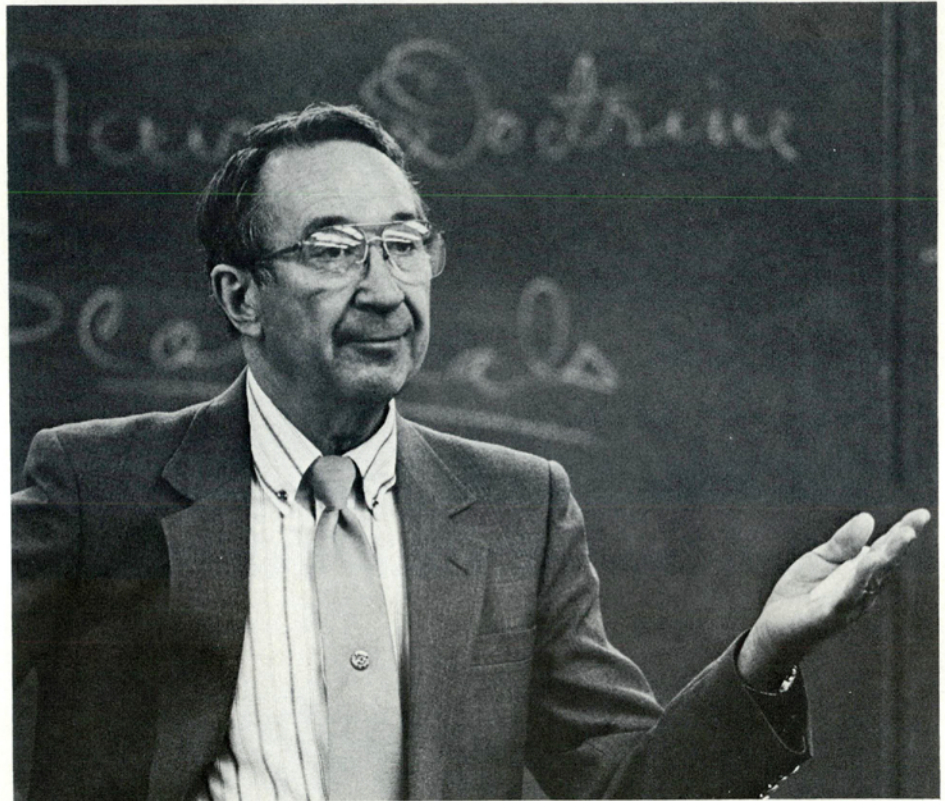
grand old men of speech," Charles Layton, who taught him the art of inquiry. "I think he was the first one to really open up my mind to certain ideas. Through him, I learned to organize my thinking and to effectively communicate." He learned the art of criticism from Lew Sarrett when he was a graduate student at Northwestern. He says Sarrett showed him how to be positive when criticizing student work so as not to turn the student off to criticism itself.

In late September, 11 former students, colleagues and friends gathered for a luncheon to honor Linton. In addition, the students presented Linton with a plaque inscribed: "To a most paternal Jayhawk, from those he helped hatch."

A man's career can be difficult to measure, but Bruce Linton came to teach just as the industry began a period of its greatest growth. During his career at KU, there have been many milestones in the field of broadcast. In 1955, the networks were CBS, NBC, ABC and a dying Dumont. There were no satellites, no VCRs, no zappers; cable TV appeared only in isolated parts of the country, no minicams and small mobile units. No microchips and no computers.

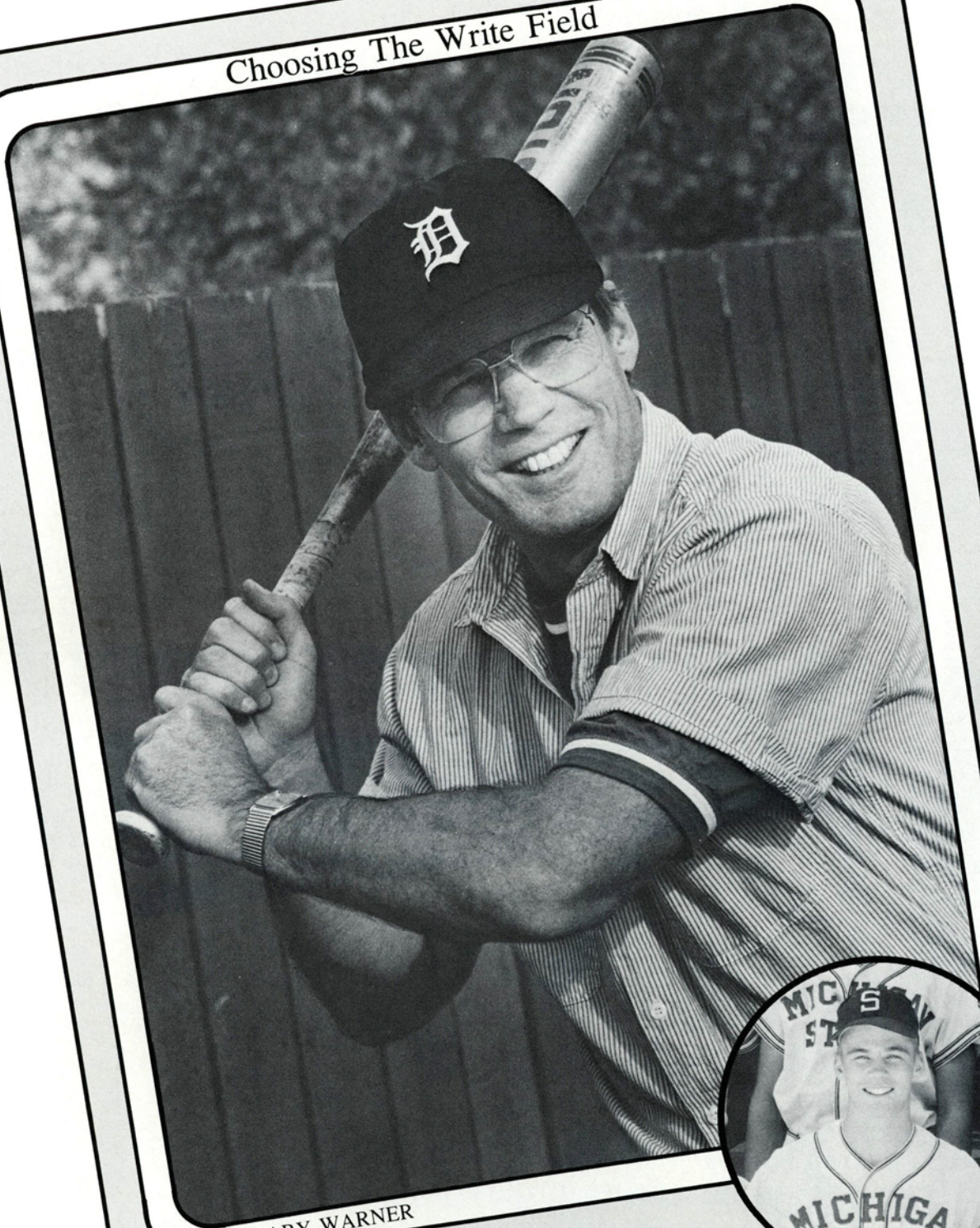
Bruce Linton has witnessed what he has called an exploding business of communications. He has given many students a chance to excel in that world. ■

Bruce Linton discusses the Fairness Doctrine with one of his broadcast classes.



1978	1980	1981	1983	1984	1985	1988
KU receives \$130,000 grant for new color equipment	KJHK increased to 100 watts	Broadcast sequence moved from Flint to Blake annex	200 low power TV stations in operation	Linton steps down as head of the broadcast sequence; Max Utzler takes over	One third of TV homes have cable	Linton retires
Apple markets first personal computer		MTV introduced on cable TV				

Choosing The Write Field



by
Keith
Stroker

photo by Daniel Starling

he year was 1954 and Gary Warner had a choice to make. He could either continue running the bases with his sights set on a professional career in baseball, or he could start hitting home runs in another field.



The young boy faces a bull's eye drawn on the barn. Red rubber ball in hand, total concentration broken only by the dinner bell, he maps out an entire nine-inning baseball game between his heroic Detroit Tigers and any team who dares to challenge them. ⚾ Any ball inside the circle is a strike, and outside, a ball. The game is tight. It is the bottom of the ninth, and Detroit, at bat, is behind. They have to score to win and, as usual, more balls are recorded than strikes in this situation. Once again, Detroit wins and remains undefeated. ⚾ Gary Warner was born in 1935 in Adrian, Michigan. During his childhood he threw many balls at that barn. Warner's dream as a youngster was to play professional baseball. Today he teaches reporting and writing classes, but he still remains an avid Detroit Tigers fan. He has three Detroit caps in his closet and follows the team every year during the season. ⚾ Warner's interest in the game came largely from his mother. They played catch together and listened to the Tigers on the radio. "I remember listening to the 1945 World Series between the Tigers and the Chicago Cubs," Warner says. "I asked her a question about something and she said 'We'll talk

after the game.' She was a dedicated fan and I imitated her."

But it's a long way from the playing fields to the classroom, or so it seems. While Warner grew up playing basketball, football and baseball, like most of the other kids, he did not get to play organized sports until the ninth grade. Before that time, he attended a one-room schoolhouse, had only three people in his class and played ball only with his parents and a neighbor, Elwood Stock. "I did not have the chances that boys today have. They start competing at a young age. I believe if I had had that opportunity, I might have gone farther in baseball."

That difference may have made all the difference. Warner received an athletic scholarship in 1954 and headed for East Lansing. He had always wanted to attend Michigan State University. While the scholarship covered his tuition and books, he had to take on a lot of odd jobs to pay for the rest of his school expenses.

Some of these jobs included busing tables, washing dishes at the dormitory and cleaning up the football stadium. In addition he joined the Air Force ROTC. All this and his studies kept him very busy, but he still kept up with baseball.

Warner played four years for the Spartans at shortstop, third and second base. His key position was shortstop. He was played sparingly in his freshman year, but lettered the other three years. Warner says his best year was his junior season.

That year, Warner was leadoff hitter and batted .280. He had a chance to sign small minor league contracts with the Philadelphia Athletics and the Cleveland Indians but chose not to do so. "I was looking forward to my senior year, and I thought my stock would go up after that, and I

would have a better chance at the pros." Warner had also married his high school sweetheart during Christmas break of his junior year. "I had a wife to think about and was going for my pilot's license through the Air Force program." In addition, he says, "Journalism was important to me, and I had a lot to accomplish before jumping to the minor leagues."

He thought that he would have time to become an Air Force pilot and still be young enough to play baseball. He would have everything he wanted, but it didn't turn out that way.

Warner had a horrible senior year. The team fared better, finish-

ing second in the Big Ten Conference, but the demands he had placed on himself had been too much, and he received no offers from baseball teams.

ing second in the Big Ten Conference, but the demands he had placed on himself had been too much, and he received no offers from baseball teams.

In addition, the Air Force program was extended from three to five years. Warner, by this time, had a son, a home and responsibilities. "It was a very frustrating time in my life because my dreams were slipping away from me." But he takes pride in having kept his priorities straight. He graduated with top honors in journalism. He knew he had to get a job, and it looked like flying and baseball were not to be worlds in which he worked.

until 1977 in Kansas City, Missouri. He may not have worked in baseball, but, during this time, he didn't give it up either. Warner turned to semi-pro baseball, playing in Michigan for Merilat Woodworking, part of the American Baseball Congress League. Teams in this league came from Michigan, Ohio and Indiana. Warner says semi-pro was so popular that every city in Michigan had a team. "It was a special time for me. It was a lot of fun mixed in with some tremendous competition. I think it helped fill a void." In time Warner was able to fulfill his other dream. He took flying lessons and received his pilot's license.

Gary Warner, second from left, front row. A teammate, Ron Perranoski, standing directly behind Warner, is currently the pitching coach of the 1988 World Champion Los Angeles Dodgers.



ing second in the Big Ten Conference, but the demands he had placed on himself had been too much, and he received no offers from baseball teams.

ing second in the Big Ten Conference, but the demands he had placed on himself had been too much, and he received no offers from baseball teams.

But Warner did not totally sever his ties with baseball. He became a reporter and sports editor at the *Adrian Daily Telegram*, where he remained until 1965. He then became an editorial associate for *Decision Magazine* for a year and was director of communications for the Fellowship of Christian Athletes

Warner has been an instructor at the J-School for five years. He received his master's degree in 1983 from KU and is currently the executive director of the Evangelical Press Association.

Between the barnside pitching and his in-class coaching, there have been many changes in Warner's life — people, geography, jobs. But sports, especially baseball, have been outlets. He has coached youth-league baseball and basketball. He has fenced for the Kansas City Fencing Club. He plays and teaches raquetball and has officiated baseball and basketball games for the past ten years. And, he's an avid member of the J-School faculty's Choo-Choo Coleman League, what most faculty describe as a poor-man's version of Rotesserie League baseball.

But every once in a while, Warner thinks about what it might have been like to experience big-league wins. "It would have been tremendous to play professionally, as I dreamt about as a youngster on the farm," he says. "But, I'm satisfied with my life. I wouldn't trade what I did for anything." ■

READY, SET STOP!

by David Manley

Each year 26,000 students are graduated from the nation's journalism programs, but fewer than twelve percent are taking jobs with newspapers or wire services. The Dow Jones Newspaper Fund statistics revealed that forty-six and a half percent of the 1987 graduates did not go to work in media-related jobs. Are these statistics cause for red flags and alarms or is the traditional journalism education a valuable calling card for other professions? Newspaper Fund officials, who cited low pay, high stress and long hours as reasons for news-editorial defections, touted journalism as the new liberal arts education, the degree of choice for those entering other professions. Pinpointing exact causes for the large number who choose jobs outside the field is nearly impossible, but conversations with graduates, employers and professionals in the field turned up several possible explanations.

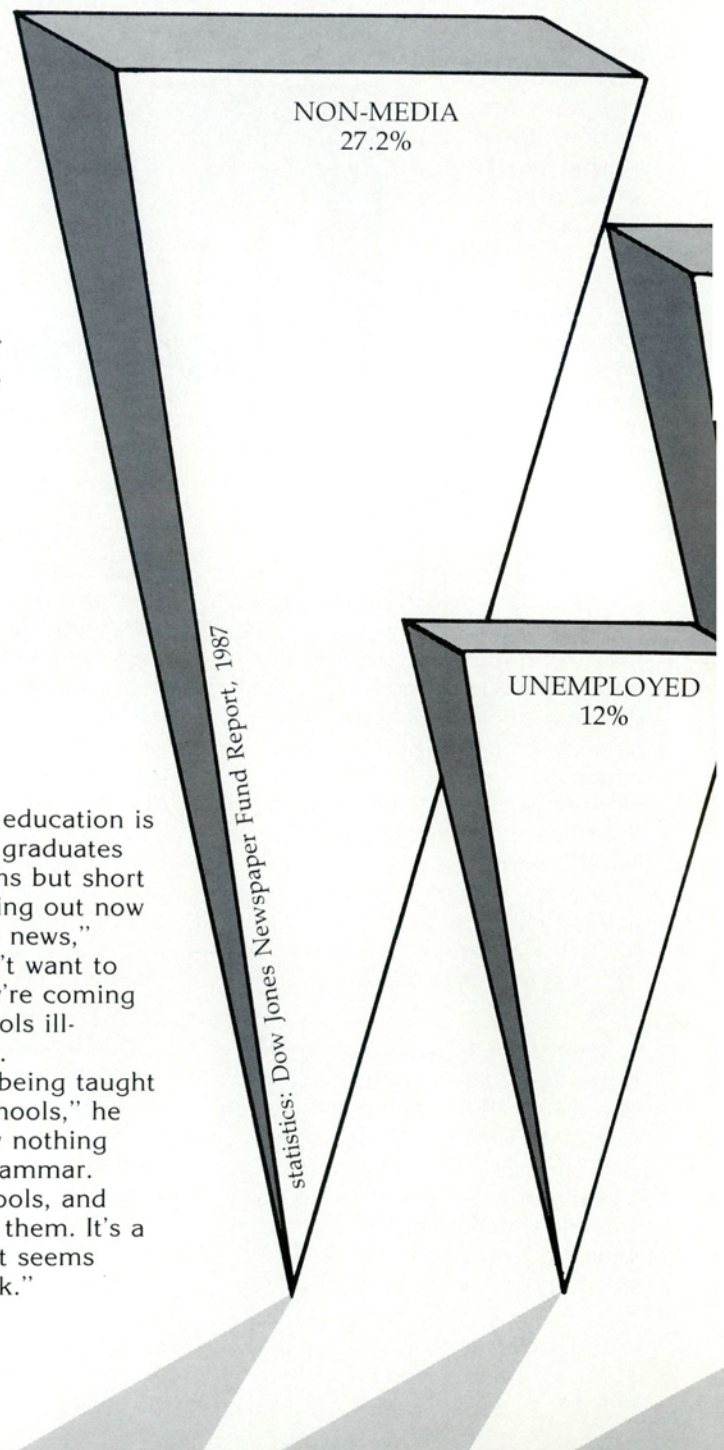
THE LACK OF PREPARATION

Donald D. Jones has recruited prospective reporters from area universities for more than 20 years for *The Kansas City Star and Times*. He says that while there is a bountiful supply of degree-holding job seekers, the hallways to the personnel director are filled with mediocrity. There is always, he says, a shortage of good reporters.

During his nearly 40-year career with the *Star and Times*, Jones served in several editorial capacities, including those of city editor, assistant managing editor and national editor. He said a quality

shortfall in journalism education is resulting in numerous graduates who are long on dreams but short on ability. "Many coming out now have no interest in the news," Jones says. "They don't want to read newspapers. They're coming out of journalism schools ill-prepared to do the job.

"The basics are not being taught in many journalism schools," he continues. "They know nothing about geography or grammar. They don't know the tools, and they don't want to use them. It's a lot of hard work, and it seems they don't want to work."



THE MATTER OF MONEY

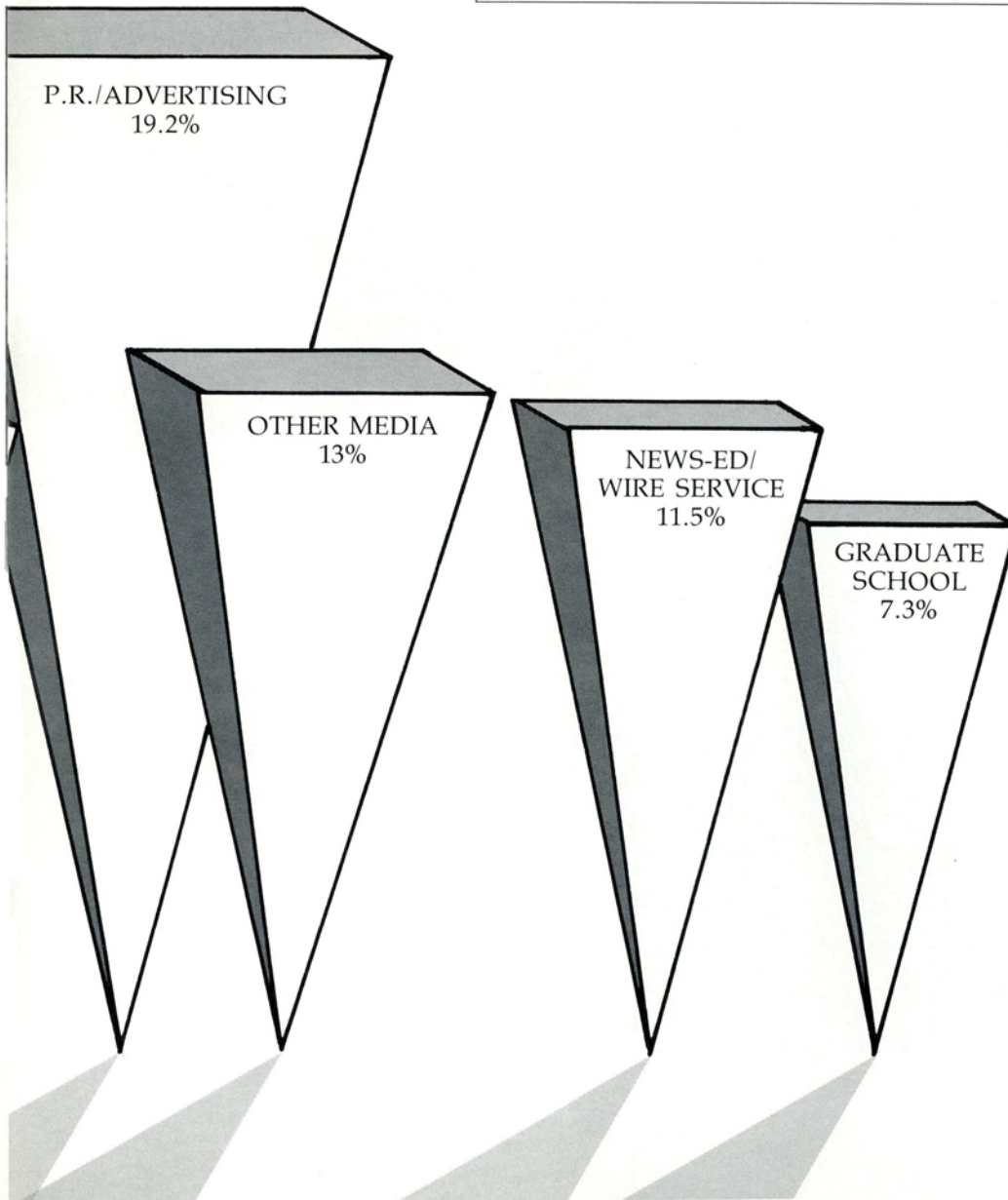
Tom Engleman, executive director of the Newspaper Fund, says that the salary issue is getting in the way of newspaper recruiting. He says that some editors are aware that the low entry-level salaries are driving away candidates and that publishers have not responded to the salary issue. Engleman says that publishers have the impression that there is an abundance of graduates looking for work and that the publishers can say "We don't have to pay."

The Fund survey reports a median annual salary of \$13,000. These low salaries not only discourage graduates from entering media-related jobs, but seem to account for more journalists leaving the field.

HOW MUCH MONEY ARE THEY MAKING? *reflects median salary

P.R.	'86	\$15,300
	'87	\$16,744
AD	'86	\$14,700
	'87	\$15,028
NEWS	'86	\$13,900
	'87	\$13,900
R-TV	'86	\$12,600
	'87	\$12,792

DOW JONES NEWSPAPER FUND, INC.

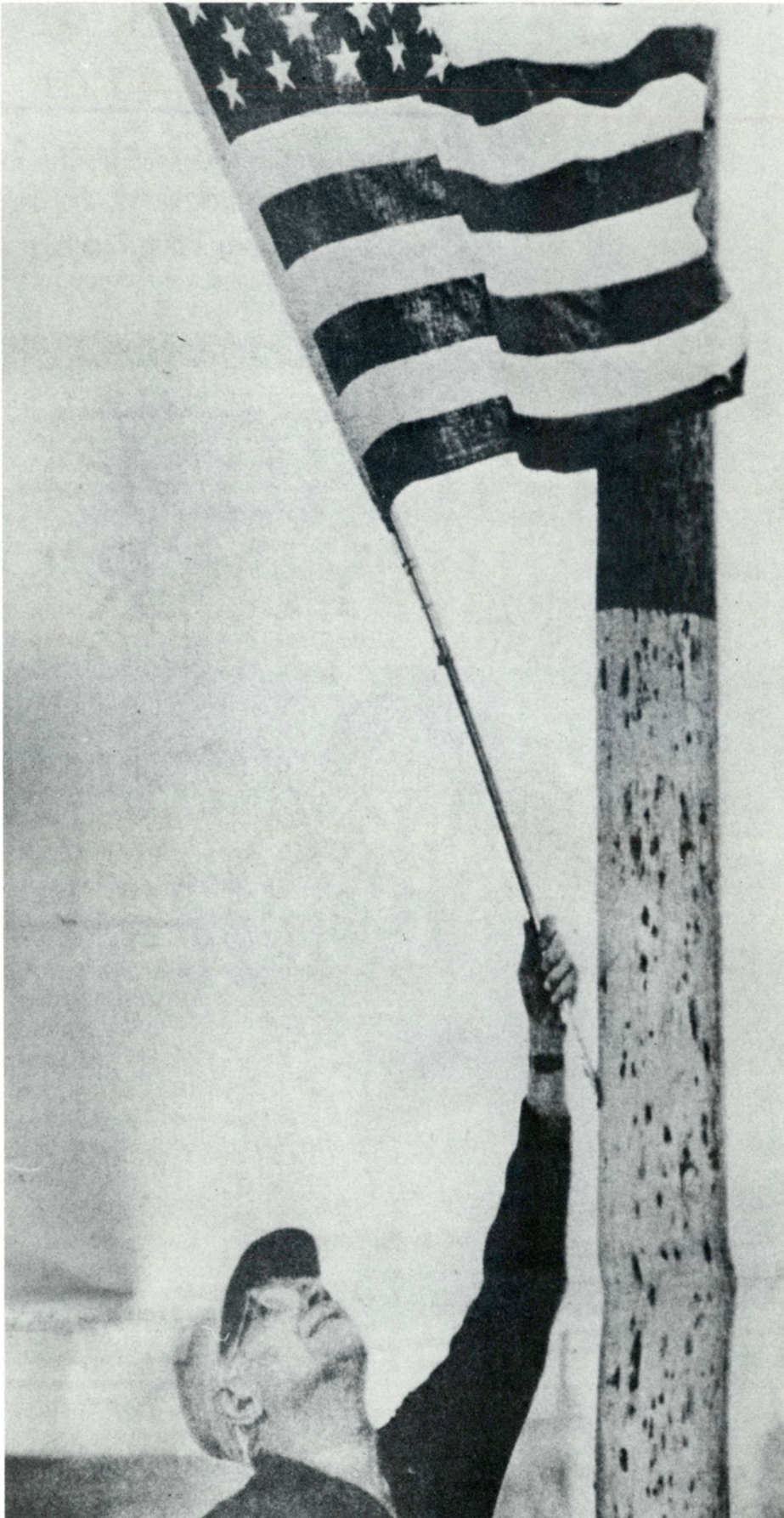


CAREER RE-EVALUATION

Sandra Grey returned to KU seeking a second career that would offer a better income, personal fulfillment, professionalism and more time for family and friends.

Grey, a 1981 graduate, came to KU after working more than five years in a public relations capacity for an area charity. While her goals seemed realistic at the time, the reality of the long hours to meet the never-ending deadlines forced a re-evaluation. It was the deadlines that did her in, she agrees.

"I love journalism. It's the greatest experience, better than anything else I've ever done." She goes on to say, however, "I think it would be wonderful if every five years or so I could take a year off to do something else." ■



Class

by Calder Pickett

In 1975 the world was no place to visit, Russell Baker told us in a column late that year. "Russia is terrible . . . India is not much fun . . . Northern Ireland is extremely unpleasant . . . Lebanon is simply intolerable . . . China is unspeakable . . . England is definitely flawed . . . Saudi Arabia simply won't do . . . Uganda is barbarous . . . France is out of the question . . . South America is almost acceptable, but only if you have no objection to being kidnapped by guerrillas . . . Switzerland is much too clean . . . Italy is extremely risky . . . Germany is nothing to cheer . . . The world is not what it was. It probably never was. As a whole, not worth a visit."

Our world in the school year of 1975-76, the subject of this little exercise at the typewriter. Gerald Ford was in the White House, and Jimmy Carter was about to be elected, and we were getting ready for the Bicentennial. A historic year, and not quite as bad as Russell Baker put it.

Calder Pickett may have officially retired in May 1988, but his "Class of 19—" articles have become one of the most popular features of the *Jayhawk Journalist*. The staff prevailed upon him for another look at the way you were.

Spirit:

1975-76

"Please, mister, please,
Don't play B-17.
That was his song, that was our
song, Now it's over . . ."

An earth-shaking song of the year. (I would be remiss in my duties if I didn't include the words of some of these epics.)

In 1975-76, a political realignment seemed to be taking place in America, and people who had been known as liberals were making conservative grunts. And vice versa. Ford, as I said, was president, and in the autumn one Sara Jane Moore took a shot at him, as Squeaky Fromme had done earlier in the year. The Fords were much in the news. Susan spent the summer as a photographic intern on the *Topeka Daily Capital*. Jack revealed that he had sampled marijuana. And Betty, the mama, was interviewed on "Sixty Minutes" and sounded rather casual about whether Susan might have had "an affair."

Ford was about to come to Kansas City, and so were the rest of the Republicans, for the big nominating convention. Ronald Reagan, a movie star who had been governor of California, was making presidential noises. And there was a gathering of Democrats who wanted the job: Lloyd Bentsen, George Wallace, Birch Bayh, Sargent Shriver, Henry

Jackson, Morris Udall, and Jimmy Carter. Carter, of course, would get the nomination. We all remember his interview with *Playboy* when he said that at one time he had had "lust in his heart."

Daniel Moynihan was our representative to the United Nations, and he was saying things that many people didn't like, such as defending Israel when charges were made that Zionism was "racism." We learned that the CIA and the FBI had been investigating such people as the late Martin Luther King. Patty Hearst, who had been seized by the Symbionese Liberation Army the year before, was arrested. New York had a financial crisis. There was debate over whether a young woman, who was comatose, one Karen Ann Quinlan, should be kept alive. American and Soviet astronauts shook hands in space. Busing made big headlines. A nut slashed Rembrandt's great "Night Watch" canvas in Amsterdam, and there were terrorists all over the globe, especially in Vienna, Holland and at La Guardia Airport. *Time* picked 12 women as women of the year. Mao Tse-tung, Chou En-lai, and Francisco Franco all died, and there was much news about the economy and about energy. And we had a lament by B.J. Thomas rather like the one of Olivia Newton-John's that I quoted earlier:

"Please won'tcha play
Another somebody done
somebody wrong song . . ."

And, oh my, the scandal. It was the year we were learning about the legal and illegal amors of the presidents, and both Mike Royko and Art Buchwald wrote columns in which they interviewed little old ladies who had affairs with Abraham Lincoln. Samantha Fudley Crick, age 133, remembered playing "Turkey in the Straw" and "Goober Peas" to Abe the day he wrote the Gettysburg Address. Buchwald's little old lady had met Lincoln through a colonel in the Illinois Regulars named Frank Sinatra. She thought maybe her lover had been Grant, or Teddy Roosevelt, and not Lincoln.

"Gonna find my baby gonna
hold her tight,
Gonna have me a little
afternoon delight . . ."

Archie Dykes was in his third year as chancellor, and he was often in the news, somebody charging that he was taking power away from Del Shankel, executive vice chancellor. An \$80 million budget was approved for KU. Ron Calgaard was a vice chancellor, and so was Bill Balfour, who would resign late that year. There was a lot of news in the *Kansan* about the Medical Center, where a few doctors resigned. StudEx was in the news, too. Somebody who threw a custard pie at somebody was tried and a mistrial was declared. Seven Pearson Hall residents were accused of streaking. A thing called Title IX was in the news, and we learned that health insurance costs were going to rise. Todde Tasheff was elected student body president. Wescoe Hall, Moore Hall, and Watkins Hospital were completed, and the visual arts building was going up, and money was approved for a satellite Union, library construction, a computation center, and Union remodeling.

That fall the HOPE award finalists were named: Dennis Quinn, Lee Young, Allan Cigler, J.



Hammond McNish and the author of this article. And the author finally walked out into that stadium and got the HOPE award. Ethics in the classroom, the Buckley amendment, bus fares, beer in the Union, a Tallgrass Prairie park, Mr. Moon's Unification Church, using garbage for energy, moves against smoking, noisy taverns, sex discrimination, people living together, first class postal rates up from 10 to 13 cents, marijuana use, the metric system and disco — big things in the news that year.

"I write the songs that make the young girls sing,
I write the songs of love and special things"

We had some rather notable campus guests that year. Benny Goodman, the king of swing, was here for Homecoming, and some of us ancients were especially pleased. The Nitty Gritty Dirt Band was here and Chicago and Bonnie Raitt. The Rock Chalk Revue lasted four hours. Aaron Copland came to town, and so did Buddy Rogers, the Olathe boy who had gone to KU and later to Hollywood. George Plimpton, Ossie Davis and Ruby Dee, Eugene Fodor the violinist, the scientist Linus Pauling, Truman Capote — I found stories about all of them. Senator Bob Dole married Elizabeth, and was in town, and so was Senator James Pearson, and so was a man named George Bush, who gave the Vickers Lecture. And deep con-

trovery, too, over whether William Shockley, a scientist whose views were deemed racist, should be allowed to come to campus.

The *Kansan* had a lot of stories about Lawrence. Barkley Clark was mayor, and, later in the year, he would be succeeded by Fred Pence. Alf Landon was interviewed. And it was the year the Reverend Richard Taylor of the Kansas Dry Forces called Olivia Bennet, wife of the Governor, a "barmaid" for serving cocktails.

Your class was a huge one, and I just can't list all those names, but I do note these people on the *Kansan* masthead: Dennis Ellsworth, Debbie Gump, Carl Young, Andy Long, Jeri Kadel, Rosy Parris, Betty Haegelin, Yael Abouhalkah, Gary Burch, and Linda Beckham. On Editors' Day we heard eulogies for Hub Meyer of Independence and Elmer Beth, that great man of our faculty. As I remember, I gave a talk that day about the press and the Revolution. KJHK went on the air that year. Robert Giles was our Gannett professional-in-residence,

and computers were being installed in the *Kansan*. Peter Lisagor won the William Allen White award, and Lee Young was headed for sabbatical leave. Susanne Shaw was named associate dean, and Bruce Linton was headed for London to do some broadcast work.

"Some people want to fill the world
With silly love songs"

Remember that one? And one called "Disco Duck"? "All in the Family" was still hot, and that year we had a rotten TV show called, "When Things Were Rotten," and we had "The Guns of Autumn," "I Will Fight No More Forever," and "Fear on Trial." And the "Bicentennial Minutes," a little feature some of us rather liked. And "The Adams Chronicles," all about John and Abigail. The movies offered "Farewell, My Lovely," "Three Days of the Condor," "Dog Day Afternoon," "Rooster Cogburn," "The Sunshine Boys," "The Hindenburg," "The Man Who Would Be King," "Taxi Driver," "Robin and Marian," "Family Plot" and "Buffalo Bill and the Indians." I'm sure some of you have heard of a movie called "The Rocky Horror Picture Show" and one called "One Flew over the Cuckoo's Nest" and "Nashville" and "All the President's Men," and, of course, "Jaws." Boy, did we get "Jaws" in 1975. Shark toys, shark purses, jawberry ice cream and cartoons showing that shark getting ready to surface and attack anything in sight.



Calder Pickett receives his Hope Award in 1975.

"Don't lead me on if there's nowhere to take me,
But I'm easy . . ."

Something like that. I tried to get the words, but the singers in '75-76 were hard to understand.

And, some shows on Broadway. It was the year of "The Wiz," of Stephen Sondheim's "Pacific Overtures," of the lively farce called "Chicago," with Bob Fosse's choreography. And it was the year of "A Chorus Line," which became the longest running show in Broadway history.

"It's as if we always knew,
And I can't forget
What I did for love . . ."

All of us, of course, were reading all the big books of the year. There was one about war correspondents called *The First Casualty*. Theodore White wrote *Breach of Faith* about Watergate, and Woodward and Bernstein produced *The Final Days* and Dan Rather *The Palace Guard*. Alex Haley's *Roots* was published, and Agatha Christie killed off Hercule Poirot in *Curtain* and Jane Marple in *Sleeping Murder* and E. L. Doctorow's *Ragtime* did well.

Clyde Walker was athletic director, and Bud Moore was football coach, and our football and basketball and track seasons were not monumental, though it was the year I saw this glorious headline: "KU 23 — Oklahoma 3." Remember that one? Our team did go to the Sun Bowl, however, losing there to Pittsburgh. Nolan Cromwell, Ken Koinigs, Norm

Cook. Jim Ryun was back here for training. It rained at the Kansas Relays that year; I'm serious, friends. The Olympics were to take place in '76 in Montreal, and that school year Cincinnati beat Boston in the World Series; Muhammed Ali was hot in boxing, and Pittsburgh beat Dallas in the Super Bowl.

"Love will keep us together."

"Convoy," and all that CB noise. And the Bicentennial. Doonesbury won a Pulitzer prize, and Garry Trudeau, the creator, had a Bicentennial man and wife in bed, man reading to wife. "We hold these truths to be self-evident; that all men are created equal; that they are endowed by their creator with certain inalienable rights. What a declaration young Jefferson has penned!" he tells her. "Amy, our new country has a grand beginning." Amy says "Uh-huh." "The die is cast," he says. "It's now up to General Washington." He puts aside the paper and turns to his wife, "Say, Amy . . . speaking of inalienable rights . . ." She replies, "Nate, I've had a long day."

"But till then I will remember
Blue eyes crying in the rain. . ."

The 1975-76 school year. As the Bicentennial came along, the Associated Press took a poll of its editors, and I thought you might like to read a list of the ten greatest news stories of American history, starting with the Revolution, which was of course first. Here are the others: The Constitution, the Civil War, World War II, the moon landing, the atomic bomb, the market crash and the Great Depression, Watergate and the Nixon resignation, World War I, and Henry Ford and the development of the automobile. And that's enough for now, and I conclude with a song for the man who would be elected president in 1976:

"Life ain't nothin' but a funny
funny riddle,
Thank God I'm a country boy. . ."



Typical student of 1975.



Bonnie Raitt performs at Hoch Auditorium in 1976.

CLASS of 1949

Harold Reddoch retired this year from his newspaper, the *Westport Reporter*. He turned his paper over to his daughter, Sarah. Reddoch and his wife, Naomi Oaks Reddoch, live in Kansas City.

CLASS of 1950

Dale W. Fields is the owner of the Ace Syndicated Advertising Agency in Spokane, Washington.

CLASS of 1956

Donald Landes is vice president of marketing and communications for the Heart of America United Way. He lives in Prairie Village, Kansas.

CLASS of 1961

Richard Horn is the president of Z Label Systems in Kansas City, Missouri.

CLASS of 1968

Marsha Bennett is vice president of advertising, public relations and corporation communications for D.H. Pace Company in Kansas City, Missouri.

Robert Dotson is a network correspondent for NBC Nightly News in Atlanta, Georgia.

John Pepper has joined Travis Walz & Associates Inc. as executive vice president and partner in Overland Park, Kansas.

CLASS of 1971

Pamela Waldorf Pitchford coordinates sales for Pitchford Properties in Albuquerque, New Mexico.

Frank Slover has joined the law firm of Altman, Kritzer & Leveck in Atlanta, Georgia.

CLASS of 1972

Ronald Carter is director of marketing for the American Association of Critical-Care Nurses. He lives in Newport Beach, California.

CLASS of 1976

William B. Dickinson IV is a writer and information specialist for the Office of University Relations at the University of Kansas.

Kenneth L. Krekbiel II married Kathryn Elizabeth Loomans July 19, 1988. They live in Washington, D.C.

William G. Roberts III is vice president of the public relations firm of Ruder, Finn & Rotman, Inc. in Chicago, Illinois.

CLASS of 1977

Stephen Hess is an administrative assistant at CPC College Meadows Hospital in Lenexa, Kansas.

LeRoy Johnston is a claims attorney for Nationwide Insurance in Columbus, Ohio.

Angelo Lynn is editor and publisher of the *Addison County News* in Middlebury, Vermont. He and his wife, Sarah, had a daughter, Elizabeth Anne, on September 25, 1987.

CLASS of 1978

Melissa Pritchett Cordonier has been promoted to vice president of public affairs with the Kansas City Board of Trade.

Dan D. Harrell is the senior marketing communications specialist for Quark, Inc. in Mountain View, California. Quark makes word processing and desktop publishing software that runs on Apple computers.

Sue Parcell, former co-anchor at WTOL-TV in Toledo, Ohio, died at home after becoming seriously ill while on assignment in China.

Barbara Rosewicz and her husband, Gerald Seib, had a baby boy, Joseph, on July 2, 1988. They live in Washington, D.C.

CLASS of 1979

Dayna Eubanks is a news anchor and reporter for WJBK-TV in Detroit, Michigan.

Marc Ford is an account supervisor for Barkley & Evergreen in Fairway, Kansas.

Sarah Iles Johnston is an instructor at Ohio State University.

Mary Mitchell is an associate editor for *Travel Weekly*, and freelances for several publications. She received the state of Mississippi's 1987 Travel Media Award for travel trade coverage.

Bill Neff is the associate public relations director for Sullivan Higdon & Sink, an advertising and public relations firm in Topeka, Kansas.

John Nohe is an accounts supervisor for Barkley & Evergreen in Fairway, Kansas.

CLASS of 1980

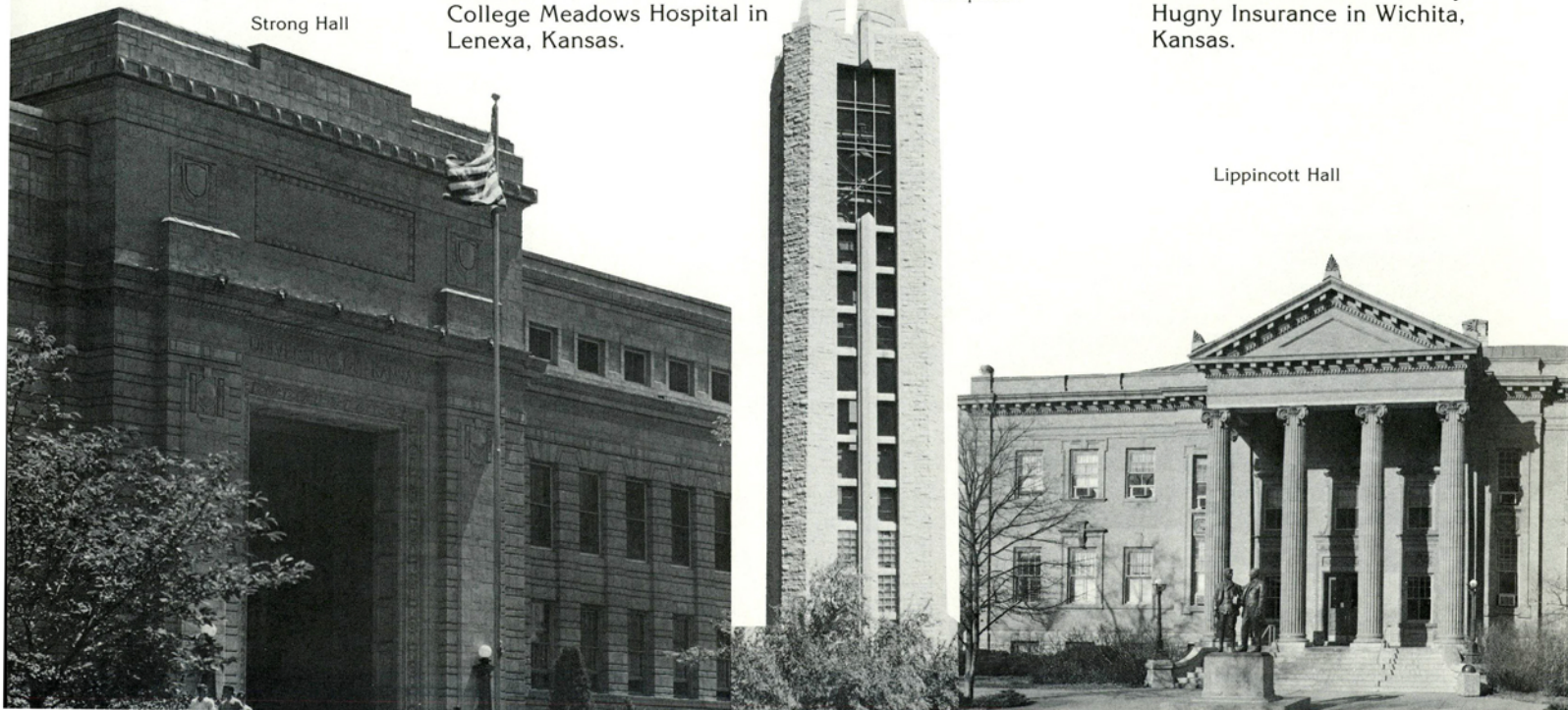
Amy Gregg won a Clarion Award in the National Women In Communications, Inc. contest for best TV Spot News Story. Her story on KWCH-TV, Wichita, was called "Not Your Usual Winter Wonderland."

Mick Haugen is an account executive for Wheeler, Kelly, Hugny Insurance in Wichita, Kansas.

Strong Hall

Campanile

Lippincott Hall



Rhonda Holman is an associate editor of *Opera News* magazine. She lives in Scotch Plains, New Jersey.

Clair Keizer is the director of client services at the Woods Creative Group, Inc. in Kansas City, Missouri.

Andrea Waas Loethen has been accredited by The Public Relations Society of America.

Allen Reynolds is the director of advertising for the Corporate Report in Kansas City, Missouri. Reynolds is on the board of directors of the Advertising Club of Kansas City.

CLASS of 1981

Cecy Catanzaro DeHekker and her husband, Stephen, had a daughter, Cara Christine, on January 11, 1988. They live in Webster Groves, Missouri.

Lori Linenberger is a metro reporter for *The Wichita Eagle-Beacon*.

Susan L. McLean is a sales representative for *The Kansas City Star*.

Thaine Shetter is a recruitment advertising executive for *Computerpeople Monthly* in Chicago, Illinois.

Grover Simpson is the vice president of Lockton Insurance in Prairie Village, Kansas.

CLASS of 1982

Diane J.K. Makovsky is working for SEMPA Publications in Tokyo, Japan.

Sally Milgram is an assistant account executive at Bernstein-Rein Advertising Inc. of Kansas City, Missouri.

CLASS of 1983

Susan Cooksey is a zone advertising manager at *The Kansas City Star and Times*.

Martha Jenkins represents the 42nd District in the Kansas Legislature and is an associate with the law firm of Murray & Tillotson in Leavenworth, Kansas.

Dirk Miller is an assistant city editor of *The Anchorage Times* in Anchorage, Alaska.

Brad Stertz is a reporter for *The Wall Street Journal* in Detroit, Michigan.

CLASS OF 1984

Warren Bridges is working for the *Belton-Raymore Star-Herald* in Belton, Missouri.

Michael Gebert is a writer for Bozell, Jacobs, Kenyon & Eckhardt in Chicago, Illinois.

Matthew Collin Hermreck is a community relations assistant for Mt. Carmel Medical Center in Pittsburg, Kansas.

Shirl Kasper is a copy editor for *The Miami Herald*.

Laurie Samuelson is director of sales and marketing at Atwood Convention Publishing in Kansas City, Missouri.

Brenda Wesierski has started her own public relations consulting business in Denver, Colorado.

CLASS OF 1985

Doug Cunningham is a reporter for the *Middletown Record* in Monticello, New York.

Christy A. Fisher is a reporter for the southwest bureau of *Ad Age* in Dallas, Texas.

Todd Nelson is a reporter for the *Argus Leader* in Sioux Falls, South Dakota.

Larry Weaver has been a free-lance photographer and was graduated in May from the Jimmy Swaggart Bible College in Baton Rouge, Louisiana.

Rebecca LaRue Werning is an executive producer at WPTA in Ft. Wayne, Indiana.

CLASS OF 1986

Ellen Badgley is a television account executive for the NBC affiliate in Anchorage, Alaska.

Jeff Cooper is an account executive with National Yellow Pages, Mast Advertising in Overland Park, Kansas.

Ginger Fawcett is the marketing coordinator for the Kansas City United Way.

Julie Greischar is an assistant account executive with Jordan/Tamraz/Caruso Advertising, Inc. in Chicago, Illinois.

Jennifer Juhl is a traffic manager for VPR Communications in Kansas City.

Lynn Kingsley is the marketing representative associate of the General Partner for Commercial Real Estate Investment Co. in Mission, Kansas.

John Lechlitter is the news editor for *The Fort Scott Tribune* in Fort Scott, Kansas.

Jeff Myrtle is an institutional-investment officer with United Savings of Texas in Dallas, Texas.

Tim Rosewicz is a securities broker on the Plaza in Kansas City, Missouri.

Tom Rosewicz is a sales representative for Spangler Printing Co. in Kansas City, Kansas.

Wendi Dill Russell works as an associate editor for E.F. Baumer & Co. in Los Angeles, California.

Dave Schellenberg is a creative assistant for Gateway to Good Living in St. Louis, Missouri.

Phil Scott is managing editor of *Flying* magazine in New York City. He is also studying for a master's degree in English at New York University.

Cynthia Slonecker works for US Sprint in Kansas City, Missouri.

Kay Stanley is the art director for Kuhn & Wittenborn Advertising in Kansas City.

Jill Waldman is in charge of marketing at Indian Springs Shopping Center in Kansas City, Kansas.

Danforth Chapel

Watson Library



CLASS OF 1987

Julie Collingwood is the retail advertising marketing representative for *The Wichita Eagle-Beacon*.

Caroline Cooney works in the public relations department at the Heritage Foundation in Washington, D.C.

Ginger Davis is a campaign specialist for the United Way of the Texas Gulf Coast.

Jennifer Dunbar does creative graphic work for Exceptional Advertising in Topeka, Kansas.

Jerome Farr is an account executive for Clausing & Co. in Waukegan, Illinois.

Lisa Frerker is a producer-writer for Yellow Freight in Overland Park, Kansas.

Raelene Barton Herndon is a media buyer for Bauerlein Incorporate in New Orleans, Louisiana.

Leslie Hirschbach is an associate editor for Atwood Convention Publishing in Kansas City, Missouri.

Bridget Huerter is an account coordinator for Marketing Resources, Inc. in Lenexa, Kansas.

Marianne Kapnick works in the media department of Squire Publishers as a buyer-auditor.

Dirk Kruger manages regional sales for Peer Chains Co. in Wheeling, Illinois.

Melissa Lance works in advertising sales at Atwood Publishing in Kansas City, Missouri.

Jennifer Lumianski is a promotions coordinator at Sosland Publishing in Kansas City.

Karen Kay Neilsen received her MSA from Northwestern University and works as an assistant account executive at Foote, Cone & Belding in Chicago, Illinois.

Steven Parker is the director of advertising art for the *Phoenix Business Journal* in Phoenix, Arizona.

Monique Ramos is a traffic coordinator for Barkley & Evergreen in Fairway, Kansas.

David Rockey is a sales representative with *The Kansas City Star and Times*.

Karen Samelson is a copy editor for the *Argus Leader* in Sioux Falls, South Dakota.

Thomas Schad is a publicist for The Boasberg Co. in Kansas City, Missouri.

Dana Spoor is an associate editor of *Lawn Servicing* with Intertec Publishing in Lenexa, Kansas.

Jennifer Turgeon is working for Nationwide Advertising in Lenexa, Kansas.

Sheila Walker is employed at Macsource.

Evan Walter is a reporter for the *St. Joseph News-Press*.

CLASS OF 1988

Allyson Ackermann is an account coordinator at Montague-Sherry Advertising Inc. in Kansas City, Missouri.

Rich Ankerholz is a reporter for *The Cass County Democrat-Missourian* in Harrisonville, Missouri.

Valoree Armstrong is working in the newsroom at the *Argus Leader* in Sioux Falls, South Dakota.

Lori Smith Basmaciyan is a mental hygiene therapist at Rockland Psychiatric Center in Rockland Co., New York.

Cynthia Bender is writing speeches for the ANA president and developing brochures and other materials for the marketing division of the *American Nurse*.

Joe Bollig is a police reporter for the *St. Joseph Gazette*.

David Boyce is a sports clerk for *The Kansas City Star*.

Catherine C. Cartmell is an administrative assistant for manufacturer's representatives at Cannon Marketing in Lenexa, Kansas.

Darcy H. Chang is a staff photographer for the *Iola Register* in Iola, Kansas.

Cynthia Cohen is training to be a catering manager at the Hyatt Regency Crown Center Hotel in Kansas City, Missouri.

Beth Copeland is a copy editor for the *Corpus Christi Caller* in Corpus Christi, Texas.

Ken Davis is a director of modeling and talent management at John Casablanca's in Kansas City, Missouri.

Traci L. Davis is an advertising assistant for Payless Cashways, Co. in Kansas City, Missouri.

Jody Dickson is an assistant news editor for *The Times-News* in Twin Falls, Idaho.

Kevin Dilmore is a reporter and photographer for *The Miami Republican* and *The Western Spirit* in Paola, Kansas.

Dana Dinham is a media coordinator for Cashill Communications in Kansas City, Missouri.

Diane Dultmeier is a photographer for the *Yankton Daily Press & Dakotan* in Yankton, South Dakota.

Dyche Hall

Stauffer-Flint Hall



Kim Dwork is a manufacturer's representative for Vera Perry Ellis and Private Eyes in Overland Park, Kansas.

Tom E. Farmer is the sports editor for *The Chanute Tribune* in Chanute, Kansas.

Anne Marie Forbes is a special events coordinator for the Multiple Sclerosis Society in Mission, Kansas.

Jennifer S. Forker is a staff assistant for the Senate Republican Conference in Washington, D.C.

Peter Gram is the director of news service at Baker University in Baldwin, Kansas.

Russell Gray is a copy editor for the *Statesman-Journal* in Salem, Oregon.

Ben Hall is a copy editor for *The Courier-Journal* in Louisville, Kentucky.

Heidi Hamble is a sales representative for the Shopper News Publications in Liberty, Missouri.

Mandy Harding works for the Ladies Shoe Buying Office for Neiman-Marcus Co. in Dallas, Texas.

Karen K. Harvey is the editor for the *Kansas Insurance* magazine.

Debra A. Illingworth is an assistant news editor for *The Lutheran Magazine* in Chicago, Illinois.

Jacque Jannsen is a copy editor for the *Lansing State Journal* in Lansing, Michigan.

Lori S. Kagan is an administrative assistant working for the Chicago Action for Soviet Jewry in Chicago, Illinois.

Gerald Karasek is an account executive for WIBW-FM in Topeka, Kansas.

Jackie Kelly is a photographer for *The Kansas City Times*.

Anne Luscombe is a zone sports reporter for *The Kansas City Star*.

James Larson is a reporter for *The Tennessean* in Nashville, Tennessee. He also does free-lance photography.

Laird MacGregor is a sports copy editor for *The Hutchinson News* in Hutchinson, Kansas.

Kathy Mickelson is an editorial assistant for Intertec Publishing Corp. in Overland Park, Kansas.

Brent Ortolani is a cub reporter covering the city beat for the *Examiner-Enterprise* in Bartlesville, Oklahoma.

Michelle Paradis is an account executive for the Kansas Press Service.

Scott R. Patterson is a television news photographer/reporter for Omaha ABC affiliate's KETV-Lincoln Bureau in Lincoln, Nebraska.

Shirley E. Perel is a sales assistant at KEYN/KQAM radio in Wichita, Kansas.

Matt Reeb is a photographer for KSNT-TV in Topeka, Kansas.

Laura Reid is an editorial assistant for the Asphalt Contractor in Independence, Missouri.

Elizabeth Reussner is a line designer for Hallmark Cards in Kansas City, Missouri.

Darren Richards is an assignment editor for KTKA-TV in Topeka, Kansas.

Krista Roberts is the producer for "First News", KMBC-TV in Kansas City, Kansas.

Mark Robison is a copy editor for *The Stockton Record* in Stockton, California.

Dan Ruettimann is a photographer for Young Company in Kansas City.

Amy Rupp works for Merck, Sharp & Dohme in pharmaceutical sales in Kansas City.

Nicole Sauzek is a reporter for *The Salina Journal* in Salina, Kansas.

Kelly Scherer is a sales representative for special projects for *The Kansas City Star and Times*.

Susan Shade is a customer coordinator in the full service department at the First National Bank in Lawrence, Kansas.

Marianne Shaefer is a northeast representative for *The Packer* newspaper in Overland Park, Kansas.

Jana Stilley is a copywriter for the Jones Store Company in Kansas City, Missouri.

Darrin Stineman is a sports writer for *The Garden City Telegram* in Garden City, Kansas.

Matthew Tidwell is an account executive and public relations coordinator for Atwood Convention Publishing in Kansas City, Missouri.

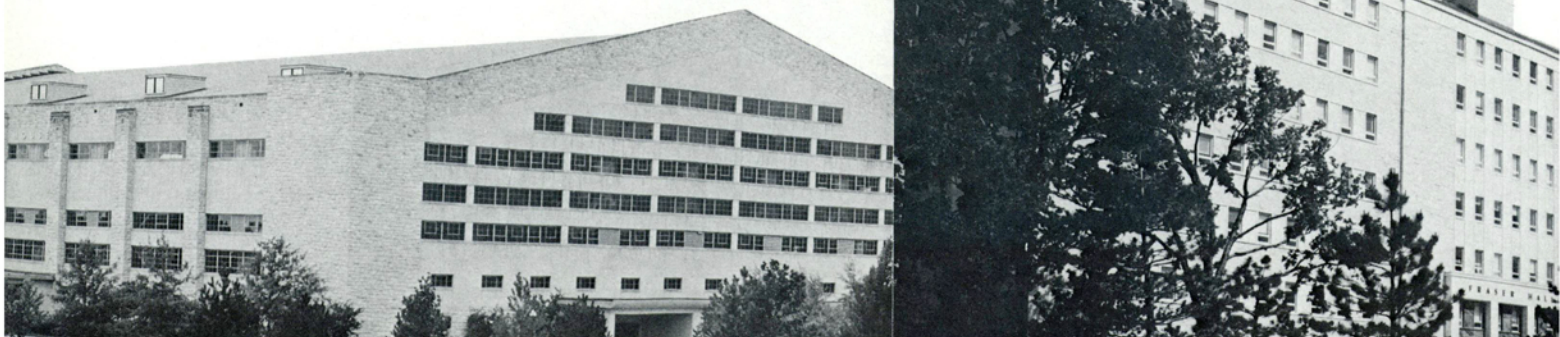
Kelly Ann Walden is an account executive and manager for Walden & Sons Food Brokers, Inc.

Michelle Walthall is a copy editor for the *Iowa City Press-Citizen* in Iowa City, Iowa.

Correction: In the Spring 1988 issue Ric Anderson (1988 graduate) was incorrectly identified. He is a police reporter for the *Lawrence Journal-World*.

Allen Field House

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