

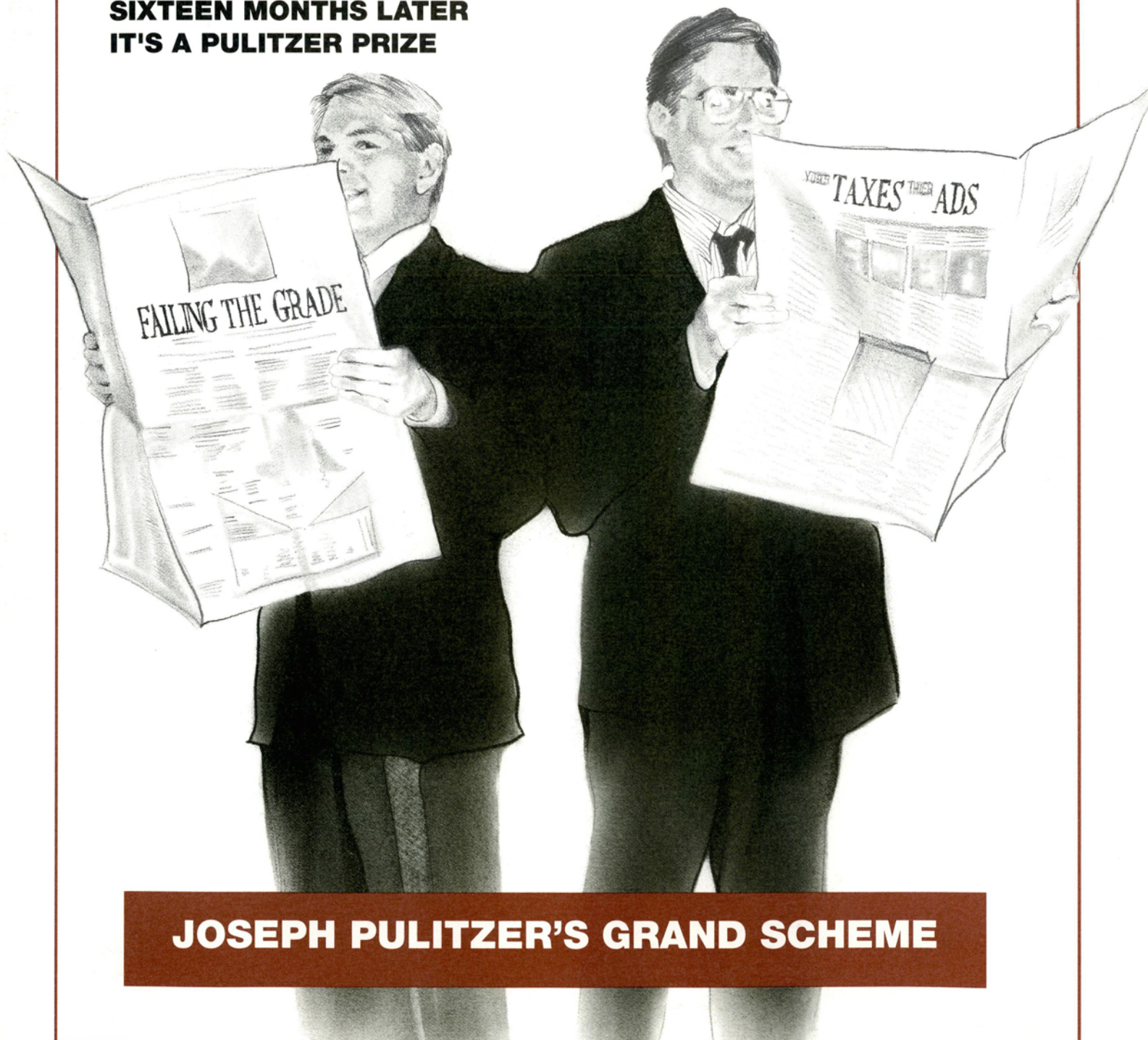
**AN ALUMNI PROFILE:  
BILL KURTIS**

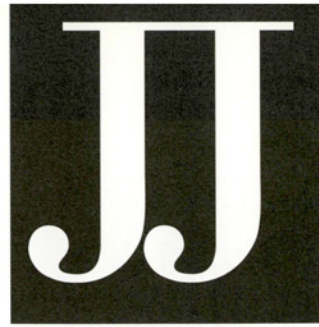
**COLBY AND CHANUTE:  
FRONTLINE CLASSROOMS**

**NOTHING TO IT:  
SIXTEEN MONTHS LATER  
IT'S A PULITZER PRIZE**

JJ

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Special thanks to the KU Alumni Association for permission to adapt the Maloy Jayhawk.

We also thank *Country Living* magazine for permission to reprint a page from their June 1992 issue.

**Cover illustration** Lara Wyckoff

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Eric Sevareid (1912-1992)

The *Jayhawk Journalist* is produced by advanced magazine and design students for the William Allen White School of Journalism and Mass Communications at The University of Kansas, Lawrence, Kansas

# REJECTED!

Robert Grudin

Some time ago, at a regional literary society meeting, four other writers and I sat in a large audience awaiting momentous news. We had all been named finalists for that year's book prize, and the literary society, inspired perhaps by the Academy Awards in Hollywood, traditionally delayed announcement of the winner until the moment of presentation. As I read the program descriptions, my heart sank. All the titles, except my own and apparently a very interesting study of the last rogue elephant, were in subject areas of specific current and local interest. As the ceremonies proceeded, my presentiment of failure was acted out in chilling detail. First, one competitor's book was named a prizewinner. The happy claimant was no sooner off the stage when, in a surprise move, the emcee read off the title of a second book and announced that it was also a first-place winner. Then, in what seemed about to degenerate into an orgy of honorific jollification, he named a third book as recipient of a "special" award. Only the rogue elephant and I remained unhonored. My flesh began to crawl. Were all five of us going to get awards? Were the awards going to get progressively smaller? Were Rogue Elephant and I going to receive, as tokens of institutional charity, little bags of party favors? Was I going to get the booby prize? But no. The emcee mercifully retired, the applause died down and the program moved on.

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You're  
probably  
doing  
something  
right.

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How did I feel at that juncture? Perhaps metaphors from the animal world are in order. I felt like a duck who had just unsuccessfully navigated the innards of a jet aircraft engine. I felt like a mackerel panting and flipping on a conveyer belt in a cat food factory. But most of all I felt like a rogue elephant—not a normal-sized rogue elephant, mind you, but a little fellow about as big as a grapefruit—a dwarf rogue elephant stranded on a kitchen table, a rogue elephant that had just made an odious pile of elephant doo-doo on the tablecloth, a rogue elephant desperately in need of assistance but unable to raise his wobbly little trunk to trumpet for help. Did I feel deflation? Depression? Frustration? Anguish? All of the above. But also embarrassment, even shame. I experienced, in other words, the automatic and universal accoutrements of being rejected: the feeling that I was fundamentally inferior and to blame.

"But why feel so bad?" you might ask. "Weren't you a finalist?" But that's precisely my point! It doesn't matter what level of success one is being rejected at: the feeling is always the same. A rejection is more than a temporary impasse or minor embarrassment; it is a sudden and ominous reminder of our own ultimate limitations—of where we end and an impersonal world begins. A rejection is like a little death.

Of course, rejections are inevitable, even healthy. Viewed systemically, rejections are no more than the shadows cast by society's positive choices, the nays arbitrated by its yeas. We routinely reject products, ideas and personal contacts, either directly, by saying, "No Thanks" or indirectly by choosing others. If we did not say no, we could not say yes. If we did not reject, we would be, within a few years, crushed by a pile of accumulated Book-of-the-Month Club main selections, one-of-a-kind commemorative dishes, helpful battery-driven gadgets, Tupperware, Girl Scout cookies and unwanted sexual partners.

But this does not mean that rejecting something is always, or even ever, an easy thing to do. Think back to the last time you said no thanks to an important request by another person. If you are at all like me, you felt insecurity, distress, even guilt after the moment of rejection. Just as shame is the universal product of being rejected, guilt is the universal residue of rejecting—guilt that we have

Robert Grudin is a professor of English at the University of Oregon. He is the author of *Time and the Art of Living* and *The Grace of Great Things: Creativity and Innovation*. Adopted from a speech at the International Design Conference, Aspen, June 1992.



negated something positive, murdered a possible event, guilt that we have thwarted the will of a fellow human being, guilt that we have arbitrarily interrupted the bloodstream of history. History, after all, suggests that all the best things—progress, community, human dignity are all built of a series of affirmations, of unequivocal yesses. Where do little twerps like us get off saying no?

So much for the discomforts of rejecting and being rejected. Let's turn now to the comforts inherent in these two experiences. True, when people reject something they may be committing a terrible act: they may be destroying healthy initiatives or feeding sadistic impulses or indulging in the crochets of the closed mind. But under the right circumstances, a rejection can be an affirmation of identity and autonomy, a declaration of independence to one's self and to the world. And the advantages of being rejected can be greater yet. (As a person whose projects have met with unqualified rejection over many years and in a variety of interdisciplinary areas, I can speak with some authority on this subject.) Two advantages of being rejected are so obvious that they barely need mentioning: It's a healthy test of character; and, it can help one critique and improve one's own products and performances. But a third much less well-known advantage is even greater than these: Being rejected inevitably means being ignored, and being ignored means that you have time to work in peace! For writers like me, this freedom is a sovereign advantage. I look back with much gratitude at the years during which, relatively free from editors, publicity

offices, agents, fans, clients and reporters, I would sit for hours each day in my office, happily ignored and beatifically rejected by a telephone that almost never rang, simply trying to produce good work.

One more thing. Being rejected frequently is a sign—

not an infallible sign, mind you— but a sign nonetheless that one is doing truly original work and trying to share that work with society. To put it the other way around, if I haven't been getting rejected much recently, I begin to wonder what's the matter with me.



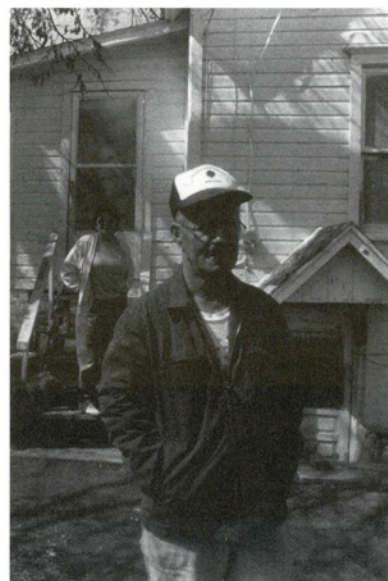
Illustration by Christy Dersch



JULIE DENESHA

## SEVEN STUDENTS IN THE

documentary photojournalism course spent their spring break in Chanute, Kansas. Mike Williams, photojournalism professor, and Tim Janicke, assistant managing editor of photography at the *Kansas City Star*, organized the project. Williams says that this course requires students to document as well as tell stories and cites the work accomplished by the Farm Security Administration photographers of the 1930s. The student work, some of which follows, was first published in a special edition of the *Chanute Tribune*.



KRISTIN PETTY



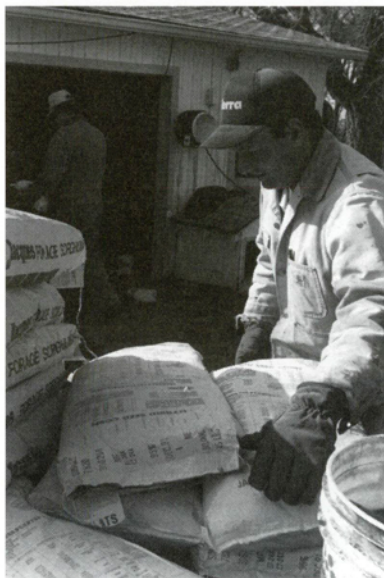


JULIE DENESHA





JULIE DENESHA



JUSTIN KNUPP



JUSTIN KNUPP





MARK ROWLANDS



PHILIP MEIRING



MEETING OF THE MINDS

# Making History

More than a hundred historians and professors from across the country gathered in Lawrence this fall for a conference. But they weren't discussing Quantrill's fiery raid, Lawrence's unusual Civil War



Lara Wyckoff

history or even KU's own James Naismith. They were talking journalism.

Lawrence, with its profusion of local history, proved an appropriate locale for the annual American Journalism Historians Association Conference, which met September 30-

October 3. Bruce Swain, a member of AJHA, says that for a midwestern town, Lawrence has an unusual association with history.

Journalism history is a matter of note atop Mt. Oread. William Allen White, the topic of Del Brinkman's keynote speech, was the Kansas newspaper legend for whom the J-School is named. Brinkman, vice chancellor for academic affairs and a former dean of the School, is extensively researching White's career. He will be on leave from the university in the spring of 1993 to continue his research.

Another high point of the conference was the presentation of the Kobre Award to Ed Emery, a noted journalism historian. Calder Pickett, professor emeritus and Emery's first doctoral student, presented the award.

Many conference participants spent Friday afternoon at the Truman Library in Independence, Missouri, following a speech by Donald McCoy, who is a Truman Scholar in KU's department of history.

by Cathy Garrard

ACCREDITATION REPORT

## Seven stars

A year of information gathering, organizing and report writing paid off last fall when the School was reaccredited.

Mike A. Kautsch, dean, and Mary Wallace, assistant to the dean, prepared the materials for the culminating on-site

visit. Their notebook contained eight-hundred pages. It included faculty resumes, syllabi for every course offered and the tracking of 762 students, according to sequence and journalism classes taken. It contained the School's self-evaluation in twelve areas including budget, curriculum, internship and work experience, equipment and facilities, advising and minority and female representation.

In November the ACEJMC accrediting team arrived for a three-day on-site evaluation. The team visited classes, interviewed the faculty and met with students. They compiled their evaluations, wrote the final report and delivered it to the Chancellor.

According to the Council's report, three of the School's strengths are: the high quality of teaching, the outstanding advising, and the addition of the Knight Chair in Journalism. The report says, "Among its other accomplishments, the School continues to be recognized as one of the best undergraduate programs in the country in producing talented graduates for newspapers and other mass media and in related areas of mass communication."

The report on each sequence included specific comments about the various programs offered by the School: Advertising delivers "high quality teaching and advising to...a large group of students." Business Communications is "a popular program...of the same high quality that characterized



instruction throughout the School." Magazine, "Instructors are knowledgeable, energetic, in touch with the field, and project rigor matched with care for their students." News-Editorial: "The appointment of the new Knight professor will add distinction. Instruction overall is stimulating and focused." Photojournalism: "... has been strengthened with the addition of a well-qualified faculty member who directs the program." Radio-Television: "The faculty has a variety of backgrounds, interests and skills that combine to give the students...choice in perspective, approaches and disciplines..." Master's Program: "Students rated it as generally excellent and also lauded the individual attention that they receive from professors."

by Tracy Drake

#### FACULTY NEWS

## Promotions

Three members of the faculty were promoted to the rank of full professor: Mike Kautsch, dean of the School; Rick Musser, head of the news-editorial sequence; and Bruce Swain, a member of the news faculty who teaches editing classes.

John Katich, head of the broadcast sequence, was promoted to associate professor and granted tenure; and, John Ginn, who recently joined the faculty as the Knight Professor, was granted tenure.

#### CHOSEN FEW

## Prized interns



Three of KU's national magazine interns. From left: Chuck Harper, Shannon Peters and Cathy Garrard

Cathy Garrard and Shannon Peters were among thirty-eight students chosen nationwide as interns by the American Society of Magazine Editors. Garrard interned at *Money* magazine, where she helped develop their "Money Guide to the Best College Buys."

Shannon Peters interned in New York, at *Travel & Leisure* magazine. Peters learned about winning the internship while studying in St. Petersburg, in the former Soviet Union. She returned to the United States just five days before beginning her internship. Her Russian promptly came in handy. While checking facts on an article on Moscow she called Intourist, the Russian travel agency in New York, who had been unhelpful so far. "But when I called and said hello in Russian, the woman's voice changed, and she immediately opened up to me," says Peters.

Chuck Harper and Sally Roberts were among twenty-six students chosen nationwide as interns by the Business Press Education Foundation Summer Internship Program. Harper

worked in Boston at *EDN* magazine, a technical publication for electronics engineers and managers. Working with the editorial staff, he checked facts, edited copy, and wrote new product reviews from press releases.

Sally Roberts worked in Chicago on *Crain's Business Insurance*. Her work as an editorial intern paid off; she was offered a job and now works there full time.

by Amanda Stanton-Geddes

## Man of merit

Louis Boccardi received the William Allen White Foundation Award for Journalistic Merit February 7, 1992, for his exemplary contribution to journalism and for his efforts to free Terry Anderson who had been held hostage in Lebanon.

Boccardi is president, general manager and chief executive officer of the Associated Press.

He oversees 3,200 employees and has more than 8,500 subscribers worldwide. When Anderson was kidnapped while serving as the AP bureau chief in Lebanon, Boccardi spent years trying to free him.

Boccardi has been president of the Associated Press since 1985. He served for one year as executive vice president and chief operating officer and for ten years as executive editor in charge of news operations. Hank Booth, president of the William Allen White Foundation, says Boccardi spreads his passion for journalism throughout the organization.

by Rochelle Olson

## Community newsmen

Warren "Jiggs" Morford gave nearly a lifetime to community journalism. And on October 10, the journalism community gave something back: Morford was inducted as the eighty-second member of the Kansas Press Association's Newspaper Hall of Fame.

Mike Kautsch, dean of the School, presented the award to Morford's family during Editors' Day at KU. "Morford was no procrastinator as a newspaper man," Kautsch said. "He participated fully in his community."

Morford started working for newspapers at age sixteen and, except for a two-year stint in the Navy during World War II, he never left. He spent several years working for small newspapers in Oklahoma, Colorado and Kansas (including his hometown paper, the *Lenora* (Kansas) *News*). Then in 1958 he bought his own newspaper, the *Western Times*, in Sharon Springs, Kansas. It was there he made his greatest mark as a publisher and as a civic leader—he served as mayor of Sharon Springs for eighteen years. During his career, Morford also served on the KPA board of directors. He was elected KPA president in 1984. Morford died in 1989 at age seventy-two.

Community journalism also has been a lifetime pursuit for John Ginn, Knight Distinguished Professor. Ginn joined the School's faculty in January 1992 after working for seventeen years as president and publisher of *The Anderson* (South

Carolina) *Independent-Mail*. During a speech given to Kansas editors during Editors' Day, Ginn discussed the role of newspapers in the 1990s. "This is such an eventful period for our profession. And that means newspapers must generate new strategies and fresh ideas to sustain their vitality and their effectiveness."

Ginn and his students will explore newspaper strategies for community leadership in a spring semester course. A nationwide survey of newspaper publishers will serve as a central learning tool and, ultimately, as a valuable source of information for newspapers. The survey will address ways in which publishers have worked within their communities, and will examine the line between community leadership and conflict of interest.

by Carol Holstead

### READER'S DIGEST

## Scholarship Renewed

The Reader's Digest Foundation renewed its Excellence in Journalism grant to the J-School last summer. For five years, the Foundation provided two scholarships annually to top graduate students with a background in the liberal arts. Beginning in January 1993, the new grant will provide scholarships to three master's students each semester.

Students are selected on the basis of undergraduate grades, GRE scores, writing samples and faculty recommendations. The new grant will provide scholarships for three years.

For Tim Beims, one of the fall 1992 Reader's Digest Fellows, graduate work was something he'd only talked about. "This scholarship was the determining factor for me to go back to school." Beims has an undergraduate degree in history from Fort Hays State University. Kristy Dorsey was also a recipient of a fall 1992 scholarship. Dorsey was a University of Arkansas history major.

by Cathy Garrard

### A DECADE OF SERVICE

## Lange Honored

This year the J-School honored Harriet Lange, executive director of the Kansas Association of Broadcasters, with the Grover Cobb Award for distinguished broadcast service in the state of Kansas.

The award, presented by the radio/television faculty, honors those Kansans who share traditional broadcast values and who have demonstrated the strong commitment to public service that Grover Cobb inspired during his career.

Lange has been with the KAB since 1982. She is responsible for implementing KAB programs, maintaining government regulations, developing education initiatives and directing public relations.

Lange lives and works in Topeka. She is also president of the Broadcast Executive Director's Association.

by Jeff Petterson



## STUDENT AWARDS

### Winning waves

The National Association of College Broadcasters named KJHK the top college radio station. KJHK also won first places for programming and community service, and second place for promotions. Tim Mensendiek was named best faculty adviser and Tricia Kensinger won the award for best station manager. She also received the KJHK meritorious service award.

The Kansas Association of Broadcasters also recognized KJHK, awarding John Boss first place for his public affairs program, "The John Boss Show."

Lisa Rinehart won best complete newscast from the KAB. Scott Stuckey received the Wellington "Gene" Slais Award for outstanding work in broadcast news. Lori Calcara was recognized for outstanding achievement in broadcast sports.

The *University Daily Kansan* received a National Pacemaker Award at the Associated Collegiate Press and College Media Advisers convention in Chicago. The *Kansan* was one of five four-year college daily newspapers to receive what is considered the Pulitzer Prize of college journalism for work done during Fall 1991 and Spring 1992 semesters.

The *Kansan* also won first place in the best of show competition. The competition judged coverage, layout, graphics, photography, design continuity, editorial leadership, writing and editing.

The College Newspaper Business and Advertising Managers, Inc. recognized the *Kansan* for its training program.

Jennifer Claxton was named business manager of the year. Valerie Speicher and Brad Hamilton won awards for advertising and promotions.

The Point of Purchase Advertising Institute awarded Susan Gumescheimer and Steve Keller second place in a national marketing competition for their campaign.

Three magazine students took national awards for their projects. Chuck Harper's *University Male* won second place and Laura Schaffer's *Yard & Garden* magazine tied for third place in a national competition sponsored by the Magazine Division of the Association for Education in Journalism and Mass Communications.

Both students created strong original concepts that keyed into audiences whose needs were not currently met by other magazines.

*University Male* frankly addresses the issues and lifestyles of college-aged men. *Yard & Garden* doles out down-to-earth advice to its audience, the amateur gardener.

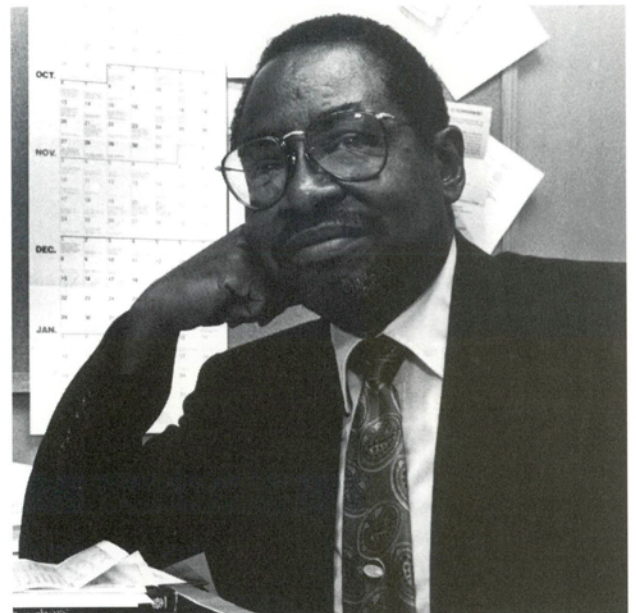
An article titled "Gangs Hit the Small Time" received third place in the trade magazine division of the contest. Its author, Vanessa Fuhrmans, says she picked the subject of youth gangs moving into smaller cities because she knew it would challenge her reporting skills. It did. She wound up interviewing several gang members in addition to city and federal officials. But the work paid off—literally. She not only won an award, but sold the story to *Governing: The Magazine of States and Localities*, a sister magazine to *Congressional Quarterly*.

by Suzanne Roth  
and Carol Holstead

## GARLAND THOMPSON

### Voice of Experience

Garland Thompson has appeared on ABC's Nightline, observed Baltimore drug busts and implemented a redesign of the oldest black newspaper in the United States. Now he can add teaching to the list of personal experiences. He recently joined the J-School staff as the Gannett Professional-in-Residence.



Christine McFarland

Thompson says his stockpile of personal experiences has given him insight to his work. He says that many of his cohorts in the newsroom do not have the diverse background that he has. He grew up in the ghetto and entered grade school just before desegregation laws were passed. After high school, he joined the Navy and developed technical skills working in electronics and later worked for Bell Telephone Company in Pennsylvania.

Thompson says he saw journalism as an opportunity to have an effect on society.

"That's where the satisfaction of this job is—to feel strongly about an issue, research it, dig into it, push passionately on it and see the policy change." He received a bachelor's degree in journalism and a law degree from Temple University in Philadelphia.

He started his career as a copy editor at the *Philadelphia Inquirer* when Linotype machines were still commonly used. He was promoted to the editorial board and then voluntarily took a step backward to acquire experience as a general assignment reporter. He says working in the newsroom in different capacities helped prepare him for the next phase of his career as executive editor of the *Philadelphia Tribune*, the nation's oldest black newspaper.

When Thompson joined the staff, the *Tribune* was commemorating its centennial anniversary with a dramatic redesign of its appearance and content. The (Baltimore) *Sun* was impressed with what Thompson had accomplished at the *Tribune* and offered him the job he still holds. In the seven years that he has worked at the *Sun*, he has written editorials and a weekly column. In addition he appeared as a weekly commentator on "Urban Scene," a local television public affairs program. He also collaborated on a book with a friend. The two journalists have followed the work of eight investigators who are trying to bring down drug networks in Baltimore.

Thompson says he tries to incorporate personal experiences in his editorial writing, copy editing and public policy classes. "It can be engaging to meet someone fresh from the wars," he says.

by Laura Schaffer

#### HARRIS SEMINARS

## Road shows

Faculty members of the J-School are taking their show on the road through professional development programs called the Harris Seminars.

In 1988, Virginia Harris Rayl and her mother, Virginia Harris, donated \$200,000 to the Kansas University Endowment Association to establish the Sidney F. Harris Press Education Fund as a memorial to the late publisher of the *Ottawa Herald* and director of Harris Enterprises.

The fund provides continuing education for Kansas journalists working at small- and medium-sized newspapers. Since established, the School has held twelve seminars.

Each semester the School conducts two or three Harris Seminars. Faculty teach seminars in their area of expertise; fall seminars generally focus on editorial and spring seminars on advertising.

The seminars are reasonably priced—\$20 a person for a full day—and allow journalists throughout the state an opportunity to hone their writing, editing and advertising skills while learning new techniques. The informal programs include lectures, question and answer sessions, and a forum for participants to share their ideas.

The benefits of the Harris Seminars are twofold, says Dana Leibengood, associate dean of the School. "We provide an educational service to the state, and we provide a PR service for the School." He says that through the seminars people become aware of what the School does and then when it is time for students to look

for internships and jobs, people know they are getting capable students.

Seminar participants and journalism students are not the only beneficiaries; faculty members benefit as well. Mike Williams, who has taught several seminars on copy editing and newspaper design, says the biggest advantage for him is the dose of reality the seminars provide. "It is easy for us to forget the pressures of deadlines and how tough it is for small staffs to cope with these pressures," he says. "The Harris Seminars allow us a way to stay in touch. I think folks around the state are glad we care enough to go to the trouble and hold them."

by Dawn Grubb

#### NEW DEVELOPMENTS

## Kansan lights up

Thanks to state-of-the-art computer equipment, *Kansan* photographers have brought their darkroom work into the light and the *Kansan* entered an era of "paperless" production.

In September, the *Kansan* ponied up \$80,000 worth of new equipment to add to the \$160,000 Macintosh front-end system installed last year. That system enabled *Kansan* editors to edit and design pages right on a computer screen. The new gadgetry—an electronic darkroom and a super-high-resolution printer—takes the process one step further.

It works like this: Photographers scan their photo negatives and slides, color or black-and-white, directly into a computer. Next, they crop and scale the photos on a color monitor using the Adobe Photoshop



software program. A computer stores the photos until *Kansan* editors are ready to drop them into place on the paper's pages. Finally, each page is printed on an Imagesetter as a camera-ready negative.

The *Kansan* began reaping the benefits of the new equipment just a few weeks after installing it. "We're saving time. We're saving money. And we have sharper photos," says Bill Skeet, *Kansan* systems specialist.

The equipment also put the *Kansan* on equal technological footing with many newspapers, including the *Wichita Eagle* and the *Kansas City Star*. This means *Kansan* staffers now learn skills that will make their job prospects even better when they graduate.

by Hillary Mills

#### ACROSS THE WAVES

## KJHK makes a splash

KJHK, the School's student-run radio station, celebrated Columbus Day with a live worldwide broadcast on October 12. "The purpose of the broadcast was twofold," says Tim Mensendiek, KJHK's general manager. "We wanted to celebrate the 500th anniversary of Columbus' discovery of America and bring an international perspective to KU."

The broadcast consisted of a panel discussion on the daily "John Boss Show." It presented Native American and Spanish viewpoints of Columbus. The panel included two Native Americans from Lawrence, two Spanish historians in a Madrid studio, as well as an interpreter.

by Sandi Wendelken

#### SCHOOL'S OUT

## Faculty escapades

Bob Basow and Chuck Marsh spent part of the summer working on *Checkerboard World*, a multi-lingual publication. The second issue came out in July. Marsh then went to work in JCPenney's corporate headquarters in Dallas, filling in for an entry-level writer. He says this job put him back into the exact position he tries to prepare students for in business communications. Basow says he finished his summer in what he describes as "grass roots journalism." In other words, he took over a *Lawrence Journal-World* route for six weeks.

Rick Musser moved from newspaper writing to magazines. He worked at *Ingram's* magazine in Kansas City as an associate editor. Ted Frederickson meanwhile opted to stay with his native newspapers for the summer. He completed a major package on campaign financing for the *Wichita Eagle*.

Dana Leibengood spent a good part of his off-hours on the sidelines watching his son Steve pitch for the Lawrence Raiders. Steve ended the season with a record of 8-2. Steve is now on a baseball scholarship at Johnson County Community College and Leibengood is back in harness as associate dean.

Tom Hedrick, never far from a transmitter, broadcast some of the games on KLWN radio and even recorded a few for Leibengood.

Monte Mace left magazines behind and biked 200 miles from Seattle to Astoria, Oregon, where he picked up his tackle and went fly-fishing.

Mace covered the distance on an 11-speed—his 12th granny gear having broken early in the trip. He came home with numb feet. "It took me four weeks and new pedals to get the feeling back in my toes," he says.

Adrienne Rivers took time off from teaching broadcast courses to spend time with her nine-month-old daughter. Alana is a well-traveled baby after trips to Detroit and New York City.

Jeanne Hines, sales adviser for the *Kansan*, organized a weekend get-away to Chicago



Denise Linville

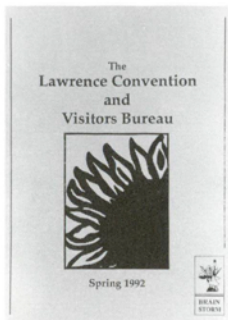
for five faculty women. Baseball was the top priority and their schedule included a three-game Cubs series against Atlanta. Three of the diehards sat through a downpour and rain delays and still the Cubs finished the weekend 0-3. Carol Holstead says she would have gone to Chicago had she not been touring and hiking in Great Britain.

Tom Volek participated in an exchange program to Poland for more than a month, holding workshops on broadcasting. He worked with state and private broadcasters in Warsaw and Cracow. Volek hopes to return there in a few years.

by Shanon Peters

Three of the Chicago five. From left: Susanne Shaw, Jeanne Hines and Sharon Bass.

**Students enrolled** in capstone courses produce some of the most challenging projects in the School.



## Ad Campaigns

A public relations project for the Lawrence Convention and Visitors Bureau produced by Brain Storm, the ad agency created by students Mark Chapman, Jennifer Dixon, Bridget Higgins, Andrew Pileggi and Michelle Witt received top marks from Larry Johnson in his spring semester campaigns class. "They did an exceptionally good job. Their research was outstanding and the graphics were very appropriate for the project. The approach was humorous and yet very practical." Johnson's students conducted a four-state telephone survey, created a brochure and designed leaflets, working with their client.



A student team in Lee Alfano's campaigns class came up with a program to encourage responsible drinking by young adults of legal age and to discourage underage drinking. "Know How/Act Now" was the best public relations print ad campaign for the spring semester.

Jon Bass, Kelli Clarke, Jeff Hook, LiAngel Keys, Jennifer Lasky, Jill Landau and Carey Pratt developed the plan through their public relations firm, Links.

The students interviewed more than two

thousand college and high school students to launch their campaign. Students worked with the Consumer Awareness and Education Department of Anheuser-Busch and the Fleishman-Hillard Public Relations Agency of St. Louis on the promotion.

## Corporate Video

"Let's Talk About Sex" was the best corporate video project for the 1992 spring semester. David Treveno and Bob Brown created the film for the AIDS Task Force at The University of Kansas. The video stressed the importance of communication between partners in sexual relationships. "The students tackled a difficult subject and discussed it in a sophisticated way," said Max Utsler who taught the course. "They used a dramatic approach to talk about a sensitive subject and did a good job."

A broadcast project designed to teach scholarship hall residents how to correctly clean rest rooms was the best broadcast project for the 1992 fall semester. "Cleaning the Scholarship Hall Ranch" was created by Tamara Plush. "Tamara's idea of using the western theme turned an instructional video into a good broadcast," said Max Utsler.





## Newspaper Design

The final design project in Editing II served as the basis for the summer *Kansan* redesign. As editor, Justin Knupp applied the principles of typography and organization to the newspaper. "Justin's use of varied typography improved the visual impact of the *Kansan* and brought together the best elements of current design practice to create an easy-to-read newspaper that better serves the campus reader," said Mike Williams, Editing II instructor.

## Article Writing

Vanessa Fuhrmans article, "Gangs Hit the Small Time," was published in the June 1992 issue of *Governing: The Magazine of States and Localities*. Fuhrmans interviewed gang members and city and federal officials for the article. "Vanessa is an excellent writer. She wanted to do a challenging report, took a risk and did an exceptional job," said Carol Holstead, who taught the article writing class.



## Magazine Prototype and Prospectus

*University Male*, created by Chuck Harper won a national award in the magazine division of the AEJMC. The magazine addressed issues and lifestyles of college-aged men who want fashion advice, the latest sports news and sensitivity training, all in one publication. "*University Male* was outstanding because of Chuck's real understanding of his market, which was very specific," said Carol Holstead, a faculty member in the magazine sequence.



# Bill Kurtis

Laura Schaffer

Bundles of exotic grasses stand in the corners and multi-colored blankets and scarfs drape over Bill Kurtis' desk, where a worn leather book called *The Great Explorers* rests. Kurtis himself is a modern explorer, constantly searching for a story to tell. He tells those stories each evening from the WBBM-TV newsroom. Kurtis anchors the six and ten o'clock newscasts for the CBS affiliate in Chicago.

During his career, Kurtis has covered some of the most notable events of the past three decades: The 1968 Democratic Convention, the Charles Manson trials, the 1971 Los Angeles earthquake and most recently, the L.A. riots. He is the reporter who broke the story about the effects of Agent Orange, a defoliant used by U.S. forces in Vietnam. His work has brought him recognition and awards, including a Peabody Award and the Edward R. Murrow Award from the

Radio and Television News Directors Association.

Kurtis investigates the story as well as he delivers them, says Kurtis' wife Donna LaPietre, who was a producer at WBBM when he and former co-anchor Walter Jacobson had a monopoly on Chicago news. She says his success stems from his abilities as a reporter. She ranks his voice among the three best in the nation, citing his ability to convey a sense of energy and importance about what he's saying without sounding phony. "There are moments of crisis when the nation needs to be joined and television is one of the ways we do that," she says. "There are few people who are good at that and Bill Kurtis is one of them."

Crisis is actually what sealed his decision to become a journalist. It was 1966. He was about to complete law school at Washburn University in Topeka. The bar exam was only weeks away. He had an undergraduate degree in journalism from KU and had all but decided on a political career. A disaster changed his mind.

He was on the air at WIBW, the only television station in Topeka, when a tornado struck the city. For the following twenty-four hours Kurtis stayed at the station providing updates and warnings. The experience demonstrated the enormous impact he could have on the lives of others as a journalist. "I don't think a lot of people have had the benefit of an experience like that," Kurtis says. He went on and passed the

bar, but his course had changed.

During that same broadcast he was discovered by CBS and hired to work in Chicago at WBBM. He has spent the majority of his career there except for an interlude as a CBS News correspondent in Los Angeles and a three-year stint as co-anchor of the "CBS Morning News" in New York.

At fifty-two, Kurtis says he has more opportunities than ever. In the fall of 1992, during contract negotiations with CBS, he asked for more time to pursue his own interests. Time is more precious than money at this point in his life, Kurtis says. His interests don't involve taking a break, however. His work is his passion. In addition to anchoring a local newscast, Kurtis has been an author, a print journalist, a still photographer, a lawyer and, most recently, an entrepreneur.

Kurtis Productions—a business Kurtis started nearly fifteen years ago to market his still photography—is the birthing ground of three new series geared for public television. One of the series, "The New Explorers," is a thirty-minute program that features discoveries being made by scientists on the modern frontiers. The program has become an educational tool for Chicago schools. Linda Terry, Kurtis' assistant, says that Kurtis has an amazing amount of respect for these scientists. She says that while Bill reports the news, these people make the news and he appreciates the difference. His love of travel and his spirit of adven-



One episode for the series sent Kurtis and three crew members to a village in Surinam, South America. They met an ethnobotanist studying the curing capabilities of plants in the rain forest. Sharon Berret, executive producer, says that after a week on location, the crew, having completed their work, was ready to call it quits. Enough sleeping under mosquito nets and bathing in a river. They were ready to go home.

Kurtis' associates say he has a way of taking command of a situation and making viewers feel secure. He also has a gift for being able to ad lib. Perhaps it is this gift that has led reporters to suggest that Kurtis might be

Illustration by Lara Wyckoff

Jayhawk Journalist 1993



# JOSEPH PULITZER'S GRAND SCHEME



Mark Zieman



Jeff Taylor



"My idea," wrote Joseph Pulitzer, "is to recognize that journalism is, or ought to be, one of the great and intellectual professions." Now in its eighth decade, the awards have accomplished all Pulitzer set out to do. He called the awards his grand scheme. So it was for the *Kansas City Star* as it embarked on a sixteen-month grand project.

by Susan Loyacono

illustrations by Lara Wyckoff



Mike McGraw

They thought it would take a year to complete—at most. It was a reporter's nightmare and a test of super-human organizational skills. In the end there were 50,000 column inches of notes: the equivalent of 1,585,000 words or 5,764 manuscript pages, or, roughly 21 paperback books. In the last three months of 1991, the reporters and editors went at it twelve hours a day, seven days a week. They had no life of their own and only two days off: one for the Thanksgiving holiday and another for an infant son's baptism.

They were a nine-member team of journalists at the *Kansas City Star*, five of them KU alums. The published project was titled, "Failing the Grade: Betrayals and Blunders at the Department of Agriculture," a seven-part series of investigative articles published between December 8 and 14, 1991. It was the kind of work that demanded money, foresight, flexibility and the strength to hang on to the end.

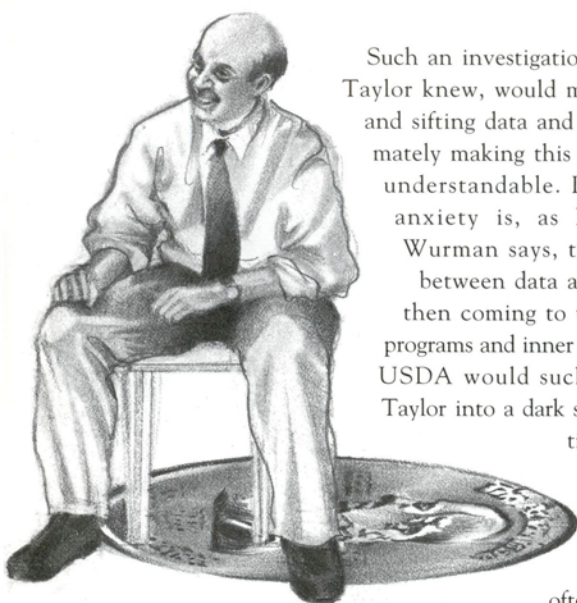
The story didn't happen accidentally and it's not clear where it began exactly. If there was a beginning it might have been in California's San Joaquin Valley. Jeff Taylor, a *Star* reporter worked in a dispirited mood, on a story about farm subsidies and fraud. "It was two days before Christmas, and I was really tired," he says.

"I was preparing to interview a guy who was running a farm scam, and all of a sudden, I looked up and realized that this was going to be an amazing piece."

It would take sixteen months to complete the two dozen stories that made up the project. For every inch of copy that made it into the paper, there would be a thousand left on the cutting room floor. There would be millions of records to wangle out of the government and thousands of miles to cover in out-of-the-way places.

Nothing would come easily.

Just after the trip to California, Taylor met with special projects editor, Mark Ziemann, over lunch. Both were interested in a big project. They discussed ideas for a series of articles that would dissect a single federal bureaucracy, something with larger scope than a local police department or school district. Ziemann's professors at KU remember that as *Kansan* editor Ziemann was often frustrated because his student staff was unable to carry out some of his grandiose ideas. Ziemann himself had previously reported on agricultural issues, including the drought of 1988 and knew there were enough red flags to justify an investigation into the U.S. Department of Agriculture.



Mike Mansur

Such an investigation, Zieman and Taylor knew, would mean acquiring and sifting data and statistics, ultimately making this mound of data understandable. If information anxiety is, as Richard Saul Wurman says, the black hole between data and knowledge, then coming to terms with the programs and inner workings of the USDA would suck Zieman and Taylor into a dark space for a long

time. Good journalism goes beyond covering what is new. More often readers need a new way to grasp or understand

complex and overwhelming institutions. To cover agriculture would not be new for the *Star*, but to take a long and measured look would require putting formerly fragmented efforts into a whole.

Taylor spent five weeks doing preliminary research on the USDA. The department operates the U.S. Forest Service, it oversees meat inspections, approves food labels, and allocates money for farm programs and food stamps.

He was the right person in the right place at the right time. Colleagues say his great gift is to see the forest through the trees, but early in his college career, Taylor struggled. He remembers wandering into Susanne Shaw's office early in the 1980s. He had just received a "C" on a reporting assignment. "She told me that if I wasn't going to get serious about reporting maybe I should try public relations," he says. *Kansan* adviser, Tom Eblen, remembers Taylor as intense in the best sense. "He was focused, a nice-looking guy with a bulldog tenacity." Taylor may have a reporter's grit, but he doesn't look like a stereotypical hard-drinking, scruffy reporter. His wholesome and manicured style is more likely to give the impression that he is a businessman. Taylor joined the *Kansas City Times* in 1984 as a general assignment reporter and moved to the special projects desk when the *Star* and *Times* merged in 1990.

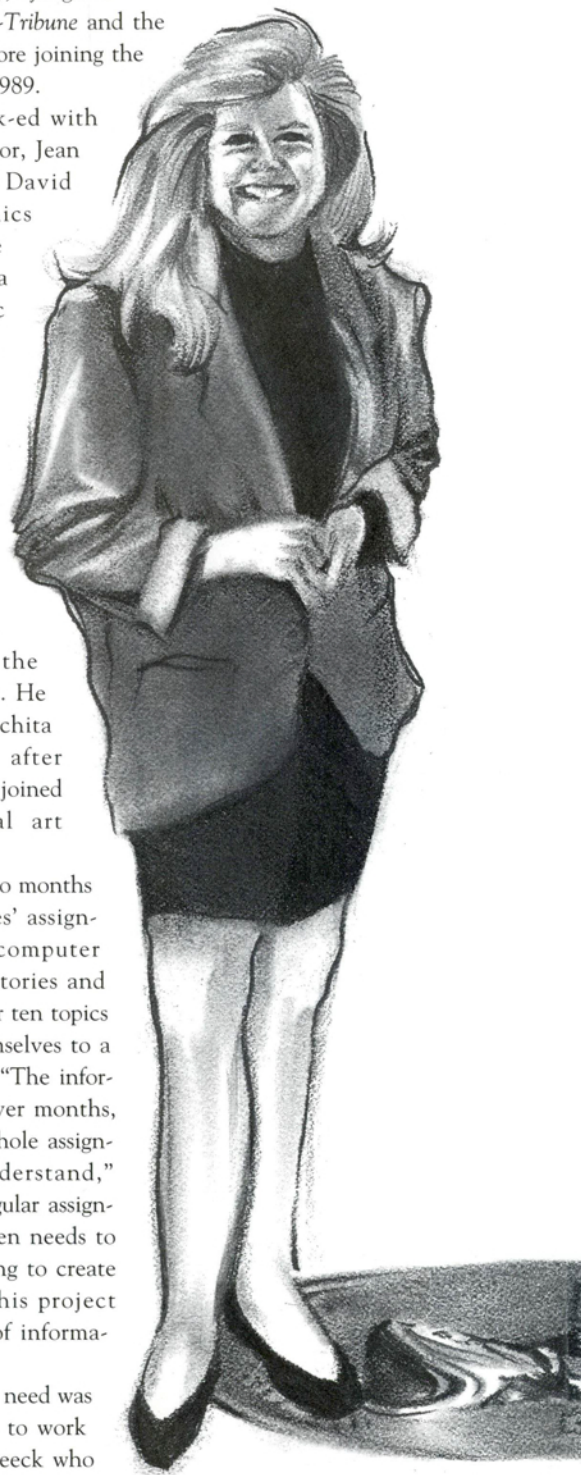
Once the project was mapped out, Zieman realized they would need a team, a coach and a game plan. With the approval of the *Star's* top management, Joe McGuff, executive editor at the time, and managing editors, Dave Zeeck and Monroe Dodd, Zieman organized and orchestrated the largest and most comprehensive project ever undertaken by the *Star*. He became the coach.

Zieman realized early on he would need a photographer. He did not want to recreate scenes later on to illustrate the stories. He brought in Tammy Ljungblad, staff photographer. She began accompanying reporters on their trips around the country. A graduate of San Diego State University, Ljungblad worked at the San Diego *Union-Tribune* and the *Peoria Journal Star* before joining the *Kansas City Times* in 1989.

Zieman also worked with the paper's art director, Jean Moxam, to select David Eames as the graphics artist for the project. Eames holds a degree in graphic design from KU. Eames' illustration professor, Tom Allen, remembers that Eames always knew that he wanted to work with editorial concepts. Eames worked as graphics editor on the *Kansan* and interned at the *Wichita Eagle-Beacon*. He was hired by the *Wichita* paper immediately after graduation, and later joined the *Star's* editorial art department.

During the first two months of the project, Eames' assignment was to read computer printouts, drafts of stories and come up with eight or ten topics that would lend themselves to a graphic presentation. "The information trickled in over months, and that made the whole assignment easier to understand," Eames says. In his regular assignments he says he often needs to do additional reporting to create a graphic, but on this project he had huge stacks of information to use.

The team's biggest need was for a second reporter to work with Taylor. It was Zeeck who recommended Mike McGraw for the job. "Mick," as he is known in



Tammy Ljungblad



the news room, immediately accepted the invitation. He was already familiar with agri issues from his work at the *Des Moines Register* and the *Hartford Courant* where he worked as labor writer and editor. In fact, it was McGraw who wrote the labor chapter in the Investigative Reporters and Editors handbook. In addition, says Eblen, he's regarded as one of the top investigative reporters in the country. When Eblen was city editor at the *Star*, he hired McGraw as general assignment reporter.

McGraw knew places to go for records of complaints filed by federal employees who felt they were wrongfully fired. He knew meat inspectors as well as lower-level management personnel. And people were willing to talk to him; some had protection from their unions. Others who were unwilling to go on the record were useful sources because they gave the piece perspective. No officials were fired as a result of the investigation, McGraw says, although some have been reprimanded.

In addition to Taylor and McGraw, Zieman brought on two part-time reporters. Mike Mansur's experience as an environmental reporter added a needed dimension. Mansur previously covered science, medicine and government for newspapers in Little Rock, Arkansas, and Memphis, Tennessee. He attended Benedictine College in Atchison, Kansas, and earned a master's degree in journalism from the University of Missouri-Columbia.

Greg Reeves joined the team as the data-base reporter. A graduate of the University of Chicago, he joined the *Star* in 1976. He has covered politics and the police. Reeves took on the formidable task of acquiring and making available a variety of data files from different offices within the government. Upon receipt of the files, he compiled the information, translating it from various computer formats. He began with census and property records. Ultimately, he learned there were ten million records logging every government payment ever made to a farmer. Reeves knew they would need access to that entire file for the segment on farm fraud. "It took months of negotiating with our lawyers and the government because no media had ever requested those files," Zieman says. Although the Freedom of Information Act allows access to a single named farmer receiving government

subsidies, the government refused Reeves access to the whole file. So, painstakingly, he took the payment records without names and identified individual farmers through county offices.

The data and records piled up—mountains of information. There were piles of computer printouts, and notes from more than a thousand interviews conducted in California, Arkansas, Nebraska, Alabama and Washington, D.C. There were hundreds of quotes from disgruntled employees, top officials and angry farmers. There were thirty-five thousand pages of government documents detailing meat inspection procedures, reporting on food stamps, as well as revealing budget records reporting money spent overseas promoting American products. There were stacks of files with responses from each one of the seventy-two Freedom of Information Acts filed by reporters. There also were minutes from meet-

ings at the USDA that gave the reporters an inside look at the department.

So much data.

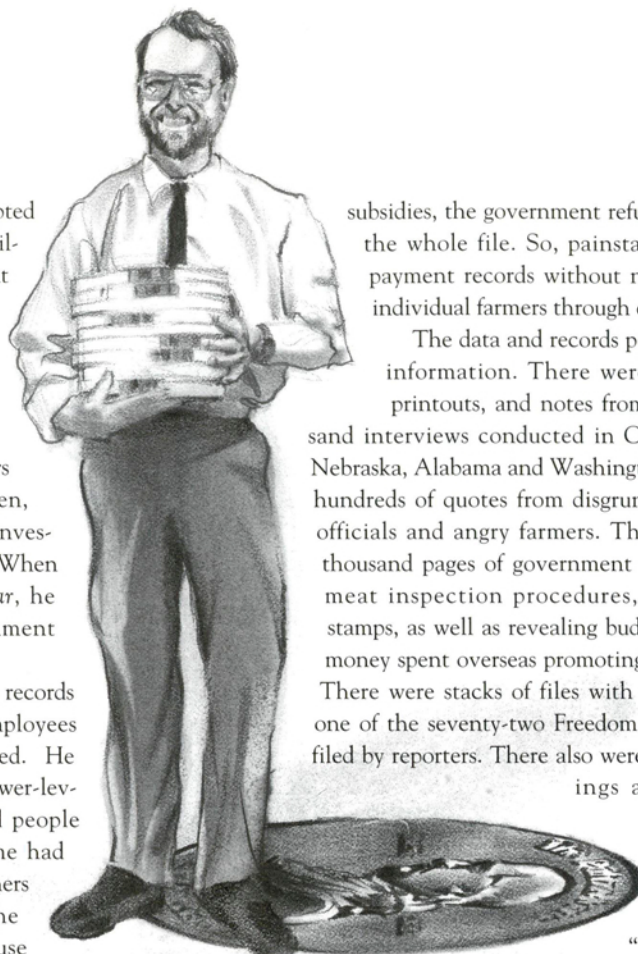
"The story at the beginning" says McGraw, "was

wide, not deep. We had so much information that we had to keep narrowing." Months before the eventual publication date, the team got together for one long weekend to make decisions about organizing the project. It was a taxing weekend. "It was horrible because I like to report and report and report," McGraw says. "Organizing and writing are not my favorite things."

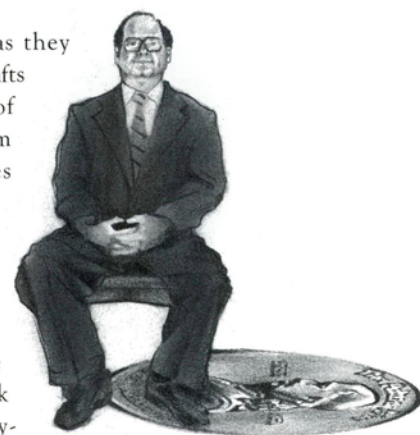
It was Zieman's job to guide the project and he ultimately had to decide what information would make it into the paper. But Zieman says, from the beginning, everyone had a clear notion of the project's direction. Such consensus made his job easier. "I could combine information from three or four reporters. I could ask Mick for a quote from a farmer, and he'd have about a hundred."

The reporters wrote as they went, sometimes filing drafts with rambling chunks of information via modem from thousands of miles away. Focusing the project was easily the biggest job. "We were so overwhelmed," McGraw says in a characteristically honest and deliberate voice. "I would often walk around oblivious to everything outside of this project.

Don Munday



Greg Reeves





We didn't know what to use, what to kill, how to divide the information or what direction to take."

While organization was not McGraw's strong point, he and the other reporters fully appreciated the need to stay focused. The reporters discovered that different offices within the department used different computer systems and that offices rarely compared notes or communicated. These problems were typical and revealed again and again the complexity of the organism the reporters were dealing with. Just when the reporters believed they were on a clear course, interviews with sources would lead to other interviews. Documents would reveal deeper problems. The investigation came to have a life of its own.

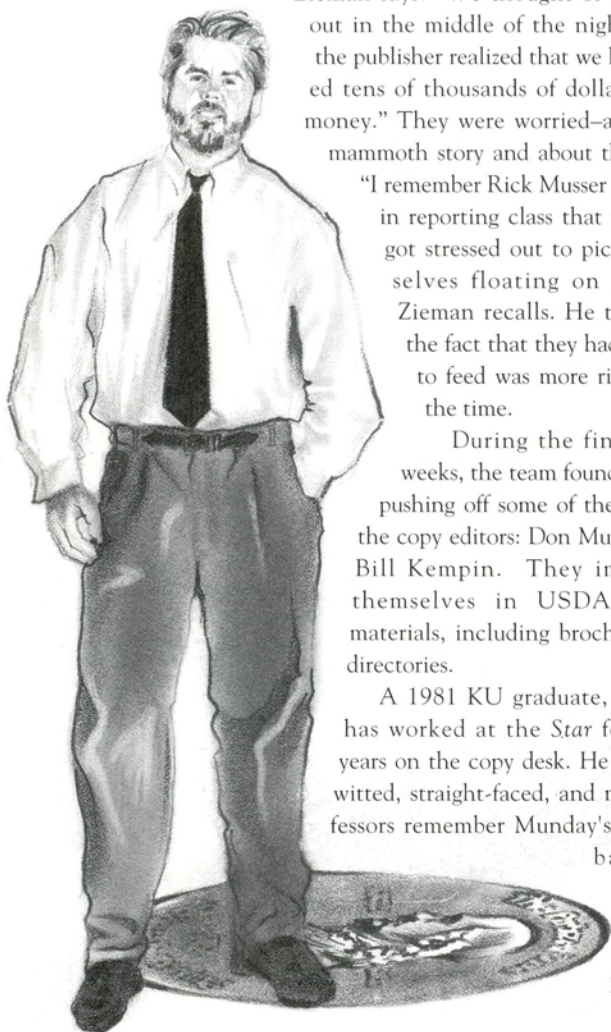
Meanwhile the management at the *Star* grew anxious. Six months into the project, no stories had appeared in the paper. "Everyone saw the potential of this thing, but people grew impatient," Zieman says. McGuff began to ask, "Where are we on this?" A year passed. Still no stories. Then McGuff told them the project had to appear in the paper before the end of the 1991. That was the low point. "There were days when we thought the whole thing would be a disaster,"

Zieman says. "We thought of sneaking out in the middle of the night before the publisher realized that we had wasted tens of thousands of dollars of his money." They were worried—about the mammoth story and about their jobs.

"I remember Rick Musser telling us in reporting class that when we got stressed out to picture ourselves floating on a lake," Zieman recalls. He tried, but the fact that they had families to feed was more riveting at the time.

During the final three weeks, the team found relief in pushing off some of the work to the copy editors: Don Munday and Bill Kempin. They immersed themselves in USDA source materials, including brochures and directories.

A 1981 KU graduate, Munday has worked at the *Star* for seven years on the copy desk. He is quick-witted, straight-faced, and most professors remember Munday's love for baseball.



David Eames

Kempin, in addition to earning his bachelor's degree in 1978, has been a master's student at KU. He joined the *Star* in 1989 after working in Garden City, Jefferson City and Topeka, producing, writing and directing local newscasts. Kempin and Munday had read early drafts of the stories to raise questions and point out holes. For two weeks leading up to the publication date, they worked on the project full time, reading rewrites and correcting copy.

Zieman had expected reaction from the government about the project, but it wasn't until the final day of the series, December 14, 1991, when he finally heard from Edward Madigan, director of the USDA. Zieman was in the back shop with Monroe Dodd, managing editor and a 1970 KU graduate. They were tending to the final details. "We noticed a letter on the editorial page from Madigan," Zieman says. The letter included an admission of serious problems within the organization and Madigan vowed that action would be taken.

The *Star* received fifteen thousand requests for reprints of the series. McGraw seemed surprised. "You wonder if it's as good as all that," McGraw says.

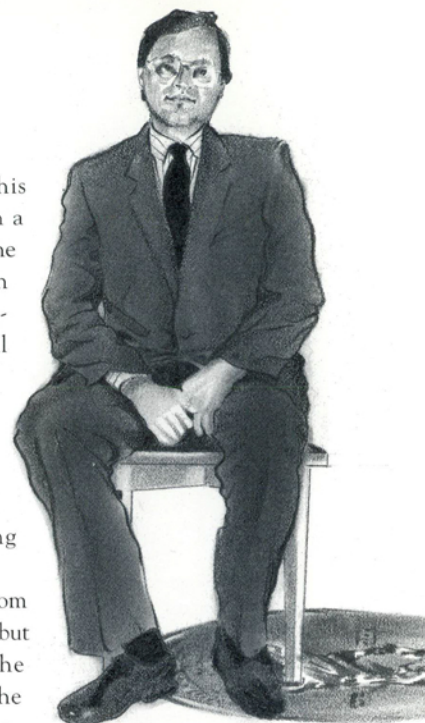
The answer appears to be yes. Richard Lugar, the Indiana congressman, appeared before the House holding a reprint of the series. He stood and read sections into the *Congressional Record*. Madigan began a reorganization of the USDA in 1992. Needless offices are being shut down, and meat inspection procedures are being reevaluated.

Meanwhile, the team had split; everyone was back to business as usual. As Munday puts it, "You still have another paper to put out."

Then came April 7, 1992, a day when business at the *Star* departed from the usual:

*Western Union Mailgram*  
April 7, 1992, 12:45 p.m. EST  
From: Michael I. Sovern, president  
of Columbia University, New York  
To: Jeff Taylor & Mike McGraw,  
c/o The Kansas City Star

*This is a confirmation copy of a telegram addressed to you: You were awarded the Pulitzer Prize for national reporting today. Congratulations.*



Bill Kempin



# THE POWER, PRESSURE AND PROBLEMS OF THE PULITZER

Jacqui Banasznski

The Pulitzer Prize awards ceremony at Columbia University is a low-key event. The catered lunch is marginal, speeches are not allowed, no one takes an official group picture for posterity. The certificate itself is no more impressive than a high school diploma, cased in a cheap leatherette folder. The check for \$3,000 is accompanied by a reminder to report the prize to the Internal Revenue Service.

But, as each winner is called to the podium and handed the prize, a transformative thing happens: you are celebrated by your peers.

And your peers are the best in the business.

Soon after winning my Pulitzer Prize four years ago, my managing editor regaled me with dark tales of Pulitzer aftershock. He recounted stories of those who won and then stumbled as they stood on the top. Most change jobs moving from writing to editing, or to a newspaper with a bigger circulation, or from newspapers to books. Some divorce, unable to balance their new status with their old life. Past winners have telephone support groups for those dark days in spring, when they wrestle with the fear of becoming has-beens. History's most notorious case of post-Pulitzer depression belongs to Watergate reporter Carl Bernstein who, after a long professional drift, quipped: "Where do you go from up?"

Most of us in the club have a lighter burden. No matter how good our work, it pales with toppling a presidency. But for all, winning the Pulitzer is a defining moment.

My personal Pulitzer scrapbook is a chaotic collage. My name is in the *World Almanac*, spelled correctly. My obituary already has a lede: Jacqui Banasznski, Pulitzer prize winning reporter, died today. And I have had several intriguing propositions—professional and otherwise. An old college beau called to announce that he was wealthy, divorced and interested. A prison inmate sent me a charcoal sketch of my face. Max Frankel, editor of the *New York Times*, poured me a cup of coffee and offered me a job.

But the real legacy of the Pulitzer is difficult to quantify and changes with time, as you repeatedly face the baseline journalistic challenge: What have you done lately? In the news business, that is as it should be.

Being a journalist is less something you do than something you are. It is a way of thinking, a way of approaching life—critically and immediately and irreverently. We are eternally three years old—people for whom questions are everything, and no answer is ever good enough. We may be the only production-line workers left who sign our names to

what we produce. To be a journalist is to be always on a quest—for breaking news, for scoops, for the truth. If we are good enough and hungry enough, we unconsciously quest after the brass ring that is called Pulitzer.

We define ourselves by what we do. And when we are suddenly defined as the best, our self-image must adjust to the change. Such is the Pulitzer's legacy of power—and of pressure.

The pressure comes from raised expectations. A career of striving to be a great reporter suddenly becomes an expectation. You are watched more closely, judged more critically—by your bosses, your peers and yourself. Your new daily benchmark becomes your own highest standard, and you struggle against the tendency to believe that very good work is no longer good enough.

You now know, in defiance of the deep personal insecurity that drives many reporters, that you have talent. But you also know the cost, in time and energy and commitment, of serving that talent.

I declined to put myself on the market immediately after the Pulitzer. I didn't want to be a hired gun—someone expected to win another one (a rare thing in the history of the Prize), and someone other reporters were aiming to shoot out of the saddle. There was already enough related change in my life: the end of a long and valued relationship, an awkward shift in the dynamics of the newsroom, conflicts with the bosses about how best to use me. There are speaking gigs and teaching posts, which I love. There is pressure to be wise and knowledgeable, which I try to be, and to make no mistakes, which I reject. There is the presumption that I am a conceited prima donna, which I hate. But there also is power—both personal and professional.

Redefining a life and a career can be liberating. I now have the ear of every newspaper boss in the country, and of magazine editors and book publishers if I choose to bend them. After a lifetime of proving myself, I am assumed to be good. It is a gift at mid-career to have reason to prove myself even better, to be nudged to find new ways to do it, to teach as I learn. I can trust my instincts.

And each year, when the latest batch of club members are anointed at Columbia, they set anew the standard of quality for this crucial pursuit of a free press. For the working journalist, that is the true prize.

*Jacqui Banasznski was the Gannett Professional-in-Residence in 1991. She is now special projects editor for the St. Paul Pioneer Press in Minnesota.*



perform (essay) the role of mediator  
**es·say** \ 'es-, ā, in sense 1 also e-'sā \ n 1 : ATTEMPT; esp : an initial tentative effort 2 : a nonfictional usually short literary composition dealing with its subject from a limited or personal point of view [Middle French *essai*, from Late Latin *exagium* "act of weighing", from Latin *ex-* + *agere* "to drive"]  
**es·say·ist** \ 'es-, ā-əst \ n : a writer of essays  
**es·sence** \ 'es-ns \ n 1 : the basic nature of a thing : the qualities that make a thing what it is (the essence of a thing)  
 ... a substance extracted (as from its source)

# ESSAYS

BY SHARON BASS

My high school English teachers introduced Michel Eyquem de Montaigne as a 16th century French essayist. They didn't tell me he was a lawyer. I might have been impressed or, more likely, I might have decided a lawyer, even an old French lawyer, could not be an exemplary model for clear and literate language. Anyway, Montaigne's the one who started all this essay writing. (My teachers also didn't tell me about the Eyquem part of his name.) They did tell me about his *Essays*, published in 1592.

Just a year ago, I was trying to figure out why John McPhee seemed to get so little attention from the scholars of literary journalism. I decided it was, in part, because McPhee writes essays—grand, narrative essays.

I wrote then, "McPhee has spent a lifetime in a corner of literature left for dead, the personal essay...." and credited McPhee with redefining the essay.

Robert Atwan, in his introduction to *The Best American Essays 1987*, wrote that the essay had been "permanently flattened by the one-two punch of news journalism and New Journalism."

Maybe so. Maybe not. Carol Holstead has found that students in her magazine article writing class improve when she uses the non-fiction essay as a preliminary assignment. She says students more easily make the break from the inverted pyramid and the strictures of news writing. Students find their own voices, risk more and win more with the essay because they have to trust themselves as an authority.

School does a poor job of teaching students this level of trust. A friend, Ray Hiner, made the same observation about the students he sees in his teacher education and history of childhood classes. He asks students to, "think of themselves as instruments of knowing."

The essays in this package serve writers and readers as instruments of knowing, knowing something new about the fall of the Soviet Union, or the perplexing buying habits of the American consumer. These writers of twentysomething years are certainly members of Generation X, as Douglas Coupland terms it. But watching a loved grandmother's mental decline is an ageless pain. And coming to grips with the anxiety of weight gain spans generational lines.



# MARKETING MADNESS



by Val Huber

With forty-odd cable-access channels in this city, late-night television isn't what it used to be. Instead of old Bogey and Bacall movies, I find countless reruns from the seventies. Even more frequently, I encounter the infomercial, the latest and greatest attempt at direct marketing since the Fuller Brush man.

Late one Sunday, or actually, early Monday morning, as I sat in front of my thirteen-inch screen, brain waves flat, I electronically stumbled upon one of the infomercial's slicker manifestations—an elderly man with an extremely tanned and well-developed physique, perfectly white teeth, and eyebrows just like Grandpa Walton. I had discovered seventy-two-year-old Jay Kordich, a.k.a. the Juiceman. His was the talk show variety of infomercial.

He sat in a television studio, surrounded by an audience of average, everyday people. Mr. Kordich talked about his aches and ills, and how he would have soon wound up in the hospital, a frail elderly man, dependent upon Medicare

and young nurses had it not been for his discovery of juice. Not the Minute Maids and V8s that we, the unschooled, naively refer to as juice, but real juice—juice extracted from fruits and vegetables at home. This juice teemed with precious bioflavonoids and electrolytes not found in ordinary frozen or canned juices. This magical elixir, extracted from the same boring, overcooked vegetables we pushed around our plates as children, could cure cancer and grow hair.

Ponce de Leon would have never needed to search for the Fountain of Youth had he only possessed Mr. Kordich's invention: the Juiceman Juicer.

And where could we, the overweight and out of shape of the world procure such a boon to mankind? At a Juiceman Juicer seminar, of course. The program ended with a list of hotels in my area that would soon be hosting the seminars. I flicked off the television with a laugh. Who in their right mind would take the time and effort to travel somewhere to be sold something they never even knew they lacked?

The next day my friend, a respected attorney, called me to see if I would accompany him to a seminar on juice

preparation. My curiosity got the best of me. I went. I expected to find a small room half-filled with the Geritol crowd complaining about uncomfortable folding chairs. But what I actually discovered was a four-hundred-plus crowd scrambling for seats in a well-lit banquet hall at the Marriott. A makeshift platform at the front of the room gave a less than glitzy impression of Kordich's television studio.

Eventually, a pretty redhead with the proportions of a Barbie doll, slipped in through a side door. She smiled nervously while she adjusted the microphone. When all was ready, she approached the platform and announced in an ever so slight Southern accent, "Hi, everybody. My name is Cathy. I've been juicing for twenty years and I'm proud of it."

I suppressed a sudden urge to laugh. Surveying the crowd, I seemed to be alone in that desire. Row upon row of housewives, business people, old people, children, yuppies, and blue-collar workers all directed their attention toward this perky woman, and not a single one of them found what she just uttered funny.

I nudged my friend, hoping to free him from her spell, but my efforts were rewarded with a gruff, "Leave me alone, I'm trying to listen to this!" Cathy was the perfect direct marketer. In a lowered voice, she told us that she used to smoke and drink a bit, until her doctor detected tumors. Through the

help of a friend, she said, she now understood the powers of juicing and wanted to share that power with us.

"Do I look even a bit sick?" she asked the crowd, her smile never fading.

"No!" they roared. Several heads turned anxiously to the cashier's table, but she was not ready to let them go.

At this point in what would be a two-hour seminar, she revealed the actual juicer and demonstrated how it worked. This took about three minutes. During the rest of the session, Cathy prepared different juice mixtures for various ailments and then invited audience members to sample the concoctions. They tasted carrot and apple, spinach and carrot, beet and potato, and others even more exotic. After each taste test she would ask in a loud clear voice, "Now, doesn't that taste great?" It always did.

By the end of the meeting, we learned that we not only could purchase the Juiceman Juicer, but also inspirational tapes, a video, and a subscription to the monthly Juiceman newsletter, where we could learn how to prepare even more tantalizing juices. When the seminar finally ended, the audience practically sprinted to the back of the room with Visas and Mastercards in hand ready to purchase the latest high-tech panacea.

Jay Kordich, Cathy and the whole Juiceman bunch showed me a new side of mass marketing. They sold juices

# WEIGHT ON MY MIND

BY CATHY GARRARD

I thought I'd always weigh ninety-five pounds. In high school, I could inhale a couple of hot dogs, a bag of chips and a tub of dip, and an entire log of raw cookie dough—just for an after-school snack. It didn't weigh on my mind or

my thighs. That was fifteen pounds ago.

As an adult, the idea of someone weighing less than a hundred pounds seems, on the face of it, ridiculous. Even I've given up on that goal. I came to that time in life, howev-



er, when my weight ascended and my height didn't keep pace. At five-feet-two-inches there aren't many places to camouflage extra pounds. Managing my weight has become an obsession.

Most diet charts say I'm in the right weight range and I probably am. The difficulty is that I no longer feel attractively thin. When I run into old friends, I'm self-conscious. Do they notice my larger proportions?

I'm not alone in my weighty worries. A recent psychological study indicated that average-sized women believe they look fifteen percent heavier than they actually are. Although the seventy-five women surveyed were actually below the midpoint weights for their height-build categories by five percent, these women believed they were ten percent overweight.

Most of us women act upon our misconception. A 1989 survey by the Centers for Disease Control indicated that forty percent of all women were trying to lose weight, not a three pound tummy trim, but the average goal for women in this study was to drop a hefty thirty-one pounds! Now, I know I don't need to shed thirty pounds—seven is closer to my goal— but body anxiety hangs on me like a size eighteen burlap tent dress. When I go to the mall these days, instead of gravitating toward every slim-fitting mini skirt, I shamefacedly peruse the racks for longer, looser garb: anything with an elastic waistband. I bitterly compare myself to all shoppers perceivably thinner than I.

I try to quash such evil thoughts, but my envy flames anew when I venture into the dressing room. It's not that I have outgrown my clothes; it's just that they generously stretch to fit my new curves. When I try on a pair of jeans in the size I've always worn, all I see is fat thighs. I give myself a once-over in the three-way mirror and vow I'll never wear jeans again until my thighs are under control.

Memory of myself in that mirror catapults me to the grocery store. I buy fat-free mayonnaise. Reduced-calorie salad dressing. Small, tasteless, frozen dinners with one gram of fat. Foods, I swore ten pounds ago, would never grace my lips or my refrigerator. Gone are the days of careless dietary abandon.

I know. I know, there are so many more important things to worry about than a few pounds and a few grams of fat, but they're getting the best of me. Friends and relatives say I look fine. In fact, some think I'm crazy. And although some women cannot relate, more probably do—women of all ages, shapes and sizes.

One day not long ago, I confided my thigh anxiety to a friend. She admitted that she scrutinized herself in the same severe fashion. Although twelve years my senior, she says she has sidled up to perfect strangers on the sidewalk to compare girths. This woman is thinner than I am. Ultimately, we decided our concern wasn't all bad: It may prevent serious weight problems of our own.

But we acknowledged that the thinnest line is the one that exists between normal weight concern and unhealthy obsession. Everyone has heard that preoccupation with weight is a precursor symptom of anorexia nervosa and other serious eating disorders. Being medically underweight for so many years shaped my mind's eye. Now I'm convinced I'm fat.

No question, the media help perpetuate a woman's sense of physical inadequacy. Most magazine models are both taller and thinner than I. Intellectually most women know it is impossible to look like those women, and, medically, it's probably not a good idea. A recent study revealed that the women featured in *Playboy* magazine were typically twelve to nineteen percent under normal body weight for their height. It is this stick-figure image that becomes internalized as the ideal, the standard. When women fail to realize this idealized shape (one that does not factor in genetics or temperament or climate or working requirements), they think poorly of themselves. We all carry that one image of self. Perhaps men carry that one image of self as Joe DiMaggio or Michael Jordan—perfectly proportioned and athletically major league.

Recently, I pored through a stack of old pictures to remember what I looked like before I gained that weight. I scrutinized each picture looking for the best representation of that ideal body. After a half-hour of close examination, I found it. There I was, perfect, petite and thin. I was twelve.

The new height and weight tables published this year in *Health* magazine help. This new chart contradicts the long-time standard Metropolitan Life height-weight chart. The new chart now takes more into consideration. Women can gain weight with age and still fall within the healthy range. It's a start. A small weight off the minds of women. Still, it could be the stepping stone to more curvaceous, fun and fat-filled Rubenesque times.

# REMEMBERING

BY SHANNON PETERS

# RUSSIA

On a cold night in Russia, I stared up at the gray green walls of my dorm room and tried to sleep. The March wind was seeping in through duct-taped windows, blowing the sheer curtains. The curtains were light brown, tinged with rust—vaguely reminding me of the water I had bathed in earlier that evening. I lay shivering under thin covers, tossing and turning for hours. When I finally fell asleep, I had a nightmare...

*I was in a prison. It was dark and musty, resembling a cellar, with an arched stone ceiling and a damp concrete floor. Alone in the hallway, I could see prisoners lying in the shadows, chained to dirt floors. They reached out to me, crying in Russian for help. I heard their cries and saw their suffering, but could do nothing. I was afraid—afraid of their terror and the sadness in their eyes. Afraid, also, because I, too, was trapped, doomed to watch them suffer. I woke to the dull light of early morning.*

For four months, this dorm room in St. Petersburg was my home. I went there to learn Russian. I did that. I went to see a country. I did that too. Everything was so different there. Impossible to understand without seeing. Impossible to understand, seeing it with my own eyes. St. Petersburg is a city of extremes. At one level it is Russia's Imperial City, alive with history and the dreams of its founder, Peter the Great. It is a city of culture and beauty: home of the Peter and Paul Fortress, St. Isaac's Cathedral, the Hermitage art museum and the renowned Kirov Theatre. St. Petersburg is an art lover's fantasy, a history buff's dream, and—in the warmth of a summer sun and the enchantment of the White Nights—a tourist haven.

But the beauty and splendor of St. Petersburg, hide, to some extent, a disturbing underside. The city is home to six million residents. The transformation from communism to capitalism hasn't been smooth, and people struggle with poor living conditions and an inconceivable inflation rate of more than nine hundred percent. Emigration isn't an option for most Russians. No more Iron Curtain, but transportation prices immediately increased, presenting a formidable constraint. Children, parents, grandparents, aunts, uncles and cousins—perhaps nine or ten persons—share two-bedroom apartments. They put up curtains to divide small living rooms into additional bedrooms. Most apartments don't have hot water, and many have no showers. Last winter,

Russia struggled through one of the worst food shortages in the nation's history. It was a time of rationing. It was not unusual to wait forty-five minutes in line for bread. As the weather warmed, food stocks increased, but so did prices, pushing many items beyond the reach of the average citizen.

I flew in to St. Petersburg on a typical February day. Snow had fallen intermittently for several weeks, melted, and had then refrozen, leaving a thick layer of ice covering every sidewalk and street. It was twenty-five degrees Fahrenheit, and I was bundled in winter clothing, struggling with suitcases full of all the toiletries and clothes I would need for four months.

I dragged my luggage across the dirty ice and pushed my way onto a small bus with fifteen other American students. I crawled over piles of suitcases and collapsed into my seat.

We rode slowly through St. Petersburg to Vasilevsky Island, the part of the city where our sixteen-floor dormitory stood along the Gulf of Finland. I stared through mud-splashed windows at the gray city, a grayness exacerbated by the dirty slush on the sidewalks and heavy clouds in the sky. We passed fewer than a dozen cars; the city seemed desolate. The bus driver paid little attention to lanes in the road and we bumped from side to side over trolley tracks and potholes. Finally, we arrived at our dorm.

I shared a dorm room with one American and two Russians. I knew Bethany from KU, and we quickly became friends with Anya and Inga. Anya was from Murmansk, a city north of St. Petersburg. She was a serious and proper eighteen-year-old, dressing conservatively in skirts, but carefully changing into her worn house dress every time she returned from business classes at Gornyi Institute. Everything she did was careful and precise. She spoke slowly and seriously, though she would break into a smile at my questions or comments.

Inga was from Vorkuta, a town eight days from St. Petersburg by train. She was fun-loving and curious. She often slept through her morning classes, despite our attempts to wake her. She liked to talk about the United States and couldn't get



enough information about the lives of American women. She was twenty-one years old. "I want to have a career, so I don't plan to marry," she said. "When a Russian woman gets married, she must earn less money than her husband. But if I ever do get married, it won't be because I am in love. It will only happen if the man will help me live a better life."

Inga and Anya frequently debated Russia's future. Inga, like most students, defended life under communism when food was available and lines were shorter. Anya was idealistic. "It's worse now, but I don't want communism back," she said stubbornly. "Things will get better. It just takes time."

They did agree on one thing: the validity of Russian superstition.

*If you leave your house and forget something, it is bad luck to go back and get it, unless, of course, you look in a mirror when you return. If you go on a trip, you must sit down for a few minutes right before you leave, because only then will your trip be a successful one. And if you leave behind family, they must not clean the house until you have arrived at your destination, because cleaning before you finish your travels is bad luck.*

For the first few weeks, thinking and living took enormous effort and my mind worked overtime to keep up. I fell into bed exhausted every night. Before I lived in Russia, I had no idea that thinking took so much energy.

We went to class from 9:00 a.m. to 3:30 p.m. every weekday. For the first month, I carried a small notebook and my Russian-English dictionary, writing down unfamiliar words. When I rode through the city on the bus, I concentrated on reading signs on the buildings I passed, trying to make out the letters before they ran together in the distance. There were many words that were familiar to me: hairdresser, shoe repair, bread, ice cream. Other words I didn't know and quickly wrote down: stock market, sausage, umbrella repair, caution. What first seemed to be a strange jumble of sounds became an actual language. I started thinking and dreaming in Russian. I became comfortable with my own new competence, yet there were many days that I wanted to go home.

Communication with America was difficult. Phone calls were next to impossible. We had to order them three days in advance and then wait hours for them to come in. Often, the calls wouldn't come at all. Mail traveled slowly across the ocean and we sometimes waited weeks for news from home. Some letters finally came—opened, read and stapled shut by someone unknown. Most mail never reached us at all. Once, after a two-week dry spell, Bethany got an opened envelope from her boyfriend. She eagerly pulled it apart, only to find the letter inside was to someone else.

We spent hours washing clothes in the sink, standing in lines with roommates and pushing through crowds. We fought bugs, boiled and filtered our water so we would have something to drink and watched our Russian friends sell their clothes for food. I realized that these friends—who were struggling much worse than I ever did—were my support. Their strength and determination to be happy kept me going and made me smile.

We played cards, learned Russian games and sang Russian songs. We went sledding, shopped at the markets, and watched foreign films that were dubbed in a monotonal Russian voice that ruined the best of movies. My friend Oleg and I went to a different museum every Sunday. Once, we went to a Russian rock concert and danced with soldiers.

I learned from my friends, and they learned from me. I explained how a checkbook worked, what contact lenses looked like and what hair conditioner was. One time I lost my contact lens case and Anya helped me search for it. She thought she found it, but when she came out of the bathroom, she was carrying my dental floss.

At the end of May our Russian friends gathered in our rooms to say goodbye. We sat around a small table piled with dirty plates and mismatched cups, the remains of our tea and torte, a flaky cake with jam in the middle. In the center of the table was a silver samovar to heat the water for our tea, a reminder that we were still in Russia. Our beds were cluttered with half-packed luggage and memories, and our closets were full of things to leave behind: my alarm clock—I *woke them up every morning*; the calculator—*Inga borrowed that a lot to do her calculus*; extra notebooks—*Who knows when the paper shortage will be over?*; that half-bottle of shampoo, glue stick, roach traps, our extra toothbrushes, my favorite sweater. The list went on and on. So few of the everyday amenities are available in Russia. It was strange to think that as soon as I got to America, I could go to any store and find what I wanted.

We finished our tea at 2:30 a.m. I cleared my suitcase off the bed so I could get a little sleep before our early morning bus to the airport. As I lay staring at the ceiling, I heard running water and the faint scratching sound of our straw broom on the carpet. I got back out of bed and saw Anya sweeping while Inga washed dishes. "It's late," I said. "We can do the dishes in the morning, and the carpet can wait. Why don't you go to sleep?" Anya reminded me solemnly that Bethany and I would be traveling for almost two days and it would be impossible to clean until we arrived home safely. Yes, Russia. I smiled and carried dishes to the sink.

# FINDING A WAY HOME

BY DAWN GRUBB

Grandma's condition started out kind of cute and comical. The little things she did made the family laugh. Once she bought a picture frame and refused to throw away its accompanying picture because she was convinced it was her grandchild.

Another time she decided she didn't like her new redwood deck and painted it pale blue. Often she wore her clothes inside-out. But toward the end, nobody was laughing.

Grandma always seemed larger than life—an incredibly strong person. Nobody would have guessed this from her diminutive appearance. She was quite small, standing only five-foot-three and weighing merely one hundred, five pounds. Her hair was a white silver color that matched her gentle demeanor and voice. But she also was a tough lady who wasn't afraid of hard work—she helped her husband farm. She raised five children and taught elementary school. I looked up to her so much as I grew up and truly believed she would remain untouched by change. I thought she would live forever.

As I grew older, Grandma's health began to fail. Reality slowly set in and I learned, sadly, that my perception of Grandma was more or less wishful thinking. I saw she was no longer strong, but a frail, helpless deteriorating woman. This was difficult for me to accept because it seemed to happen overnight—as if one day I woke up and my grandma wasn't there anymore. I'm not sure if what took her away actually was Alzheimer's or if it was just old age and senility. She was never officially diagnosed, but whatever it was, it robbed me of my grandma and robbed her of her life.

The change was gradual in the beginning and at first only mildly disturbing. I just assumed her forgetfulness was some rite of passage—something that accompanies old age. She started losing little things, like keys, her purse and her train of thought in mid-sentence. She often misplaced her glasses and false teeth. I felt these hide-and-seek games of my grandma's were sort of fun. Once I found her glasses in the oven. After awhile, she started losing something bigger—who her family was, how to turn on her house lights, how to find her way home. She became a threat to herself and to others. One day she wanted to burn trash, but she couldn't find any matches. So she lit a paper towel on the burner of her electric range, then carried it out to the trash

barrel. Each step she took, she dropped bits of burning towel throughout the house. It's a miracle she didn't set the place on fire.

Grandma's condition took its toll on the family, especially my dad. Neither his brothers nor his sister lived in Kansas, so it fell to him to monitor and assess his mother's physical and mental condition. When he

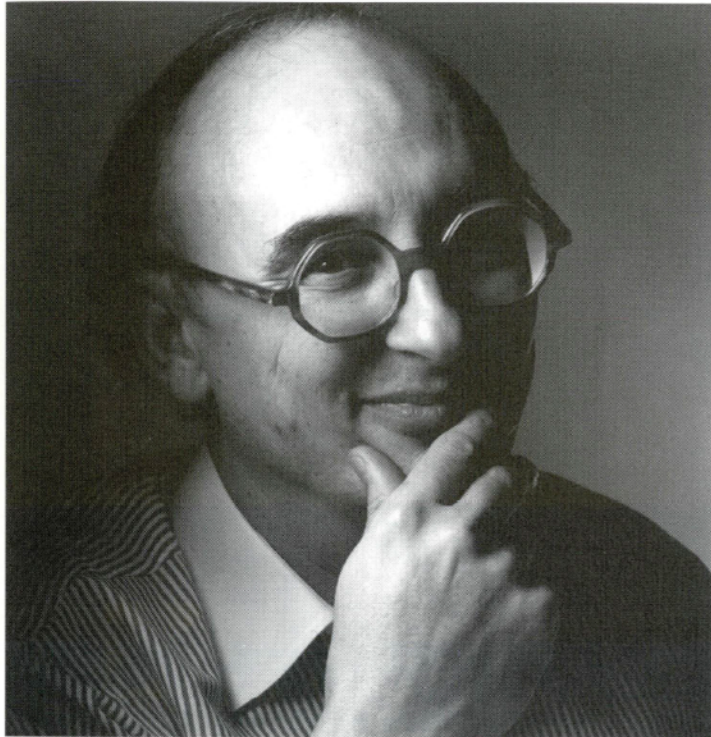
called his brothers and sister to report Grandma's worsening state, none of them wanted to believe there was a problem. "There's nothing wrong with Mom, she's just getting up there in years," they said. They didn't trust my dad's judgment. He believed grandma needed nursing home care.

After several months and many arguments, one of my uncles came to see for himself. It didn't take long to see that she had forgotten to bathe and eat, to see that her skin had discolored and barely stuck to her bones. Two months before I graduated from high school, we placed Grandma in a care home. She lived there for four years. My parents visited Grandma once a week, even though she didn't remember them. I know now it was selfish of me, but I couldn't or wouldn't go to see her. I had witnessed enough of her decline and could not bear to see her in that place. I couldn't accept that that was my grandma. My grandma could remember who her family was, she could remember how to talk and she didn't need to be strapped to a chair to prevent her from wandering off. The person who sat motionless, staring off into space, was not my grandma.

The last time I saw Grandma she was lying in a coffin. I stood with my family in the foyer of the church, studying her frail, ninety-three-year-old body. What I saw were memories and guilt and questions. I thought back to the years when she started to fail and wondered if she knew what was happening to her. Did it hurt? Did she suffer? How did she feel while strapped to a chair staring off into space in the care home? Perhaps Grandma really did know what was happening to her but her condition prevented her from telling us. Perhaps she was stuck behind a glass wall, trying desperately to break through. How lonely she must have been. I realized that I had been selfish for not visiting her. Regardless of her condition, she was still a human being who deserved attention. Nobody deserves to be abandoned—not mothers or fathers or children or grandparents. It's a mistake I won't make again.

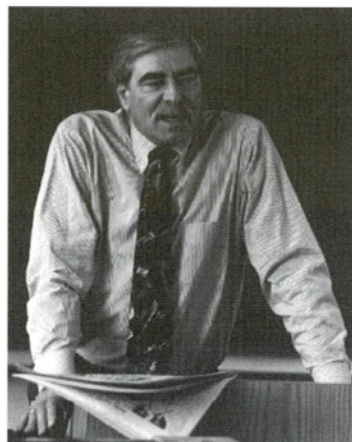


**Visiting professionals** share their journalistic experiences and expertise with J-School students.



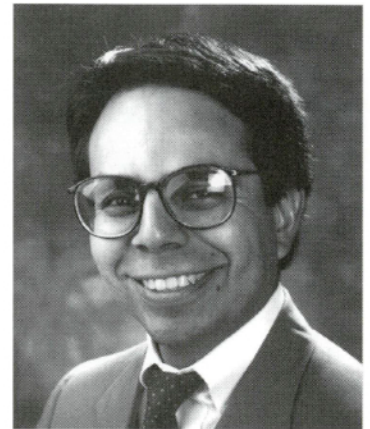
**Marq de Villiers**  
publisher *Toronto Life*

Marq de Villiers launched his diverse journalism career more than thirty years ago after graduating from The University of Cape Town, South Africa. He served as a reporter for the *Cape Times* in Cape Town, for the *Toronto Telegram* in Canada and for Reuters in London. He worked as a freelance writer for various Canadian magazines and is the author of two books. *Down the Volga in A Time of Troubles* chronicles his search for the headwaters of the Volga. *White Tribe Dreaming*, about apartheid in South Africa, earned de Villiers the Alan Paton Prize for non-fiction writing.



**Mike Finney**  
executive editor  
*Omaha World Herald*

Finney brought twenty years of newspaper experience with him when he joined the *Omaha World Herald* last year as executive editor. He has served as managing editor of newspapers across the country, including the *Rocky Mountain News*, the *Minneapolis Star-Tribune*, the *Grand Forks Herald* and the *Duluth News-Tribune*.



**Philip Garcia**  
assistant city editor  
*The Sacramento Bee*

Before joining the *Sacramento Bee*, Garcia, a 1980 KU graduate, worked in the Washington, D.C. bureau of UPI as a regional reporter on Capitol Hill. He also worked as a business and metro reporter for the *San Diego Union* and the *Arizona Daily Star*. In 1985, Garcia won a congressional fellowship sponsored by The American Political Science Association in Washington, D.C. He also won a fellowship from the Inter-American Press Association in 1981.



# Biz Comm skills go to Colby

Kathy Hill

David Guth calls it the big test. But this is a no multiple-choice exam. This is J-620, Business Communications Projects. It is the final course for biz comm students and the ultimate test of skills learned in previous semesters.

In the spring of 1992, Ray Williams, executive director of the Citizens' Medical Center in Colby, Kansas, asked Guth to help create a public relations plan for his facility. For the first time, many class members faced real clients with real problems that needed real solutions.

Guth, who joined the faculty in the fall of 1991, says he want-

ed students to experience the pressure of having a client who was counting on their services. He sees his job as finding the client.

The goal of the course is for students to gain real-world experience. First, Guth divides the class into working groups. These groups act as five separate public relations firms, each vying for the approval of the client and providing students with a taste of the competitiveness among public relations firms. Working in a group also forces students to learn to work and cooperate with others. "Very little of what you do is your own product," Guth reminds his students. "It's a cooperative effort among members of the firm."

Guth separates the course into four sections: research, planning, communication and evaluation. It is a simulation of the way a public relations firm creates a plan for a client.

Students begin by researching the client's background to get a broad understanding of the needs before making specific plans. This meant that students gathered information about Citizens' Medical Center, and the surrounding communities. In addition, students became familiar with the issues of rural health care. Guth also made a trip to Colby to capture a visual perspective on videotape.

Groups studied the client's past promotion of the hospital to consider how it could be improved. They discovered that CMC had not advertised on the radio, even though radio had proved to be the best way to

reach the people of northwest Kansas. Such discoveries led students such as Renee Bazin to realize that research was the most important segment of the project. "Without knowing exactly what the client had done in the past and what its limitations were, we would not have created an effective plan," Bazin says.

After completing their research, the groups formulated a plan of action. They established goals for their client and then they proposed actions to achieve those goals. One group, Jayhawk Media Relations, set a goal to ensure that CMC would survive in tough economic times. To do so meant that residents of northwest Kansas had to be convinced that CMC's services were essential to them. The group suggested a call-in talk show where area citizens could ask CMC's doctors and nurses medical-related questions. Bazin, a member of the group, says they thought the talk show could make CMC a reliable source of help and an important part of the community.

For Robin Lehman, the most difficult part was keeping a client's needs and budget in mind. Williams had given the students a budget comparable to the amount used to promote CMC in previous years. Lehman said that members of her group often had to remind themselves that the client did not have unlimited resources. The bulk of the students' communications skills were put to work solidifying ideas developed during the planning section.

One group, Innovations Inc.,



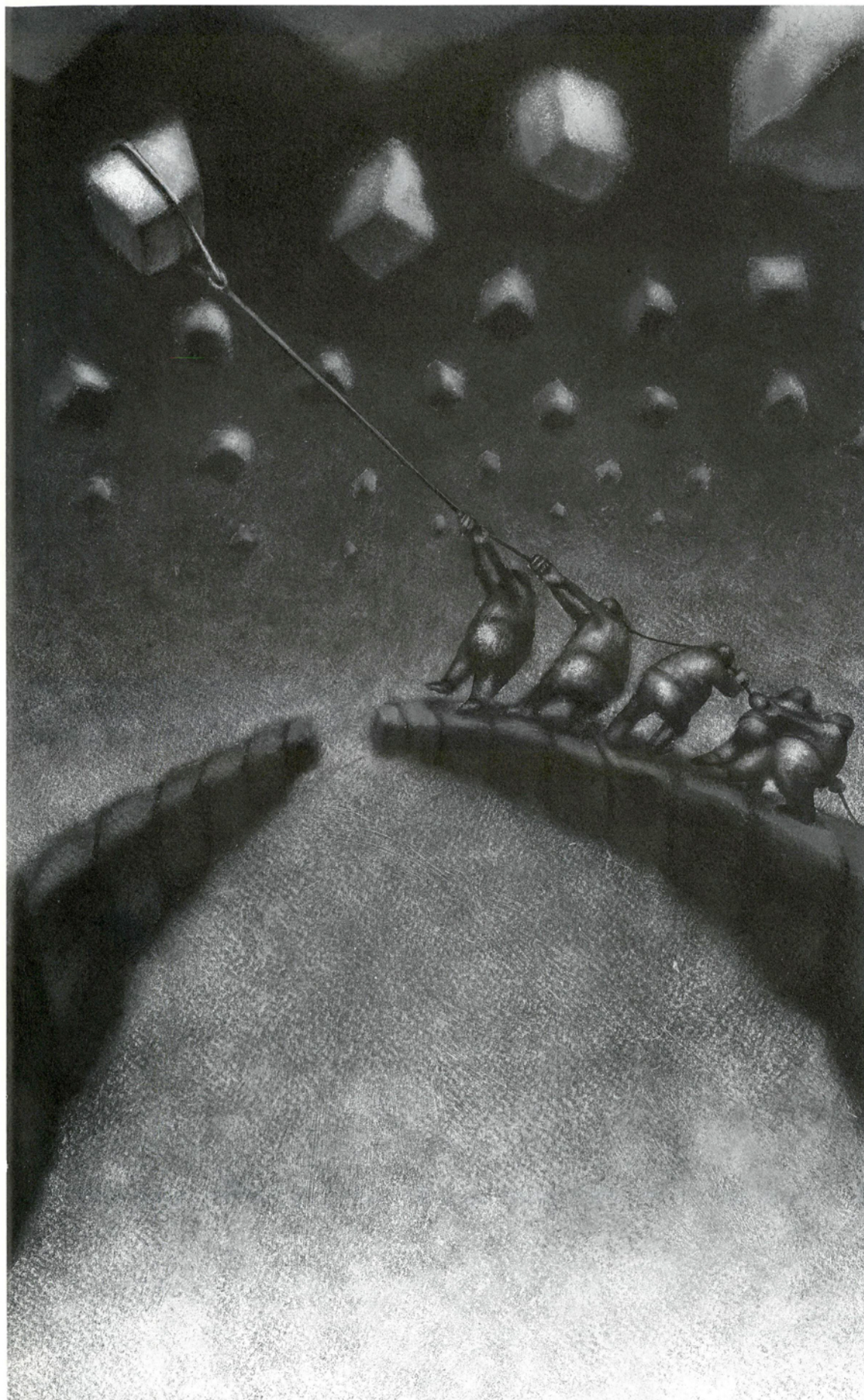


Illustration by Angela Moore

wrote and produced six radio spots. Another group, Mayday Communications, created brochures and pamphlets that advertised the CMC services. Guth said that this section of the course is designed to give students the opportunity to work simultaneously with different media.

After the finishing touches, the students presented their work to the client. Each group had twenty minutes to sell, persuade and convince. Half-Dozen Communications presented Williams with a button, complete with a logo created for CMC, and a small prescription bottle of candy to gain his favor.

Williams says he was impressed with the detail and creativity generated by each group and that he planned to integrate ideas from all five groups into his public relations plan. "It was exciting to work with KU students," he says. "They were all inquisitive and bright and each plan deserved recognition."

Recognition as well as confidence is just what Guth hopes students gain from these projects. "I see this not only as a chance to gain valuable experience for resumes and portfolios," he says, "but also to show students that they have the ability to work for a real client."

Williams wanted the students to achieve something more by working for CMC. "My hope," he says, "is that students gain an appreciation of rural health care and the rewards that come from working in the field."





## 1992

### Jennifer Bach

works at Vance Publishing as a staff writer for *The Packer*.

### Joel Bacon

is a legislative correspondent for Senator Nancy Kassebaum.

### Shaun Deegan

works for WIBW-TV in Topeka.

### Jennifer Dixon

works at Studio D advertising agency in Atchison, Kansas.

### Colin Donohoe

enrolled in graduate school in business at KU.

### Jodi Eidsness

is a sales representative for the *Kansas City Star*.

### Melissa Feeder

is an assistant campaign manager for Congressman Wayne Allard.

### Dawn Finger

is circulation manager for *Pacific Northwest* magazine in Seattle.

### Meg Fisher

is an assistant in circulation at Intertec.

### Vanessa Fuhrmans

is a reporter for the *Des Moines Register*.

### Peter Fullmer

is a sports intern for KSNT-TV, Topeka.

### Stacey Geier

works as media assistant for Ruth Burke and Associates, Kansas City.

### Lara Gold

is a reporter for the *News-Press* in Fort Myers, Florida.

### Michael Graham

is a group circulation assistant at Asian Sources, Hong Kong.

### Kristi Green

is a buyer for the Jones Store Company, Topeka.

### Jay Guthrie

is a telemarketing administrator for Southwestern Bell Yellow Pages.

### Tod Habiger

works in the production department of *The Catholic Reporter*, Kansas City.

### Kelly Halloran

is an assistant media buyer for Barkley & Evergreen in Kansas City.

### Kelly Hammond

works for Katz Communications, Inc., Kansas City, Missouri.

### Rich Harshbarger

is a graduate student at Northwestern University.

### Bridget Higgins

works at Studio D, an advertising agency in Atchison, Kansas.

### Jeff Hook

is employed in account services at Valentine-Radford.

### April Hubbel

is a law student at Oklahoma University.

### Gaylan Hussain

is a producer/photographer for Pro Video, Kansas City.

### Clarissa Jackson

is a reporter for the *Nashville Tennessean*.

### Julie Jacobsen

is a photographer for the *Arizona Republic*.

### Hunter Johnson

is a sales representative for Merck, Sharp and Dohme.

**Kassie Kahl** is an account executive or TCI Communications in Topeka.

### Beth Kaiman

works for KJJY-FM in Des Moines.

### Shannon Kanife

is a department manager at Dillard's in Kansas City.

### Brent Kassing

is a sales representative for Primerica Financial Services, Overland Park.

### William Kennedy

is a sales representative for KINA & KONS, Salina, Kansas.

### Blaine Kimrey

is a copy editor/designer for the *Arkansas Democrat-Gazette*.

### Sarah Davis Krause

is a markets reporter for *The Packer*.

**Lisa Lark** is a graduate student at KU.

### Meghan Lasater

is an assistant media buyer for Valentine-Radford.

### David McIlwaine

is a media buyer/planner for Leo Burnett Company, Inc., Chicago.

### Jeff Meeseey

is a graphic artist for the *News-Leader*, Springfield, Missouri.

### Laura Moritz

is an assistant assignment editor and reporter for Channel 27, Topeka.

### Deborah Myers

is a reporting intern for the *Louisville Courier-Journal*.

### Jeff Napshin

is a news reporter for KSPR-TV in Springfield, Missouri.

### Holly Neuman

is a reporter for the *St. Joseph News-Press/Gazette*.

### David Norris

is enrolled in law school at KU.

### Carrie Nuzum

works for Blue Cross/Blue Shield in Washington, D.C.

### Stephanie Patrick

is a reporter for the *Sentinel-Record* in Hot Springs, Arkansas.

### Tamara Plush

works for United Way of Kansas City.

### Mark Parillo

is the morning producer for WATE-TV in Knoxville.

### Beth Randolph

is enrolled in law school at KU.

### Brad Riley

is a sports intern for WIBW-TV, Topeka.

### Lisa Rinehart

is an assistant news assignment editor and reporter for WDAF-TV in Kansas City.

### Sally Roberts

is a staff reporter with *Crain's Business Insurance* in Chicago

### Lynn Robisch

had a summer internship with Xerox.

### Shawna Rosen

is a data/research assistant with the Childhood Research Institute at KU.

### Rebecca Rourke

works in the public relations department of Children's Mercy Hospital.

### Brian Schoeni

is a photography intern for the *Flint Journal*.

### Stephanie Schrandt

is enrolled in law school at KU.

### Erik Schutz

is a reporter for the *Topeka Capital-Journal*.

### Susie Shaffer

is a copy editor for the Associated Press in Louisville.

### Todd Shea

is an account coordinator in Kansas City for Aramis/Estee Lauder.

### Kathy Sheldon

is a copy editor for the *St. Joseph News-Press-Gazette*.

### Derek Simmons

is a copy editor for the *Clarion-Ledger*, Jackson, Mississippi.

### Ali Sizemore

is in sales promotions for Valentine-Radford.

### Scott Stucky

is enrolled in the graduate program at the University of North Carolina.



**Mark Spencer**

is sports editor for the *Pampa (Texas) News*.

**Jay Steiner**

is a retail advertising account executive with the *Gazette Telegraph* in Colorado Springs.

**Leigh Taylor**

is a media buyer/planner for Leo Burnett Company, Inc., Chicago.

**Michele Travisano**

works for Katz Communications, Inc., Kansas City.

**John Triplo**

is in advertising and promotion with DuPont, Kansas City.

**Lori Van Giesen**

is a sales representative for the national production Arts Registry, Dallas.

**Marcus Villaca**

is an associate art director for *Memphis* magazine.

**Amy Wealand**

is a sales representative for the *Miami Republican*.

**Christie Wesolik**

is an intern with TBWA Kerlick Switzer in St. Louis.

**Kyle Wilson** is an account executive for Valentine-Radford.

**Jean Williams** is director of public relations for the Spofford Home in Kansas City.

**Lori Wood**

is a staff writer for *The Leaven*, Kansas City.

**Peggy Woods** is an intern with Capital Cities.

**Brian Wolf** is a media buyer for Barkley & Evergreen.

**1991**

**Denys Ashby** is an account executive for UPS.

**Amy Belden**

serves as director of development and public relations for NEWS House for Battered Women.

**Chris Beurman**

is enrolled in the graduate program at KU. He received the Stauffer Award for outstanding sportscasting.

**James H. Carter**

is a district executive for the Boy Scouts of America in Wichita.

**Heather Sue**

**Comstock** went to work in Columbia, Missouri for KMIZ, the ABC affiliate for Stauffer News Communications.

**Kristin Cronhardt**

is in Tempe, Arizona where she is the advertising and promotions coordinator for Desert Subway, Inc.

**Diedre Davis** works for KSNT-TV in Topeka.

**Kelly Duffy** is a news anchor and reporter at KNSS-AM Radio.

**Megan Edwards**

works in Bethesda, Maryland as an assistant media planner with Earle Palmer Brown Advertising.

**Erin Gothard**

is the communications coordinator for the International Institute of Municipal Clerks in Pasadena, California.

**Kristen Greene**

is an associate editor in Dallas for *Bowling Proprietor*.

**Alicia Renee Hale**

is a media planner for Temerlin McClain in Dallas on the American Airlines account.

**Dan Howell**

is a copy editor for the *Journal & Courier Lafayette* in Lafayette, Indiana.

**Margaret Keough**

is public information assistant for the Nelson-Atkins Museum of Art in Kansas City.

**Mike Lehman**

works for Ad Mark, Inc. in Topeka as assistant product manager in sales promotions.

**Melanie Matthes**

is a reporter for the *South County News* in Mission Viejo, California.

**Julie Mettenburg**

an associate editor for *Drovers Journal* at Vance Publishing in Overland Park.

**Jennifer Metz**

is associate editor at Atwood Convention Publishing.

**Mindi Morris**

is an account executive at Hickerson Phelps Kirtley.

**Russell Pflueger**

is the new business account coordinator for Foote Cone Belding/Leber Katz Partners in New York.

**Brian Sexton**

works for KKOY-FM in Chanute.

**Cynthia Smith**

is enrolled in law school at the University of Michigan.

**Nate Stamos**

is in Hallmark's sales management training program in Kansas City.

**Krystal Stilwell**

works in public relations at Lobsenz, Inc., in New York.

**Josephine Tayao**

is the programming and promotions assistant at WXOW-TV in La Crosse, Wisconsin.

**Matt Taylor**

is a publications writer at Cleveland Chiropractic College in Kansas City.

**Margaret**

**Townsend** is assistant media planner for Needham in Chicago.

**Nikki Trossman**

is a video assistant at Commerce Clearing House, Inc. in Chicago.

**Christa Walters**

is a marketing representative at Prestige Marketing in Wichita.

**Larry Washburn**

is an assistant in promotions at DC 101 Radio in Silver Spring, Maryland.

**1990****Amy Buchele Ash**

passed the Kansas bar exam in October of 1991.

**Jackie Babka**

has a position in the media department for D'Arcy in St. Louis.

**Brian Baresch**

is a copy editor at the *Wichita Eagle*.

**Jerry Bever**

works as general manager of KSUA radio, the ABC affiliate station, at the University of Alaska in Fairbanks.

**Carolyn Bird**

has left her position at Leo Burnett to spend a year teaching in Germany before attending graduate school.

**Steven Buckner**

is an associate editor for *Ingrams* magazine, Kansas City

**Andres Cavelier**

is a sports reporter for *El Tiempo*, Colombia, South America.

**Cyd Champlin**

is a reporter and producer at KSBD-TV in Dodge City.

**Andrew Esparza**

is a full-time marketing account executive for the UPS Kansas District.

**Jennifer Garber**

is a news producer at WDAF-TV in Kansas City.

**James Glasnapp**

left his position as a graphic artist at the *Topeka Capital-Journal* to serve as a U.S. Peace Corps volunteer in Managua, Nicaragua for two years.

**Amy J. Graham**

is an account representative at Accounts Executive Search in Kansas City.

**Kate Hannigan**

works on the copy desk for *The Californian* in Salinas, California.

**Shelly Hansel**

is a reporter and assistant producer at KWCH-TV Channel 12 in Wichita.

**Cynthia Harger**

is reporting for the *Jackson Hole (Wyoming) News* after having returned from studying in Central America.

**Carrie Harper**

is an assistant editor at the *Washingtonian* magazine in Washington, D.C.

**Trisha Lynne Harris**

is an assistant account executive at Boasberg Valentine-Radford.

**Chris Horan**

is a producer at WIBW-TV in Topeka.

**Eric Hughes**

is a writer-producer for Bernstein-Rein.

**Cheryl Kessler**

is account manager in the Bob Treanor Design division at Art & Sign Inc., in Lawrence.

**Eric Montgomery**

has been a full-time photographer in Vice President Dan Quayle's press office in Washington, D.C., after working in the office on a six-month internship.

**Kelley Connors Murrow**

works as an associate marketing manager of NCR Publishing in Kansas City.

**Richard Oatman**

is working in sales at KFDI Radio in Wichita.

**Adam Pfeffer**

is working at Leo Burnett in Chicago.

**Brian Powell**

is a video coordinator for intercollegiate athletics in the KU football office.

**Tami Rank**

is an assistant account executive at BBD&O in Chicago, working on the Wrigley account.

**Leslie Reynard**

received her M.A. in English from KU, Spring 1992.

**Deanna Ricke**

is an inside sales assistant with the Financial News Network in Chicago.

**Timothy Rodgers**

is a second lieutenant the United States Army at Fort Bragg, North Carolina.

**Pamela Rowland**

is a traffic coordinator at Barkley & Evergreen Advertising.

**Derek Schmidt**

received the Pulliam and was in Phoenix this past summer after finishing a one-year M.A. program in international affairs in England.

**Teri Shofner**

is the public relations director for Hudson Foods in Rogers, Arkansas.

**Cynthia Smith**

has begun studies at the University of Michigan in Ann Arbor.

**Donna Stokes**

works on the newsroom/copy desk for the *Reno Gazette-Journal* in Nevada.

**David White**

works in the newsroom for the *Visalia Times-Delta* in Visalia, California.

**Jeffrey Williams**

works for Payless Cashways, Inc. in Kansas City.

**Joel Zeff**

is an account executive with Edelman Public Relations Worldwide in Dallas, Texas.

**Randi Zucker**

is an account executive for Tracy-Locke in Dallas working on the Pepsi account.

**1989****Bradley Addington**

is a reporter for the *Lawrence Journal-World*.

**Patrick Bell**

is furthering his education at the UMKC Conservatory of Music.

**Lori Boresow**

is at Bernstein Rein in Kansas City.

**Laura Bronson**

is an editorial production assistant at *Country Living* magazine in New York.

**John Buzbee**

covers the city hall beat for the *Outlook* in Santa Monica, California.

**Suzanne Cole**

is manager of marketing and promotions for Kemper Arena and the Kansas City Convention Center.

**Laura Clark**

graduated from KU Law School in the spring of 1992.

**Jeff Euston** is working at *Florida Today* as a copy editor.

**Michelle Garland**

is at the *Wall Street Journal* in Chicago.

**Anne Marie Gowen**

is a reporter for *The Washington Times* in Washington, D.C.

**Sydney Haseltine**

is an assistant account executive at Boasberg-Valentine-Radford in Kansas City.

**Kathleen Heneley**

is a media planner for NK&W Inc. in Kansas City.

**Michael Horak**

was promoted to press secretary for Senator Nancy Kassebaum.

**Brian Kane**

works with the law firm of Pietragallo, Bosick & Gordon in Pittsburgh.

**Dean Ketchum**

is a print buyer for the U.S. Sales Corporation.

**Donna Kirk**

has returned to graduate school at KU.

**Laura Maag Lutz**

is editor of Washburn University's alumni magazine in Topeka.

**Gwen McKillip**

is at WSBT-TV in South Bend, Indiana.

**Rebecca Means**

works for Rosenfield-Lane Inc. as a media director.

**Katy Monk**

works in book publishing as a copy editor for Westminster/John Knox Press in Louisville, Kentucky.

**Lynsey Moore**

works for Indianapolis Publications, Inc. as an account executive.

**Mark Pennel**

works for Kansas Public Service, Natural Gas Company of Lawrence.

**Fred Sadowski**

works for the *Texarkana Gazette*.

**Allison Young**

is in Phoenix working as a reporter for the *Arizona Republic*.

**1988****Karen Adams**

is a reporter/anchor at WMBD-TV in Peoria, Illinois.

**Kathryn B. Anderson**

is completing her M.B.A. at UCLA.

**Perry Beal**

is media director at Barkley & Evergreen in Kansas City.

**Sally Streff Buzbee**

is working for the Associated Press in Los Angeles.

**Diane Filipowski**

is associate editor at *Personnel Journal* in Costa Mesa, California.

**Russell Gray**

is attending the University of Minnesota Law School in Minneapolis.

**Stacie Kennon**

**Gram** is an attorney in Kansas City. She married Peter Gram in October 1991.

**Craig Morreale**

is in Sacramento, selling EKG machines for Q Med Systems.

**Evan Pearce**

is a field representative for Valentine-Radford in Kansas City.

**Matt Reeb** is a photojournalist at KWCH-TV in Wichita.

**Scott Reimer**

works for J. Walter Thompson in Chicago as a media planner.

**James Scales**

works for Campbell's Soup products in Atlanta.

**Marianne Schaefer**

is handling all the corporate image advertising accounts at the *Wall Street Journal*.

**Mark Schick**

is district sales manager at Chilton Publishing in Northbrook, Illinois.

**Mary Schwendeman**

is a sales representative for Connaught Laboratories in Connecticut.



**Amber Stenger** is associate editor at McGraw-Hill in Minneapolis, for *Physician and Sports Medicine*.

**Sharon Stephens** passed the bar exam in Lawrence and was sworn in October 1991.

**William Sutcliffe** is a circulation manager at the *Lawrence Journal-World*.

**Christine Tyler** completed her law degree at KU in 1991, has married and moved to Dallas.

**Kristen Maceli Zafuta** is in Texas writing, editing and designing for the Battle Mountain Gold Company.

## 1987

**Julie McHugh Beets** started Julie Beets, Design, a graphic design company in Prairie Village, Kansas.

**Bob Brunker** is a media manager for all clients at McCormick Advertising Agency, Inc. in Kansas City.

**Bridget Huerter Cipolla** is a financial writer for AIM Management Group, a mutual fund company based in Houston.

**Tad Clarke** was promoted to features editor at *Florida Today* in Melbourne, Florida.

**A. Victor Goodpasture** is a writer and photographer for Creative Communications Services in Carlsbad, California.

**Nola Beth Gutzman** is a student at the American Graduate School of International Management in Phoenix.

**John Hanna** works for the Associated Press in Topeka.

**Raelene K. Herndon** is a media buyer for Bauerlein Advertising in Washington, D.C.

**Michelle Johnson** works for the *Austin American-Statesman* as a staff writer.

**Erin Elliot Leibel** is a flight attendant for Northwest Airlines out of the Detroit Metropolitan Airport.

**Jennifer Gardner Love** is a senior account executive at Boasberg Valentine-Radford in Omaha, Nebraska.

**Jennifer Lumianski** is a sales representative for Bristol-Myers Squibb in Kansas City.

**Karen Neilsen** worked on the Payless Shoe account for Foote, Cone & Belding in Chicago.

**Monique Ramos** is a account executive at Barkley & Evergreen Advertising Inc., in Kansas City.

**Thomas Schad** joined Gilbert, Christopher & Associates in Kansas City.

**Dave Schiever** recently started the Lewin, Kirshenbaum, Heuglin & Schiever direct response advertising agency in Chicago.

**Emily Voth** is director of client service at Metro Productions, a film and video production company in Kansas City, Missouri.

**Adrienne Wade** is staff writer and editor at the Chicago consulting firm of John Grenzebach & Associates, Inc.

**Lorie Walker** is the development officer for KU's Campaign Kansas.

**Becky Zogelman** is works for KFDI Radio in Wichita.

## 1986

**Gregg Binkley** portrayed Barney Fife, Jr. on ABC's late-night show "Into the night starring Rick Dees."

**Brian Burch** is an account supervisor at Barkley & Evergreen Advertising in Kansas City.

**Mary Cecile Carter** is the assistant national director at the *Dallas Morning News* in Texas.

**Cathy Dulos** is senior account executive in Account Service for Barkley & Evergreen Advertising in Kansas City.

**Sarah Rossi Evans** is an account executive at Bernstein-Rein Advertising in Kansas City.

**Patty Skalla Gentrup** is assistant to the City Administrator in Liberty, Missouri and was married in September 1991.

**Sue Goossen** is attending Washburn School of Law.

**Jennifer Juhl** is account coordinator at NKH&W Inc., in Kansas City.

**David O'Brien** is a sports writer for the Fort Lauderdale *Sun-Sentinel*.

**Chris Coffelt Frost** has completed law school in Oregon.

**Wendi Dill Russell** is a copy editor for The *Huntsville Times* in Huntsville, Alabama.

**Angela Posada Swafford** is food editor of *el Nuevo Herald* in Miami, Florida.

**David Swafford** is a copy editor for *LatinFinance* magazine and a freelance writer for the Miami bureau of Reuters and for the *South Florida Business Journal*.

**Mike Totty** works on the business desk of the *Austin American-Statesman* in Austin, Texas.

**Jill Waldman** is production manager of *Dance Magazine* in New York.

## 1985

**Brad Bartholomew** owns Professional Video Supply in Kansas City.

**Melissa Oatmen Black** is anchoring for KSNW-TV in Wichita.

**Gerry Cain** is owner of Trade Intelligence Professionals Market Research in Kansas City.

**Suzanne De Galan** is an associate editor at Fodor's Travel Publications, Inc. in New York.

**Matt De Galan** is a senior writer for CARE in New York.

**Beth Wallace Hickman** completed her M.S. in nutrition communication at the University of Missouri at Columbia.

**Steve Hoover** is an account executive at Barkley & Evergreen Advertising, Inc. in Kansas City.

**William Horner III** is assistant general manager at the *Sanford (N.C.) Herald*.

**Cathy Koeppen Purcell** is an account supervisor on health issues for Powell's PR Firm in Washington, D.C.

**John Simonson** is a contributing editor at FAN and is enrolled in a non-fiction writing program at UMKC.

**Brad Wells** is manager of finances for Party Pak Ice Inc. in Independence, Missouri and was married in June 1992.

## 1984

**Jill Bedner** is a senior account executive at Barkley & Evergreen Advertising in Kansas City.

**Marsha Kindrachuk Boyd**

is a news producer for WXIA-TV in Atlanta.

**Mark Ewing**

is sports anchor/reporter at KWCH-TV in Wichita.

**Pat Jones** is director of development for the Golf Course Superintendents Association of America in Lawrence.

**Ron Meade**

works as a senior product information analyst for Unisys in Salt Lake City, Utah.

**Mallery Nagle**

is manager constituency relations for Southwestern Bell in Oklahoma City, Oklahoma.

**Bonar Menninger**

was the author of *Mortal Error: The Shot That Killed JFK* and is living in Kansas City.

**Laura Soap**

is attending law school in Madison, Wisconsin.

**1983**

**Dave Gantenvine**

is producing KWCH-TV in Wichita.

**Julia S. Heaberlin**

is deputy managing editor for features at *The Detroit News*.

**David Kynel**

is director of Student Publications and *Kanza* student yearbook adviser at Pittsburg State University.

**Gene Meyers**

is a deputy sports editor for the *Detroit Free Press*. He coordinated coverage for the summer Olympics in Barcelona.

**Mary Robertson**

joined Wilson Chapman Advertising Inc. as an advertising assistant.

**Andrea Warren**

is a free-lance writer working out of Overland Park.

**1982**

**Mary Ann Clifft**

is the director for the Division of Scientific Publications at the Menninger Clinic in Topeka.

**David Mitchell**

is a journalist in Springfield, Missouri.

**Lisa Kanarek-Weinstein**

is the founder of Everything's Organized, a consulting firm in Dallas.

**1981**

**Byron Ginsburg**

is a credit manager for Fixtures Furniture, a commercial seating manufacturer in Kansas City, and completed his MBA degree in the Spring of 1992.

**Beth Wallace Hickman**

is associate editor of *Milling & Baking News* in Kansas City.

**John Holt**

anchors for KSNW-TV in Wichita.

**Jeff Kennedy**

is a partner with the law firm of Martin, Pringle, Oliver, Wallace & Swartz in Wichita.

**1980**

**Kathleen Conkey**

is an associate with the law firm of Debevoise & Plimpton in New York.

**Robin Smith Kellman**

is a freelance writer in Libertyville, Illinois.

**Deb Riechmann**

works for the Associated Press in Hagerstown, Maryland.

**1979**

**Dan Bowerman**

is assistant managing editor at the *Niagara Gazette* in Niagara Falls, New York.

**Barry Massey**

works for the Washington bureau of the Associated Press.

**Cynthia Roth**

chairs the program for the Advertising and Marketing International Network media directors' conference.

**Mary Angelee Seitz's**

first book, *Good News for Married Lovers*, was published in June, 1991.

**1978**

**Pam Bohl Baird**

owns a real estate appraisal business with her husband in Baton Rouge, Louisiana.

**Mary Mitchell**

is a freelance-associate editor for *Travel Weekly* in Florida. She also is working on a book on Florida's west coast for Tribune Books.

**Michael Swenson**

is president of Barkley & Evergreen Public Relations, in Kansas City.

**1977**

**Janice Clements**

is EVP/Director of Media & Marketing Services at McCabe & Company in New York.

**Daniel K. Dean**

is a television producer for United States Information Agency in Washington, D.C.

**Deborah Gump**

works as executive news editor for the *Marin Independent Journal*.

**1976**

**Gary Borg**

is second-section and special sections editor of the *WSJ/Europe*.

**Tricia Bork**

is group executive director for championships and event management for the NCAA.

**Dennis Ellsworth**

serves as editor of the *San Angelo Standard-Times*.

**David Krobot**

is an account supervisor at Tracy Locke in Connecticut.

**Roch Thornton**

is an editor for Atwood Convention Publishing.

**1974**

**Elise Ritter-Clough**

is director of editorial resources for Time-Life Books in Alexandria, Virginia.

**Dan George**

works in the Chattanooga bureau of the Associated Press.

**Allen McCoy**

is in media and public relations for a Japanese-American joint venture.

**David McDonald**

is vice president/general manager for KMJK AM/FM in Portland, Oregon.

**1973**

**Debra Beachy**

covers the business of medicine for the *Houston Chronicle*.

**Tonda Rush**

is president and CEO of the National Newspaper Association in Washington.

**1972**

**Bruce Efron** is an on-air personality for WDAF, 61 Country, radio in Kansas City.

**Tom Slaughter**

is head of AP News-Features operations in New York.

**George Wilkins**

is a staff writer for the *Tampa Tribune*.

**Karen Zupko**

is a medical marketing and management consultant for Karen Zupko & Associates, of which she is president.

**1971**

**Jerry Percy** is an attorney for Rothgeber Appel Powers & Johnson, Denver.



**Dan Reeder**

serves as president and creative director of Reeder & Co., a Lawrence communications firm.

**Steven Vickers**

is owner-editor-publisher of Drum Corps Sights & Sounds, Inc. in Madison, Wisconsin.

**1970**

**Bruce Barley** is a CAD/DAM systems analyst with Boeing Computer Services in Wichita.

**1966**

**Janet Hamilton** is vice chancellor for administration at the University of California, Davis.

**1965**

**Kay Jones** is the weekend editor of the *Kenosha News* in Kenosha, Wisconsin.

**John Pepper** is president of Pepper & Associates Inc., a marketing and advertising agency in Overland Park.

**1963**

**Judi Young Knapp** is the owner of Judi Knapp Public Relations in Norman, Oklahoma.

**1962**

**Bill Kurtis** was inducted into the North Shore Walk of Fame in Chicago in 1991.

**1960****Martha Ormsby Williams**

lives in Fraser, Colorado and works for the *Sky-Hi News* in Granby. She and Wayne (KU Law), along with a tribe of dogs, introduced Sharon Bass to their community last summer and some community journalism, mountain style.

**1959****Martha Crosier Wood**

is with the Division of Chronic Disease at the Massachusetts Department of Public Health.

**1958**

**Jerry Blatherwick** serves as senior vice president of the Telephone Pioneers of America in St. Louis.

**Carol Huston Schneider**

teaches eighth grade English and yearbook at the middle school in Belton, Missouri.

**1955****Elizabeth Duckers**

is news bureau director at St. John's Military School in Salina.

**1954****Susanne Howard**

lives in Cockeysville, Maryland.

**Charles Morelock**

is semi-retired and a substitute teacher in Huntington Beach, California.

**Jack Stonestreet**

is a high school sports official. He also writes for a newspaper in Gig Harbor, Washington.

**1950****Matt Heuertz**

founder of Chemical Coaters Association International, lives in Wheaton, Illinois.

**1927****Ernest Johnson**

writes from Bradenton, saying he is enjoying his 27th year in Florida.



*Marty Williams, class of '60, sent this picture from Rollins Pass taken last summer on a day outing with friends and dogs. Sharon Bass (front) teaches in the magazine sequence and visited the Williams as part of her sabbatical travels. From left, Joan Newhouse, Wayne and Marty Williams, Dennis O'Malley and Pete Newhouse.*



# Eric Severeid



1912 to 1992

Calder Pickett

Illustration by  
Barbara Burket

When Eric Severeid died this past summer, CBS did a big special tribute, narrated, of course, by Dan Rather. I doubt that there will ever be anything quite like that for Dan. But there aren't many people in television news today who are as good as Severeid was.

Eric Severeid had become the grand old man who came on at the end of the Cronkite half hour and offered a brief editorial. Few television editorials are more than brief. He was somewhat on the portentous side in those last years, making me

think that he was ready for a postage stamp. For some reason I was reminded of the Grant Wood painting, "Parson Weems' Fable," which showed young George Washington after he had cut down the cherry tree. Young George had a head like the head in the Gilbert Stuart paintings, the head we saw on the postage stamps. Severeid made me think about that.

Eric Severeid was rediscovered, in a way, when his quite wonderful autobiography, *Not So Wild a Dream*, was reissued in 1976. That was about a year before Severeid retired.

He was a man of the upper Midwest, of North Dakota, but he went to the University of Minnesota and became one of the revered ones in the school of journalism there. He was always a bit more radical than most of his contemporaries. Not surprising as he came out of that Democratic-Farmer-Labor movement that so long marked the politics of Minnesota.

Though he didn't exactly have a "voice," he still was what the young Edward R. Murrow wanted when he was heading up CBS News from Europe fifty years ago. Murrow was only in his twenties, and he didn't give a hoot for the fact that people like Elmer Davis and William L. Shirer and Severeid didn't have golden tonsils. They were reporters, not voices.

Severeid covered the fall of France in 1940. He was forced down over Burma in World War II and had an Indiana Jones-adventure among the head-hunters before getting back to what we call civilization.

Those of us who listened to CBS News often heard the Severeid voice. He seemed to be in on many of the big stories

from the '40s to the late '70s: Korea, the Army-McCarthy hearings, school segregation and racial crisis, the television quiz scandals, Eisenhower, Stevenson, Kennedy, Nixon, Johnson, Khrushchev in America, outer space, Vietnam, racial turmoil in our cities, student protests, assassinations.

He was more than a voice. He was a philosopher in the newsroom and at the mike. He had enough journalistic expertise to know that a half-hour news show can't give you much news, not with all that consumer stuff, all that sports, all that weather, all that cutesy chit-chat between anchors of all sexes and all colors.

I wish Eric Severeid could have been here to help guide us through the 1992 election. David Brinkley helped, but he seemed to be there mainly to keep George Will and Sam Donaldson from smashing each other up. Bill Moyers does a good job, but he's under attack from the folks in Congress who are suspicious of anyone to the left of Genghis Khan.

The terrible stories in Iraq, Somalia, and what used to be called Yugoslavia, would sicken Eric Severeid. He wrote in *Not So Wild a Dream* that "If men desired peace above all else the Spanish would have accepted Franco without a struggle, the free men of Europe would not have resisted Hitler, the Chinese would not have suffered their long and bitter martyrdom, and my own countrymen would have stayed in the homes which they so thoroughly believe are the choicest on this earth."

Words written in 1946. How we could have used an Eric Severeid to write such words in the stale atmosphere of election time 1992.





Jayhawks pop up in unexpected, and welcome, places. KU alums Laura Bronson and her father, Ken, appeared in the 1992 Father's Day issue of *Country Living* magazine, where Laura is a production assistant. Ken's recipe was one of several featured recipes collected from fathers of staff members.

## Keep us posted

name:

yr. grad/sequence:

address:

city/state:

zip:

## Personal update:

Here's a \$4 donation to defray the distribution costs of the 1992 issue.

Here's a donation of \$\_\_\_\_\_ to help secure the future of the JJ

Make checks payable to: Journalism School-JJ account

Jayhawk Journalist  
The University of Kansas  
School of Journalism  
Lawrence, Kansas 66045

## Dad's Wacky Cake

1 1/2 cups unsifted all-purpose flour  
1 cup sugar  
3 tablespoons un-sweetened cocoa powder  
1 teaspoon baking soda  
1/2 teaspoon salt  
5 tablespoons butter, melted  
1 tablespoon distilled white vinegar

1 teaspoon vanilla extract  
1 cup cold water  
1 cup semisweet chocolate minichips  
Ice cream (optional)

1. Heat oven to 350-degrees F.  
2. Sift flour, sugar, cocoa, baking soda, and salt into 10 by 7-inch, 8-inch square, or 9-inch square baking pan. With your

index finger, make three holes in flour mixture. Pour butter into 1 hole, vinegar into another, and vanilla into the third hole. Pour water all over. With fork, stir mixture until well combined.  
3. Bake cake 25 to 35 minutes or until cake tester inserted into center of cake comes out clean.  
4. Immediately top cake

with chocolate chips and bake 2 to 3 minutes longer, just until chocolate chips soften.  
5. With spatula, spread softened chocolate chips evenly over top of cake. Cool to room temperature and serve with ice cream, if desired.

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## **Jayhawk Journalist**

The University of Kansas

William Allen White School of

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