

Jayhawk Journalist



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*A*nniversary
A Milestone Year for the J-School and the JJ

WPWG: THE UN-SYNDICATE
THE WOOLDRIDGES' BIG FAMILY
BACK TO PHOTOJOURNALISM'S FUTURE

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Five photographers draw lessons from photojournalism's past to help frame the future.



The mission of the *Jayhawk Journalist* is to create and nurture a community bound together by a passion for journalism—its history and its future. The *Jayhawk Journalist* ties those who have left the J-School to those still here (faculty, staff, and students) by developing personal connections and by editorial content that affirms, expands, and critically explores the ideals of journalistic practice. The *Jayhawk Journalist* exists to build bridges, inspire achievement, provoke thought and discussion, prod the profession, and rekindle in each reader a sense of personal commitment to the best that American journalism has been and can be.

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.



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A Race Between Education and Catastrophe

Bill Dickinson

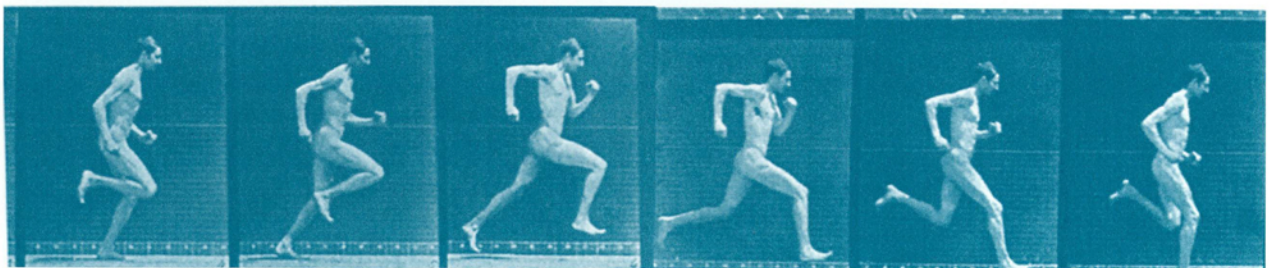
Back in 1980, *Washington Post* columnist David Broder wrote a book called *Changing of the Guard: Power and Leadership in America*. His premise was that in the coming decade custody of the nation's leadership would be transferred from those World War II veterans who had held sway for a generation to a new set of men and women.

I remember asking Broder at the time why he thought these people would be the new leaders. He replied, "Because they are the ones who will be left."

In every field, generations pass into history, and we must make do with those who are

left. Today we are here to celebrate the special achievement of journalism graduates. You are those who will be left to bring the media into the next century.

Not to worry. You will be equal to the task, providing you comport yourself in a way others can respect. In 1911, a young journalist, Will Irwin, wrote a muckraking series for *Collier's* magazine, titled "The American Newspaper." One of his observations rings eerily true. It concerns what Irwin terms a "generation gap" between the editors and managers of newspapers and younger individuals.



He wrote: "To us of this younger generation, our daily press is speaking—for the most part—with a dead voice, because the supreme power resides in men of that older generation. Could the working journalists of our own age tell us as frankly as they wished what they think and see and feel about the times, we should have only minor points to criticize in American journalism."

It has always been so, this tension between the generations. I have no answer for it except that you should be ready for it and be prepared to defend the standards and values that are unchanged by time.

This brings me to my little homily of the day. It concerns the First Amendment. It may surprise you that I am concerned less about those who seek to limit freedom of speech and of the press than I am about those who exploit its protections for private greed.

During the past school year two First Amendment fundamentalists from the Gannett-financed Freedom Forum spoke under School auspices. They seemed to make no distinctions between political free-speech rights and commercial free-speech excesses. They would prefer to hear Howard Stern's scatological

hang-ups than run the risk of curtailing First Amendment rights.

The Constitution makes strange bedfellows and I am unnerved to find a disturbing parallel between First and Second Amendment absolutists.

The Second Amendment says: "A well-regulated militia, being necessary to the security of a free State, the right of the people to keep and bear arms, shall not be infringed." In 1789, when the Amendment was written, muskets fired two bullets a minute; today's semi-automatic rifles fire two bullets a second. I do not think this is what the Founding Fathers had in mind.

Nor do I think that the authors of the First Amendment could have imagined that its rubric would be chanted by purveyors of video games and television programs that bring violence and sexuality into our homes with such intensity. The commercial exploiters of our increasingly interactive media are doing the equivalent of shouting fire in a crowded theater: the theater of the public mind. It is not enough to say that words and images merely reflect reality; they also have the power to uplift or to abase.

Because the Constitution is what the Supreme Court says it

is, and because the Supreme Court follows the election returns, when the point comes that the public conscience cries out, "Enough!" it will be heard.

Forty years ago, in a book titled *The Public Philosophy*, Walter Lippmann warned: "When the chaff of silliness, baseness, and deception is so voluminous that it submerges the kernels of truth, freedom of speech may produce such frivolity or such mischief that it cannot be preserved against the demand for a restoration of order or of decency. . . . If there is a dividing line between liberty and license, it is when freedom of speech is no longer respected as a procedure of the truth and becomes the unrestricted right to exploit the ignorance and incite the passions of the people."

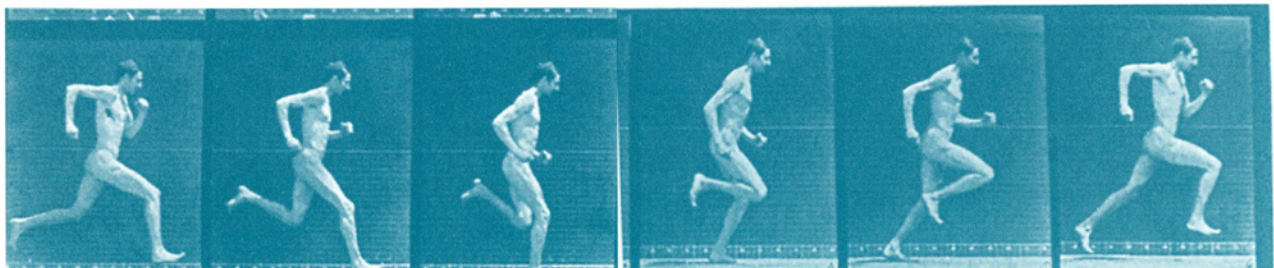
You must set the standards that will cause everyone to remember why freedom of speech and of the press is worth the pain and trouble.

The rewards in this business lie in the power to ask questions and to shape the public dialogue. William Allen White knew this; he never lost his sense of excitement about the possibilities of his craft.

To you who will be left, I hope your future leads you to ask the important questions.

Dickinson teaches graduate and undergraduate courses and delivered this speech to the new initiates of the journalism honor society, Kappa Tau Alpha, May 14, 1994.

Photos by Eadweard Muybridge





A Man on **Two** **Missions**

Tom Volek's eyes lit up as he pulled out a map and pointed out Bishkek, the capital of the small, poor Central Asian country of Kyrgyzstan where he and eighteen Midwesterners journeyed last summer to distribute medical supplies. "Going into Kyrgyzstan is not as sexy as going into Russia," Volek said, "but you can have more of an impact, and it is a little more exotic too."

Volek, an assistant professor, was a man on two missions. In addition to distributing medical supplies to hospitals, Volek went to Kyrgyzstan to do the spade work to start a media center that would educate the Kyrgyztani media on how to attract needed tourists. Volek said he used the trip to size up the situation of the media, and that he found the formerly state-owned print presses in the

country could use a little grass-roots capitalism.

Volek came back with more than just the cornerstone for a media center. He also helped two students, Svetlana Novikova and Rodica Cincilei, secure grants to the School's graduate program so that they could attend. Both are recipients of the U.S. Freedom Support Act scholarships.

The culmination of the trip was a weekend spent with friends who took Volek fly-fishing in the majestic foothills of the Himalayas, a region he described as "gorgeous times ten." In May 1995 Volek will return as a guest of the minister of education and the Kyrgyzstan Technical University.

by Trine Nygaard Andersen

FACULTY NEWS

Right at Home

On the first day of classes, Arlo Oviatt warned his students that he was wearing MU boxers and not to be surprised if a tiger tail popped out. A graduate of the University of Missouri, Oviatt has joined the advertising faculty as an assistant professor.

Before coming to KU, Oviatt was a copy writer at DMB&B Advertising in St. Louis where he worked on Michelob, M&M-MARS Co., and Blockbuster Video accounts. Before working at DMB&B, he had worked in Chicago for Leo Burnett Advertising. Oviatt earned his master's degree in communications from St. Louis University.

Oviatt wanted to give some-

Photos by Molly Alspaugh. Faculty and students at the J-School often overlook details of the building they spend so much time in. Alspaugh, a photojournalism student, took a stroll around Stauffer-Flint for a close-up look at some fixtures we take for granted.

thing back to the advertising world and he thought teaching would be the best way to do it. Oviatt said he felt at home at KU and was slowly becoming a Jayhawk—no beak yet.

Mike Cuenca, however, felt right at home. He earned his master's degree from KU, and Lawrence is his wife's home town. Cuenca was art director and production manager for *Mothering* magazine in Santa Fe, New Mexico. He owned an advertising and communications agency in San Diego, California before working at *Mothering* magazine.

Cuenca said his only trepidation about being a new professor in photojournalism and visual communications, was learning to balance teaching with his other work. He is currently designing a book, consulting for a magazine, and doing some free-lance design for the *Lawrence Journal-World*.

Susanne Shaw and Ted Frederickson were promoted to full professor. John Broholm was granted tenure and promoted to associate professor.

by Stacy Ashley

SPORTSWRITING SEMINAR

Getting on Base

Could there be a Red Smith here? For the fifteen students chosen to attend the Freedom Forum Sports Writing summer course in 1994, maybe so.

In June, the college juniors attended all-day sports writing seminars. Whether it was covering NBA or NHL Finals games on deadline, it was always something and it was always sports related. Activities started early: Watching ESPN Sports Center followed by a sports quiz.

The students learned all about the intricacies of sports writing, from filling out a baseball box score to conducting interviews with athletes and coaches to dealing with the



clichés common in sports interviews. The class interviewed Kansas men's basketball coach Roy Williams and women's basketball coach Marion Washington. They attended two Kansas City Royals games and reported on them, and interviewed then Royals manager Hal McRea and general manager Herk Robinson.

Visiting lecturers Doug Looney and Sandy Bailey came from *Sports Illustrated*, and Leon Carter came from the *New York Daily News*. Other speakers included Dale Bye from the *Kansas City Star*, Doug Smith from *USA Today* and Tracee Hamilton from the *Washington Post*.

Following the course the class traveled to Anaheim, California to attend and report on the Associated Press Sports Convention. During the convention, they assembled their own newspaper for those attending the session. After Anaheim the group split up and went to individual internships at newspapers.

by Mac Engel

AEJMC

Academic Jumpstart

Across the country, journalism educators found a way to smooth the transition from a lazy summer to a frantic fall. In August, 1,811 educators went to Atlanta for the annual convention of the Association for Education in Journalism and Mass Communication.

"It's a really good way to get my juices flowing before the beginning of the semester," said Carol Holstead who coordinated the national student magazine awards, "I come back feeling ready for school to start." Tim Bengtson certainly got a hectic jump-start. Another traveler picked up his luggage at the airport and it took twenty-four hours to regain it. Bengtson moderated a panel session on creativity and advertising.

The School encourages faculty to become active in AEJMC and other academic and professional organizations. Mike Kautsch and Susanne Shaw also attended the conference. Both served on the alliance task force committed to strengthening links between educators and working journalists. Shaw also led a roundtable on accreditation.

by Isabelle Corbett

INTERNSHIPS

Reality Bytes

Last summer, Sandra Olivas received a call at Kansas City's KSHB-TV from a man who was holding an alleged ticket-pilfering friend hostage. "I'm telling you, it's a good sto-

ry," he told me. "I thought he was joking," Olivas said. He wasn't, and Olivas put together what became the day's lead story.

Olivas's experience as a reporting and production intern at the television station confirmed her desire to work in broadcasting. Jeff Burnside was the executive producer of special projects at KSHB-TV, and said he believed such internships gave students a foothold. "Internships are the difference between getting a start in the industry and not getting a start in the industry," he said.

KU journalism students have been gaining industry footholds left and right. In the last year, the J-School placed 240 students in internships for academic credit and another 250 students have worked as paid interns. Academic interns work eighty hours to receive two hours academic credit. "We always have new credit internships available every year," said Dana Leibengood, who oversees the School's placement program.

by Karina Van Hoof

EXECUTIVE BOARD

Behind the Scenes



The *Kansan* Board and the KJHK Board are defined as much by what they don't do as what they do.

Both boards select students for executive staff positions. In the case of the *Kansan*, executive staff includes the business manager and the editor; at KJHK the program director and

music director are executive staff.

The boards provide guidance, but the board's structure ensures that governing authority resides in more than one individual, with staff and students represented on each. John Katich, who in addition to being a KJHK board member heads the broadcast sequence, said that group-think is a primary benefit of the board's multi-member structure.

Both boards meet several times a year to discuss staffing changes, and both boards operate with a decidedly hands-off philosophy. Tom Eblen, the general manager for the *Kansan*, said that student editors decide what goes in the paper and deal with any problems that arise as a result. He said the board does not intervene in disputes over content. "The board is about as close as you can get to an invisible hand," Eblen said.

by Mary Bernard

HELLO GOODBYE

Staff Happenings

The School said good-bye to two faculty members at the end of the spring semester. Mike Williams headed for the University of North Carolina at Chapel Hill, and Monte Mace returned to Vance Publishing Corp. in Overland Park. The J-School welcomed two new staff members. Chet Durnal joined the staff as coordinator of computing for the School. Charles Higginson joined the staff as program associate for the Accrediting Council on

Education in Journalism and Mass Communications and as a courtesy lecturer.

Catherine Ellsworth joined the *Kansan* as technology coordinator. Gerry Cain and Chip Budde came on board as instructors. Cain teaches advertising research and Budde teaches marketing.

Cynthia Weiss, who works in the Dean's office, married Mark Willingham in Garnett, Kansas on August 13, 1994.

by Kim Bellome



GROVER COBB AWARD

Unsung Hero

For more than sixteen years, Vernadell Yarrow's voice filled the airwaves bringing Clay Center residents plenty of down-home news. When the blood drive needed a boost or when a young boy required a heart and lung transplant, Yarrow was on the air asking for help.

On September 28, she was awarded the Grover Cobb Award for her dedication and service-oriented broadcasting. "She is one of the unsung heroes of the smaller town," said John Katich.

The award is named for the brother of KU's former executive vice chancellor, Robert Cobb, who was a leader in broadcast and community service and was one of the founders of the Kansas Association of Broadcasters. Each year, broadcast journalism

faculty decide who will be recognized as an outstanding Kansas broadcaster.

Yarrow went to work for KCLY radio in December 1977 as a secretary. She later became general manager for the station.

by Melinda Ablard-Diaz

JOIN THE CLUB

Join The Club

Two new student organizations were formed this year. Amanzaa, Spectrum of Students in Journalism, was founded by J.R. Clairborne to form a support and networking system for minority students. "Our purpose is to promote students of color in journalism," said Clairborne. "But it's open to everyone." Three members of Amanzaa attended the "Reach the Peak" Minorities in Newspapers Job Conference in Colorado Springs in November.

The first student chapter of the Kansas City Society of Magazine Editors met for the first time in December. Melissa Multack, president of the student chapter, said she hoped the organization would help students network with magazine professionals. Carol Holstead will serve as the group's adviser.

The Society of Professional Journalists had its first meeting of the year in October. Wendy Myers, editor of *Women in Business*, was the guest speaker. The society sent Paul Wenske and a student representative to Nashville, Tennessee for the

National Convention in September. Wenske said that his goal as the SPJ adviser is to help create a club and programs that interest students and that will help them find jobs and develop careers. Wenske wants to develop closer ties with the professional chapter in Kansas City.

In November, the KU Ad Club invited Lisa Seward from the media department at Leo Burnett Company, Inc. to speak to the members.

A record number of students showed up at the club's first social event of the semester. "We had close to ninety people at our kick-off picnic," said club treasurer Jean Gordon.

by Erika Rasmusson

WILLIAM ALLEN WHITE DAY

Bernard Shaw: National Citation Winner

It was noon, February 11, third row, Woodruff Auditorium, a strategic position that I had chosen earlier to get every detail of Bernard Shaw's acceptance speech. Shaw was the recipient of the William Allen White Foundation's national citation for journalistic merit. I felt my destiny pushing me and saying, "Sit down in front of him and something exciting will occur today." I obeyed.

Before starting his speech, Shaw asked future journalists to raise their hands. I raised my hand without knowing that I was the only one doing so. He looked at me and called me to the front. I was shocked.

This guy who covered the bombing of Baghdad during the Gulf War, the student demon-

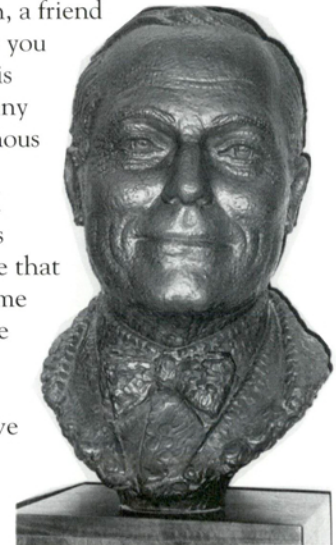
stration in Tiananmen Square in Beijing and the 1979 hostage crisis in Iran, gave me Terry Anderson's book, *Den of Lions*. Someone snapped a picture.

That, however, was just a part of the lesson I learned that day. Shaw's speech about the role of the press in the United States and the risks of being a journalist, inspired me.

After the speech, a friend of mine said, "Now you have a Bible and his blessing. Your destiny is to become as famous as he is."

I don't know if I will be as famous as Shaw, but I am sure that I will follow the same journey to continue the tradition of those dedicated journalists who have taken seriously the mission to inform the public. The book and the picture remind me of this duty.

by Eduardo A. Molina



STUDY ABROAD

A Short Course in American Journalism

History in the making is how Bob Basow described a week-long visit from forty-eight Russian reporters.

The reporters traveled the United States for four weeks, visiting Washington D.C. and New York before arriving in Lawrence. They toured the *Washington Post* and visited the *New York Times*, but it was not until they arrived in Kansas

that they prepared themselves for an intense week of instruction on American journalism.

Throughout the week the Russians attended numerous seminars, shopped at Wal-Mart, visited Haskell Indian Nations University, and attended a speech by Mohamed El-Hodiri, who teaches economics at KU. A lot of hard work and planning went into the Russians' visit. Tom Volek, who co-directed the

Russian's visit with Basow, said that the KU visit was sponsored by the National Forum Foundation. Basow even managed to squeeze ten hours of Russian language study in between his advertising classes.

In the end, every hand out and overhead transparency was translated into Russian. In addition, three interpreters were brought in. "Those who wanted to learn seized the opportunity," Volek said.

by Melissa Multack

SUMMER 1994

Not So Lazy Days

They came, they taught, they split. When summer rolled around, many school faculty dispersed around the state, the country and the world for extra-curricular adventures.

Chuck Marsh had a grant to work with reporters and editors at eleven newspapers in Kansas. He logged 2,600 miles and discovered that "every small town in Kansas had a park with a train."

Denise Linville married Tom

DelPico in June and the couple honeymooned in Yellowstone National Park.

Mary Wallace traveled to Alaska and, like Linville, got a glimpse of grizzlies. They were guided through Denali National Park by a prize-winner of the Iditarod.

Elsewhere in the country, Ted Frederickson fished and read at his cabin in Minnesota; David Guth, also in Minnesota, saw a professional baseball game "when there still was such a thing." John Ginn saw his son Mark receive his Ph.D. in Atlanta, and Len Alfano went to Washington D.C. to visit his grandchildren.

On the international front, Susanne Shaw spent ten days in Singapore, giving a presentation at the National University. Adrienne Rivers attended a seminar on political and educational issues in Zimbabwe, and Tom Volek returned to Kyrgyzstan.

by Suzanne Bopp

COSTA RICA

A Good Rate of Exchange

It used to be that journalists only needed to be able to pedal a bike to work in Costa Rica. Now, just like doctors and lawyers, they need a license, which can only be obtained with a college degree.

The license law was passed twenty-five years ago in an effort to professionalize the news media. Now, with the same objective in mind, the University of Costa Rica (UCR) is taking a more practical approach. UCR will model its journalism school after the J-School by creating a faculty-student exchange program.

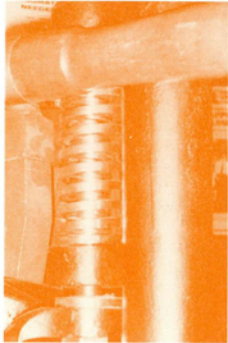
The plans started rolling during the fall 1993 semester when Mike Kautsch discussed the idea with representatives visiting from UCR. "For four or five years before their visit, I had been trying to come up with a way to expand our School's activities in Latin America and South America because many of our alumni and students travel there."

The plan is still in a state of incubation and Kautsch is actively seeking grants to support the first exchange. He is optimistic that it may happen in three years.

A grant awarded to Paul Wenske, who is well-known around the J-School for his information gathering class, took him to Costa Rica during the summer of 1994 to research that country's news media and the needs of UCR's journalism program.

Ideally, a group of faculty and students would go to UCR, where the students would enroll for a semester and earn credits toward their degree at KU, while faculty would teach classes and conduct research. "Such an exchange," said Wenske, "would be exciting. In writing about and studying another culture, you look at your own and it makes you see things in a whole different way. It makes you a better journalist."

by Ronnie Lynn



HONORS

Phi Beta Kappa

Initiates into Phi Beta Kappa represent academic achievement in liberal arts and science at the highest level.

Martin Altstaedten, Leslie Barewin, Craig Boxx, Angela Cunningham, Brenda Daubert, Kristi Klepper, Allison Lippert, Timothy Marks, Brady Prauser, Andra Prevost, Jennifer Rees, Roy Schmidt, Christina Slape, Amy Stumbo, Gaby Uriona-Herbas, and Alison VanDyke.

Kappa Tau Alpha

Initiates into Kappa Tau Alpha represent the top ten percent of the journalism class. KTA is the only journalism honor society.

Martin Altstaedten, Leslie Barewin, Angela Cunningham, John Francis, Stacy Friedman, Deborah Gill, Vicki Godal, Grae Griffing, Heather Hartshorn, Kristi Klepper, Allison Lippert, Janice McCall, M. Elizabeth Meyers, Brian Orr, Carrie Poland, Brady Prauser, Jennifer Rees, Christina Slape, Gaby Uriona-Herbas, and Alison VanDyke.

Mortarboard

Jennifer Brisoe, Traci Carl, Jamie Pachter, Amy Patton.

AWARDS

Richard Backus, Second place, individual prospectus, AEJMC. **John Becker**, winner, Washington Politics and Journalism Internship. **Traci Carl**, First place, features, Society of Professional Journalists. **Lisa Cosmillo**,

Second place, 1994 College Newspaper Design contest.

Angela Cunningham, winner, Dow Jones Newspaper Fund Editing Internship. **Greg Farmer**, Second place, overall design, 1994 CND contest.

John Paul Fogel, Second place, info graphics, 1994 CND contest. Second place, overall



design, 1994 CND contest. **Ben Grove**, First place, feature writing, Hearst Annual Journalism Awards Program. Second place, writing, William Randolph Hearst Foundation. Second place, page one design, 1994 CND contest. Second place, overall design, 1994 CND contest. **Joe Harder**, Second place, 1994 CND. **Rebecca Horowitz**, winner, American Society of Magazine Editors Internship. **Justin Knupp**, Second place, overall design, 1994 CND contest. **Micah Laker**, Second place, 1994 College Newspaper Design contest. **Will Lewis**, Second place, in-depth reporting, SPJ. National Mark of Excellence, writing, SPJ. First place, Roy Howard Public Affairs

Reporting competition, 1995.

Susan Loyacono, Second place, magazine writing, SPJ. **Steven Martino**, winner, Dow Jones Newspaper Fund Editing Internship. **Colleen McCain**, Second place, editorials, SPJ. **Terrilyn McCormick**, Second place, editorial and column writing, Hearst National Writing Contest. **Shannon Peters**, winner, Chevening Scholar, Great Britain. **Brady Prauser**, First place, writing, Hearst Foundation. Winner, Pulliam Fellowship. First place, sports writing, SPJ. National Mark of Excellence, SPJ. **Jill Raines**, best college student in Public Relations in the nation, Edelman Worldwide Public Relations of Chicago. **Todd Seifert**, Second place, overall design, 1994 CND contest. **K.C. Trauer**, Second place, overall design, 1994 CND contest.

Kansan Awards

National Pacemaker award, Associated Collegiate Press and Newspaper Association of America. Trendsetter Award, special section, best promotional campaign of a quarter page and under, training program. Second place, display ad campaign over a quarter page, third place, marketing package/media kit, classified section, College Newspaper Business and Advertising Managers.



Photo by Tom Leininger

Story and photos by
Isabelle Corbett



BROWN PAINT PEELED off the facade and dirty curtains hung in the windows. As if ashamed of its dilapidated looks, the building hid between two larger and newer high-rises. I retraced my steps and walked the whole block again, carefully counting the numbers. This could not be the place. There was no mistake. Scribbled next to the bell on a white plastic tag, I deciphered “*American Holiday & Life. 2A.*” I rang. Nobody answered.

It was my first day in New York. I had arrived straight from school to start my J-407 internship the next day with a magazine. It suddenly occurred to me that perhaps I had been a bit too careless in my eagerness to come to the big city.

It all started with J-660, magazine publishing. In this course, students develop a concept for a new magazine and write a business plan or prospectus, one that could

J-407

Franco— Holiday American

convince the money-people that this is an idea worth trying. Knowing that originality is the key to success, I set out on an ambitious project: to create a cross-cultural magazine for Europeans who, like me, came to America to study or work. The name became *Transatlantic*. The idea was so original that I had trouble finding research on my intended audience.

One day, as I studied the Standard Rates & Data Directory in search of possible competitors, I came upon a magazine that covered U.S. travel and lifestyle for the European market. I called the publisher. It was my lucky day. The publisher was surprised and flattered by my interest. Pushing my luck, I asked if he might need an intern for summer. “Why don’t you send us a resume and an application letter?” he replied.

Two months later, I was in midtown Manhattan, lured by the promise that I wouldn’t be

making coffee and the tentative assurance of a vague but small financial agreement. The publisher would work with the School to give me academic credit, and would try to pay me “a little something” since I had come all the way from Kansas. I found a distant cousin who agreed to put me up. The family had described her as strange ever since the time she showed up at a wedding in all black, lipstick and nail polish included. She blended in perfectly, however, with New York’s East Village crowd.

The day after I arrived, I trekked to the office again to report for work, praying that someone would answer the bell. Someone did. Lou Montesano was the publisher-editor-jack-of-all-trades of *American Holiday & Life*. He was in his mid-thirties, with brown hair and friendly eyes behind round glasses. He introduced me to the rest of the staff: an advertising consultant. The two men

shared a one-room office, and looking around I couldn’t tell whether they had been in the process of moving in or moving out. Newspaper clippings and magazines were scattered on shelves and chairs; a paper cup threatened to spill over on the carpet. Lou proudly showed me a big computer monitor and a smaller PC and told me not to worry about the clutter. He had just cleaned a little spot to make room for me, and the advertising consultant would soon exercise his power from another office.

It was too late to run, so I started working. Lou handed me a story to proofread and another one to edit. There were phone calls to answer and to make, and immediately I was assigned to write a story on the opening of CompUSA, a new retail computer store, in Manhattan.

Days passed, and I forgot the discomfort of the place. The atmosphere was friendly, and I

enjoyed my sense of responsibility and independence. Every other day, the publisher would leave me alone while he went to earn a living at his other job. I researched and wrote stories for "The American Journal" a department covering news and notes from across the country. I learned to use QuarkXpress and I ran errands all over the city. I accompanied a photographer on a tour of Harlem and listened to Gospel choirs for a special issue on the city. On my own time, I made it a point to check out some of the coffee shops and record stores that had been listed in the magazine's pages.

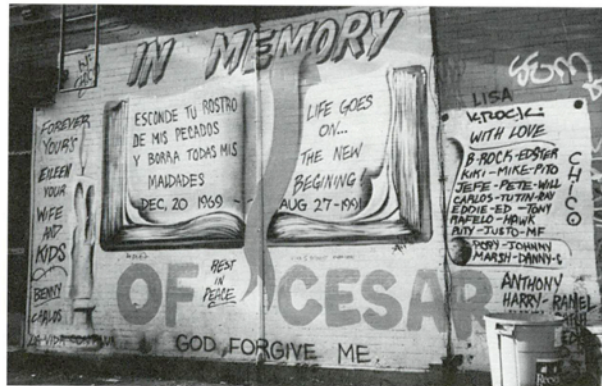
Most important, I learned what it means to run a small publication. I met talented people who willingly worked two other jobs to support a magazine they believed in, and I learned that advertisers really do make or break a publication. Although readers' letters showed enthusiasm for *American Holiday*, that was not enough to persuade American

advertisers to run in a magazine distributed in Europe and published in English and German.

The odds were definitely



against Lou, and every day a new problem seemed to surface. The computer up and died on us. The German translators went on a holiday, and the



Dutch printer refused to print the magazine until he got paid for the last issue.

Looking back, I have trouble

persuading myself that I encountered the "real world." This series of burlesque episodes did not fit my expectations of the office routine; there was something tragic-comic about publishing. There was no place for glamour at *American Holiday*, but there was plenty of room to accommodate an inexperienced writer. And what a reward at the end of the summer to see my byline on several magazine pages.

I recently heard that I worked on the last issue of *American Holiday*. Lou told me he had to give up publishing because he could not sell any advertising. The demise of new publications came up in J-660. Then it was impossibly unreal and theoretical. Now it is close and personal. I think I came back to school with much more than a byline: personal accomplishment, a sense of loss and regret, a keener understanding of

people in this fragile business, and knowledge that the bottom line ultimately controls even good journalism.

Isabelle Corbett, a native of France, is a graduate student in the magazine sequence.

How are women faring in the media?

Eighteen deans and directors of journalism programs across the country were asked to grade major media industry segments on their record of hiring, developing, and promoting women. The results, while not scientific, are the summed judgements of an expert panel of media watchers.

A REPORT CARD FOR THE MEDIA

| MEDIA SEGMENT | GRADE |
|---|-----------|
| PUBLIC RELATIONS: Many women fill senior management roles, but the CEO is typically a man. | A- |
| ADVERTISING: Women are increasingly cracking the top tiers of the industry, but they are still vulnerable to “last in, first out” hiring and firing. | B+ |
| MAGAZINES: Need to work on getting women into upper echelons of the industry, although some visible appointments have been made (e.g. Tina Brown). | B |
| NEWSPAPERS: Overall, monumental progress in the last decade. | B |
| TELEVISION: More receptive to women than radio, especially anchor and on-air positions. | B- |
| RADIO: There may be a problem here of lack of employment opportunity rather than equality of opportunity. | C+ |

SPECIAL NOTES

PUBLIC RELATIONS: Historically the most open to women, women have flooded the entry level job market. Women dominate non-profit public relations and government public relations. A salary gap exists between men and women, since government and non-profit PR pay less than commercial PR.

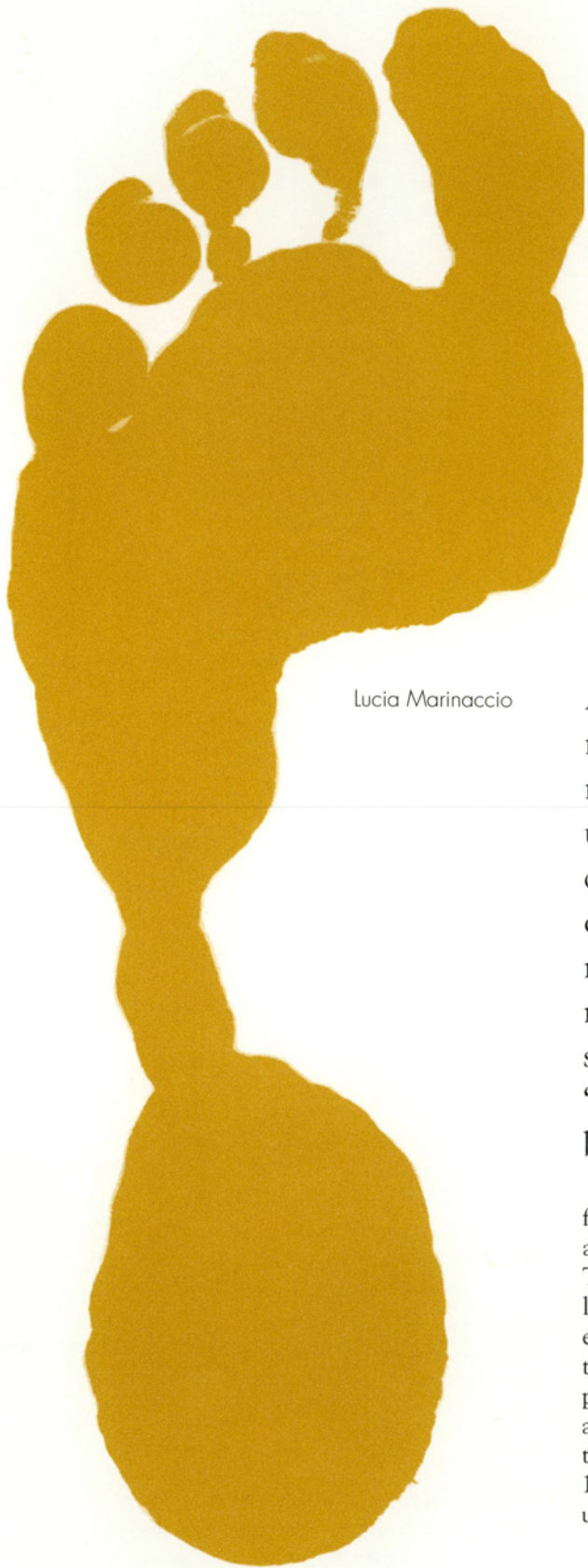
ADVERTISING: More women are starting their own agencies with success, but senior management positions are still harder for women to reach. Client-driven industry means that women have two hurdles to jump: clients and employers.

MAGAZINES: Longer and better track record than other mediums for hiring and promoting women. Best opportunities are with specialty magazines, worst with news and entertainment magazines.

NEWSPAPERS: Still a white male world at the top, but fast becoming a profession with a female majority. Women will almost certainly dominate the top spots in the next few years. Unfortunately, newspapers have a miserable track record for promoting women in editorial and administrative positions.

TELEVISION: Age remains a barrier to promotion, and there are still few women at the top. Women pushed to excel only in visible places, but government regulations are a positive force, making TV stations more accountable.

RADIO: Top management positions still difficult for women to get, although programming positions may be opening up. Public radio much more open to women than commercial radio, which still has a macho image. Unfortunately, salaries are lower in public radio.



People don't I tell them I

Lucia Marinaccio

At parties and in restaurants, I get requests to hike my leg up to eye-level so a disbelieving size five can see what a size 12 really looks like. The reaction to this spectacle is, invariably, "They don't look that big."

Well, they don't. They aren't flat and wide like flippers, although I am a great swimmer. They aren't narrow and long like skis. They look just like everyone else's feet, and I think they fit my 5-foot 10-inch body perfectly. There is something about the way we are socialized that makes a woman with size 12 feet seem as bizarre and unbelievable as the legendary

Big Foot. We have all heard of Big Foot, but most of us doubt its existence. It's the same thing with really big feet. People first react in disbelief, then they swarm around me, eyes eagerly cast to the ground for a once-in-a-lifetime peek at what they perceive to be freaks of nature.

My shoe size has always shocked and amazed people. When I was in the sixth grade, I had the same size feet as the 35-year-old woman who lived next door. Back then I thought this was pretty cool because my size gave me my power and much of my identity. Being one of the tallest kids in my elementary school earned me a certain amount of popularity, simply because I was strong, and people wanted me on their side. Having adult-size feet at the age of eleven also seemed to be something to brag about, something to be proud of. By being the first to graduate from the children's shoe department, I

believe me when have size 12 feet.

felt that I was ahead of all my classmates in the race to reach adulthood. That wasn't the only advantage to being big. I am certain my large feet played a key role in my setting an elementary school record for the longest kick in kickball. After completing such an incredible feat as that, I became the Big Woman on Campus instead of just the tall girl with big feet.

Twelve years later, with my kickball career behind me, I no longer think having large feet is cool. In fact, my feet are often a source of embarrassment. You probably have never thought about it, but shoe size comes up a lot in everyday conversation. Trust me.

Having lived with the stigma of large feet, I am used to looks of disbelief. But public humiliation is much less frustrating than the discouragement of trying to find shoes that won't leave me blistered or crippled.

When it comes to big feet,

the fashion industry turns a blind eye. A quick inspection of local shoe stores or a stroll through the pages of any popular clothing catalog would lead one to believe that American women's feet stop growing once they reach a size 10. That, of course, is a myth. I am living proof, and so is my stepmother; she wears a size 12AA. In fact, there are probably hundreds, even thousands of women out there who don't have the luxury of going into a shoe store and buying any pair of shoes they want. Occasionally, I still wander into stores and look longingly at all of the pretty shoes I can't have. It's pure torture, so I try to stay away. Most women who can no longer fit into a size 10 are forced to buy shoes through catalogs specializing in large sizes. The problem with purchasing shoes this way is that you sacrifice style for a perfect fit. Many of the shoes in the catalogs feature thick rubber,

orthopedic-looking soles—not the most attractive style for a 23-year-old woman, or a 73-year-old woman for that matter. I think shoe manufacturers operate on the theory that when women reach a size 11, they lose all desire to look good. Do they think we are so desperate to find something to cover our feet that we won't care what our shoes look like?

Well, I haven't given up hope. By purchasing Doc Martens, cowboy boots, hiking boots, and other unisex shoes in men's sizes, I can keep in step with a lot of the current fashion trends. The battle to find stylish, feminine shoes in a size 12 is a never-ending one, an inconvenience that I'll live with gracefully. After all, I could have ended up with immense breasts, huge ears, or a giant nose. At least my largeness is somewhere people usually don't look—on the ground.



A Few Good Pens

Karina Van Hoof

From one syndicated feature to twenty-nine, from one Pulitzer winner to twelve Prizes, the Washington Post Writers Group is a publishing success story. The Writers Group owes much to one man—its first editorial director and general manager—Bill Dickinson.

BILL DICKINSON OPENED THE DOOR, GRACIOUSLY WELCOMED THE fifteen students into his living room, took drink orders, and then retreated to a chair in the corner. He had gathered the students to listen to the tales of a famous editor. The editor we came to meet was not Bill Dickinson, but rather the founder of *Psychology Today*, T George Harris. As Harris and the students talked throughout the evening, we heard not a peep from Dickinson, our host.

That was the first time I met Bill Dickinson, and I had no idea who he was. Up until then he was just a friendly face seen in the halls of the J-School. Six months later, I sat in his office, this time listening to his experiences as editorial director and general manager of the Washington Post Writers Group. Dickinson always seems to look a bit startled, and has a lot to say, though he's not champing at the bit to say it. He thinks before he speaks and makes no effort to impress. The book on Dickinson is that he's nice. Most of all, Dickinson is modest. Others tell you that he built the Writers Group from the ground up, going from a one-writer syndicate to a prize-winning powerhouse. Not Dickinson.

The idea of the Writers Group had been around for awhile by September 1973. David Broder had just won the Pulitzer Prize and had an offer from a national syndicate. A man as practical and clear-headed as is his political insight, Broder was then concerned about money. "My wife and I had four sons and I could see what the college bills would be," Broder recalled. He said he talked to Ben Bradlee, the *Post's* executive editor, and told him what was on his mind.

BRADLEE RESPONDED. "INSTEAD of letting King Features take a pound of flesh from us," Bradlee recounted, "we could keep it for ourselves." Bradlee's phone personality came across as gruff but clearly delighted by his plan. "We could keep David Broder, make some money for him and keep a little for ourselves."

At the time, Bill Dickinson edited *Congressional Quarterly* and had done so for three years. Before his tenure at CQ, Dickinson spent twelve years as a writer and editor for Editorial Research Reports, a subscription service that provided background on current issues to newspaper editorial writers. He also worked for the Associated Press.

Bradlee tapped Dickinson to head the new syndicate. When asked why Dickinson, Bradlee thundered, "Goddamn it, I don't know!" Then he laughed good-naturedly and talked about how impressed he had been with Dickinson's CQ record.

"Instead of letting King Features take a pound of flesh from us," Bradlee recounted, "we could keep it for ourselves."

Dickinson, for his part, admitted that from the start he made it up as he went along. He said he wanted the Writers Group to be different from the other syndicates, starting with the group's name. "I didn't want to use syndicate in the name. It sounded like something Al Capone would run." He wanted to emphasize the quality of the writers, and he was determined that the new syndicate would not be the usual hodge-podge of comic strips, astrology columns, and crossword puzzles.

With only one writer, David Broder, to its name, the group's first business was to grow. Dickinson added George Will to the group's roster early in 1974. Will was already known in political circles for his biting conservative commentary in the *Post* and the *National Review*. Syndication made him a star, and he won a Pulitzer in 1977. Today, Will's columns on everything from the budget to baseball appear in more than 450 newspapers.

Originally, Dickinson wanted to stick to editorial-page columnists because that was where he had experience. However, when Sylvia Porter, a syndicated writer considered to be the reigning authority on personal finance, fell ill, he saw an opportunity. Jane Bryant Quinn, a friend of Dickinson's from his freelancing days at *Insider's Newsletter*, had moved to McGraw-Hill, publishing the *Business Week Letter*.

Dickinson asked Quinn if she would be

interested in writing a syndicated personal finance column. Quinn said she was ambivalent. She liked her job, but she said that when she was given the job on the *Business Letter*, she expected the accompanying title of publisher. Instead she had been named general manager. “That was like waving a big flag in my face that said, ‘Jane, you have no future at McGraw–Hill.’ I picked up the phone and called Bill Dickinson.”

Meanwhile, Dickinson received some witty columns from Otto Zausmer, an associate editor at the *Boston Globe*. Zausmer shopped them around to various syndicates without success. The columns dealt with family and women’s issues and had been running on the *Globe’s* “people page.” Despite the fact that women’s issues were a hot topic of the day, columnists who wrote about these issues were tucked away on the “people” or “living” pages; editorial page editors wouldn’t touch them.

DICKINSON LIKED THE WORK but his own policy had been to syndicate only those columnists that the *Post* would run. Dickinson took the column to the *Post’s* feature sections, but they turned it down. The *Post’s* editorial page was the acid test for

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would–be Writers Group columnists. If they made it there, they were likely to make it anywhere. In desperation, he submitted it to the editorial page, where it was immediately accepted. Timing, as they say, is everything, and Ellen Goodman’s column became a kinder gentler voice for editorial pages. The fact that the column appealed to editorial page editors trying to attract women readers didn’t hurt either. Goodman’s smart, practical and sometimes sarcastic take on politics earned her and the *Post* a Pulitzer Prize.

As if three success stories weren’t enough, Dickinson uncovered another star in 1980. While a student at the University of Texas, Berkeley Breathed had drawn a comic strip for the college newspaper called “Academia Waltz.” He submitted strips to various syndicates, but was rejected time and again. Al Leeds, the Writers Group’s sales manager, had heard good things about “Academia Waltz.” He flew to Texas to talk to Breathed about syndication. Leeds and Breathed worked together to develop “Bloom County,” the cult comic of the decade that went on to win the Pulitzer in 1987. Impatient and on deadline, Breathed begrudgingly left the

world of Opus and Ronald–Ann to comment. “I had really given up on the notion of being syndicated by that time.”

Dickinson employed an unorthodox marketing

strategy to sell all this talent. Unlike most other syndicates, which tend to be heavy on traveling salespeople, Dickinson kept his sales staff small. He relied on promotional mailings, phone calls, and, most of all, he relied on the quality of the group's talent to sell the features. "My theory was, excellence would sell itself." He also knew a large sales force would be expensive and eat into the group's profits. Without the big overhead, he could offer the syndicate's features at a good price and still come out ahead for the writers and the *Post*. In addition, Dickinson positioned his syndicate as an elite group. He introduced two to three carefully selected features a year, consciously keeping the group's pool small so each would receive the editors' personal attention. The Writers Group currently markets only twenty-nine features.

WHEN IT CAME TO EDITING ALL OF HIS high-powered talent, Dickinson was scrupulously fair. Ellen Goodman appreciated his understanding of the tricky business of editing and the difficulty of walking a fine line editing opinion. Editing becomes not so much a question of whether or not the editor agreed with your opinion, she said. "It's a question of whether you've been clear or used bad sentence structure." Dickinson sees editing as a cooperative art, not a one-man power trip. He said he always talked to the writers before fiddling with their copy. "I had to do a good job editing, or we couldn't keep the talent or the clients. Your whole job is to make the

“Your whole job is to make the talent look good, not to make you look good.”

talent look good, not to make you look good.”

Because he dealt with so many political columnists, Dickinson said he tried to be a political eunuch. He didn't even vote for many years because he was afraid any partisanship would influence his editing. "As far as the writers knew, I had no politics at all," he said.

If anyone knew the way Bill Dickinson operated, it was Anna Karavangelos. As associate editor of the Writers Group, she worked with him for fourteen years. Karavangelos believes Dickinson's eye for talent is responsible for the syndicate's twelve Pulitzer Prizes. "We've brought some serious thinkers to editorial pages around the country," she said. She also said there was intense pressure on Dickinson, especially from many *Post* writers who wanted to be syndicated. Sometimes it was only a matter of not appealing to a national audience; other times it was a matter of lacking the quality to make the step. No matter which reason, it was always bad news. For eighteen years, however, Dickinson stuck to his high standards. Karavangelos and others clearly admired him for that.

In 1991, Dickinson decided it was time to move on. He left Washington and returned to Lawrence. He is now teaching reporting and graduate seminars at the School. He continues to consult with the Writers Group one week a month, and he also writes letters on population issues to editorial page editors for the Biocentric Institute in Airlie, Virginia.

3 Questions and 5 Points of View

IT TOOK A PEWTER PLATE AND AN EIGHT-HOUR exposure for Nicéphore Niepce to capture a dark, fuzzy image of the view from his window in 1827, but he got the photographic ball rolling. Then came daguerrotypes and calotypes, glass plates, safety film, hand-held cameras, and now still video and digital darkrooms. We can get superior resolution. We can get superb color. But we also get new and difficult questions: When is it okay to change the picture, to clean it up? What in a photograph is real or essential?

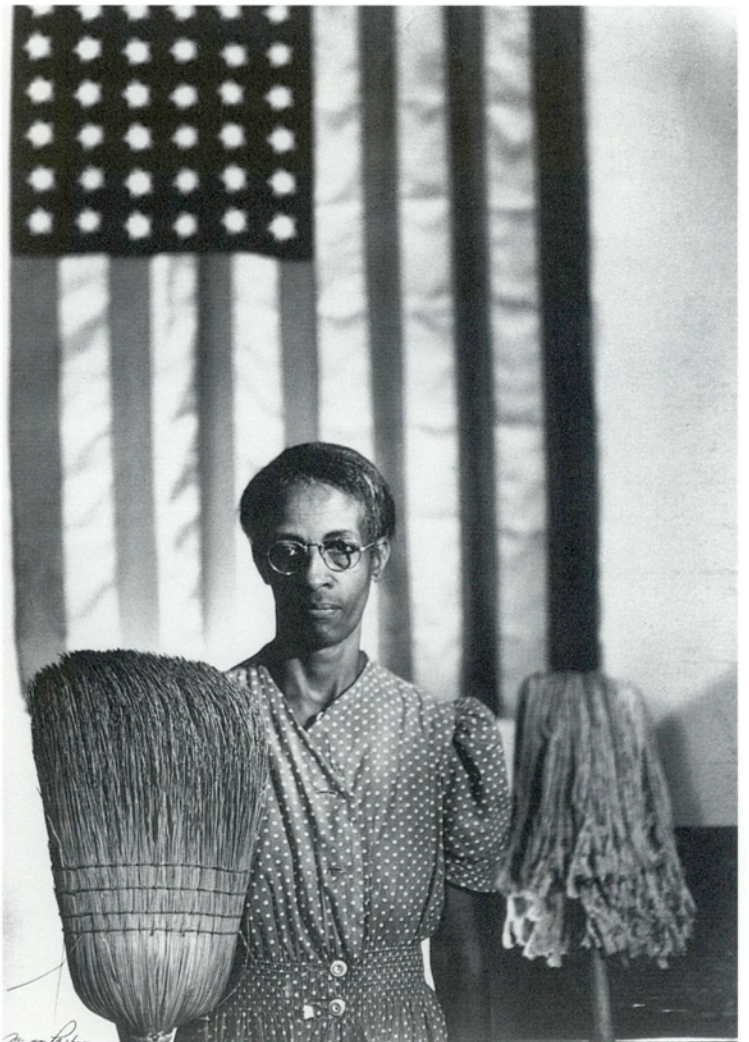
All this technology makes it easy to make pictures, but it also makes it easier to forget what makes a picture good. It's time to talk about photojournalism. The *JJ* staff interviewed five professionals who can see where visual communications is heading, but, more important, who know the traditions and values that could enrich and inform the next generation.

The questions:

What can we learn from the history of photojournalism?
Who were the best from the past?
What should editors understand about photojournalism?

The professionals:

Gordon Parks, former *Life* photographer
John Szarkowski, director emeritus, Museum of Modern Art
Harold Evans, author of *Pictures on a Page*
Bill Snead, *Washington Post* photographer
Charlie Reidel, photo editor, *Hays Daily News*, Kansas



Gordon Parks
"American Gothic, Washington, D.C.," 1942
Spencer Museum of Art, 93.43



GORDON PARKS

photographer
writer
composer

IF YOU'RE GOING TO BE A competent photojournalist, you first research a story well and have tremendous respect for your subject matter. I was taught to humble myself, make myself scarce, use the camera quickly and if possible get lost and point. You didn't become too obvious and take over things.

People were astonished at the intimacy I was able to get. It's

because they trusted me. There's a lack of this today, with all the trickery of the layouts. All that sort of thing takes away from the story.

The photojournalists I knew were with the Farm Security Administration under Roy Stryker: Dorothea Lange, Russell Lee, Carl Mydans, John Vachon, Arthur Rothstein. That kind of journalism is suffering.

The most important thing is to

get involved in a lot of thorough research, to know something about it and not to take the picture for some surface reason without really burrowing into the problem.

Walker Evans was also under Roy Stryker, who taught us the importance of research. But you don't have that kind of privilege now because you've got two days to do a story, that's it. Roy was a task master, he used to tell you if you're

JOHN SZARKOWSKI

curator
photo historian
photographer

IF ONE EXPECTS TO UNDERSTAND the world by looking at pictures, one is whistling past the graveyard or spitting into the wind. I think photography is terrific, and I think it's got great application to the acquisition of knowledge. A slice of that larger issue of acquisition of knowledge is what we call journalism.

Photojournalism has been rich enough so that it can certainly enliven, make more visceral, make more immediate our knowledge about or at least our sense of what our knowledge may feel like, look like, but I know of no equivalent in pictures of a logical thought progression. I think the sooner we stop pretending there is one, the better we will be able to use photography and the better we will be able to use journalism.

If we make our claims of photojournalism a little less pretentious and try to use it for what it is, it can be a tremendously enriching part of the reporting world.

Weegee was one of the great, perhaps the greatest of the newspaper photographers. He was a terrific photographer of the nature of the

human condition. People got in trouble. People cheated. People lied. People got killed.

The prospectus for *Life* magazine published by Henry Luce made it very clear that the new magazine would be different than the old picture magazines because the meaning of the photographs would be orchestrated by the intelligent people. He means the editors and publishers, the people who are sitting at desks and not dropping out of airplanes with trench coats.

A word is a fact. A poem is a fact. But when you say a poem is a fact you don't mean that it is objective and that it can be taken as the equivalent of a whole complex series of situations. A photograph is a fact, but the photo cannot be assumed to stand as a fully vested proxy for the subject matter that prompted the photograph into existence. Editorial people should understand that and they should understand that photos are wonderful, but they don't do what words do.



Russell Lee
"Mass Meeting Called
to Raise Funds to
Continue WPA Road Work,
San Augustine, Texas," 1939
Spencer Museum of Art,
Peter T. Bohan Fund, 85.92

going to photograph something you gotta know something about it, otherwise you have no business being there.

All photographs are not as truthful as some people pretend they are. They bend facts; they bend ideas. I remember Roy Stryker used to say that a really good photographer is usually a very good person, and I went along with that.



Weegee (Arthur Fellig)
"Crying Landlord, New York Apartment House Fire"
Spencer Museum of Art, Peter T. Bohan Fund, 85.76

HAROLD EVANS

book publisher
editor
photo editor

ONE OF THE MOST IMPORTANT people in the history of photojournalism is Stefan Lorant. He's still alive. He came from Germany to England and was really the genius of *Picture Post*. I would say he's the founding father of photojournalism. Some people give that title to Wilson Hicks. Hicks is the man who devised the phrase "the third effect:" the picture plus the word; one plus one equals three.

Nobody could get by without mentioning Robert Capa. I would like to add Don McCullin, an Englishman who has done some of the most spectacular war photography in the Middle East, Vietnam and Northern Ireland. McCullin's work was distinguished by his bravery just like Capa's and by an extraordinary almost instinctual gift for composition.

I think there's always been intense skepticism about whether a photograph is true. Now that we can manipulate the images much more easily by computer (and I've been guilty of that once or twice in my career) one should resist it. If one does manipulate the image, I think one should always tell the reader. If photojournalism should make a contribution to meaning, then it's very important to preserve its credibility, not to undermine it by all these gimmicks.

Editors should understand that the photographer is not an illustrator. A photojournalist should be seen as a creative person. And I think those on the editorial side should learn a visual vocabulary so they can communicate with photojournalists. That's one of the reasons I am rather keen to get rid of these loose terms—such as "decisive moment"—and replace them with some other terms, so we all know what we're talking about.

I think there needs to be dialogue between photographers and word people about images that are on the borderline. Is an appalling image necessary to understand the meaning of the event? Or are we just using it as an excuse for shock? There is much more to photojour-



nalism and more dialogue is needed in the editorial process of how pictures are chosen and how photographers are briefed.

I'm not of that school that says the arrival of the moving picture and television has rendered the still picture obsolete. The still photograph has a way of penetrating human consciousness and memory and staying there and being recalled in a way that's impossible for television or the moving image.

Walker Evans
"Negro Church, South Carolina," 1936
Spencer Museum of Art, Gift of Richard
Hollander, 83.84

BILL SNEAD

photographer
photo editor



Arthur Rothstein
"Burial of Famine Victim, Hengyang, China," 1946
Spencer Museum of Art, Gift of Mr. and Mrs. F.M. Myers, 83.159

DON'T REALLY LIKE THE WORD photojournalism. I never have. Photojournalists are photographers who do different things.

Look at what the Farm Security Administration did, the work of Arthur Rothstein and Dorothea Lange and Walker Evans. I'm sure it's inspired the hell out of a lot of photographers who in turn go around and look for disasters, not apple pie and everything's hunky dory in Lawrence, Kansas.

The whole idea of why you're in this business is that you're in the news business, and you're there to make a difference. When I was in Turkey in 1992, I saw people over there shooting for their personal glory and not to contribute to anything except to themselves. There aren't a whole lot of team players in the photo ranks anymore. It's pretty much what I can do for me.

I looked at pictures forever, in books and in *Life* magazine. My goal was to work for *Life* magazine. What inspired me was just to get a piece of something they did, not technique so much, but the elements in their pictures that ended up being a good picture.

Gordon Parks does so many things. But there are a lot of people who haven't taken a good picture in a long time and who just talk about it and are mostly critical of what people are doing these days.

There was quite a wall separating photographers and word people, and that part has changed. Really good reporters that I've worked with know absolutely that value of having good pictures with their stories, and good writers today write very graphically. They should be looking at a story together, doing both writing and photography. It's all visual.



W. Eugene Smith
Untitled, from "Croton, New York"
Spencer Museum of Art, Gift of Richard L.
Sandor, 86.190

CHARLIE REIDEL

photographer
photo editor

IT'S EASY TO MAKE A GOOD picture out of anything regardless of what you started with because technology can fix anything. I think that's something we have to be careful about. If people start perceiving that what they're seeing isn't the way it actually was, I think we're undermining ourselves.

The person that most influenced me was W. Eugene Smith.

There is a lot of controversy over what he did and what he didn't do, what was real and what wasn't. But the style and quality of his photos and the way they told stories and the way he pioneered the picture story and brought it to the forefront influenced me. The depth of his stories and the feeling his stories gave the reader was phenomenal.

I think the key part of reporters

and photographers working together is mutual respect. I look at the word people and realize they're going to do a better job of putting the story into words, but, in turn, they ought to give me equal input into the story as far as telling it in photos. Let photographers in on it from the inception because that gives us the opportunity to think about it, work on it a little longer.

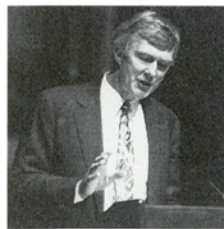


Bernard Shaw
CNN Anchor

Bernard Shaw, CNN anchor, became the 46th winner of the William Allen White Foundation National Citation Award at the University of Kansas on February 11, 1994. In his acceptance speech, Shaw reminded journalists that their task can't be taken lightly. "Decisions are made and not made, lives affected, attitudes and perceptions formed partly because of information we report. That responsibility," Shaw said, "causes us serious concern and reflection everyday."

John Frohnmayer

Former Chair of the National Endowment for the Arts

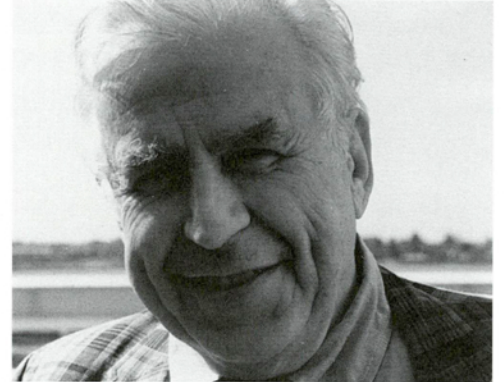


In 1993, John Frohnmayer wrote *Leaving Town Alive: Confessions of an Arts Warrior* describing his experiences as chairman of the National Endowment for the

Arts under President Bush. In March, Frohnmayer came to the University of Kansas and spoke about First Amendment freedoms. "It is not so much about obscenity or censorship in my view," he said, "but about whether we in this country are able to tolerate differences." Today he studies at the Freedom Forum First Amendment Center at Vanderbilt University as a senior fellow.

Visiting professionals

offered J-School students advice, inspiration and a perspective on the working world.

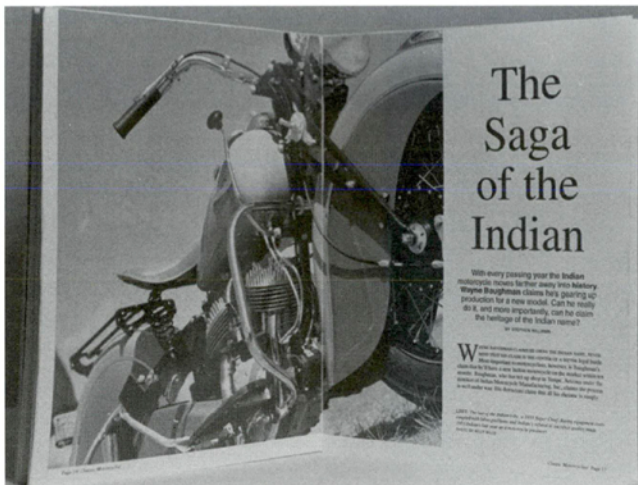
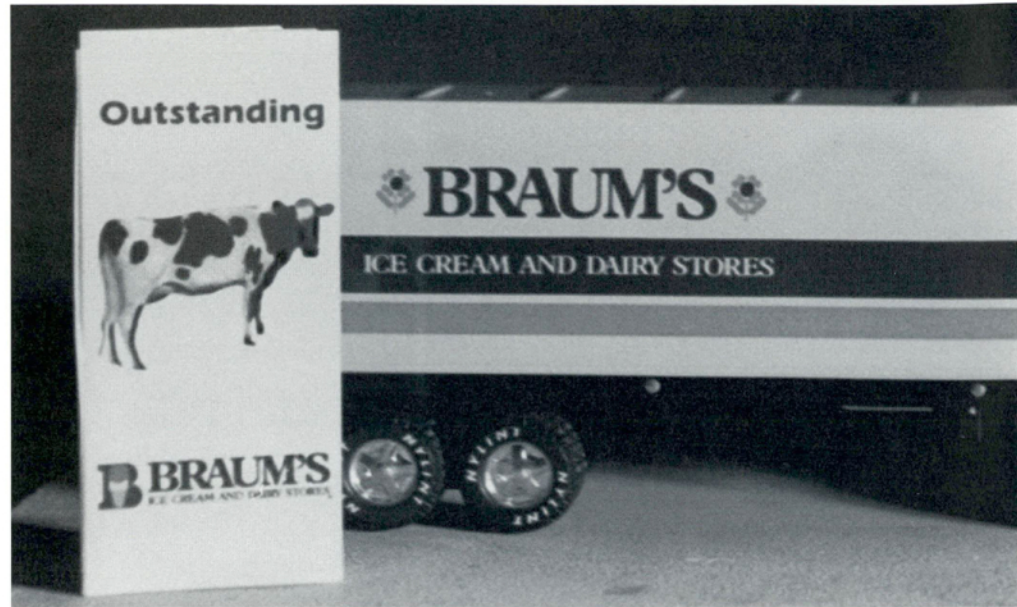


T. George Harris
Writer and Editor

Last February, T. George Harris brought his infectious enthusiasm to the University of Kansas and exchanged ideas with magazine students. Harris, founding editor of *Psychology Today*, and former editor of *American Health*, also shared some of his experiences as a reporter, what he believes he always has been despite holding other titles. In a recent interview, Harris said one theme that ran through all his reporting was an emphasis on human rights, or as Harris put it, "people becoming more fully themselves."

In capstone courses,
students get a chance to tackle some
especially challenging projects.

Photos by Tom Leiningner



MAGAZINE

Richard Backus put his knowledge of mechanics to work when building his prototype for the magazine editing and design course. Backus applied the same sense of precision and care to his magazine prototype that it takes to build an engine, said Carol Holstead, who teaches magazine journalism.

Backus designed *Classic Motorcyclist* for collectors and enthusiasts, and last year it won second place in the AEJMC national student magazine competition.

THESIS

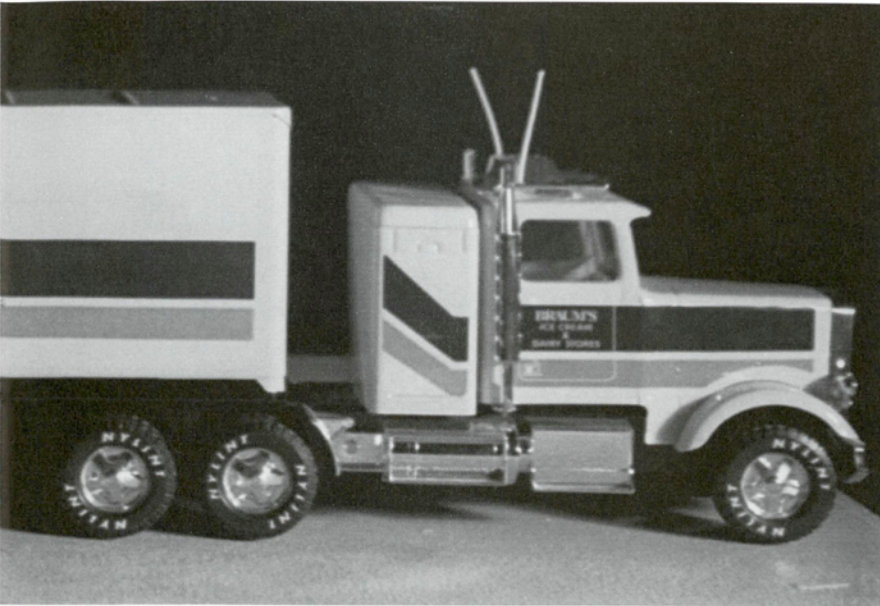
Kay Hawes chose strong-willed and ambitious editors as subjects for her thesis: "An Analysis of Three Contemporary Magazine Editors: Tina Brown, Robin Morgan and Eileen Shanahan."

Sharon Bass chaired Hawes' committee. She said that while historical work is of value, it is also useful and often more difficult for students to put together material on contemporary professionals.

ADVERTISING

Bob Basow's students developed a marketing plan for Braum's Ice Cream & Dairy Stores.

Basow said Solutions Inc. understood the needs of a company that emphasizes freshness. The model truck was a gift from the client. The team members for the Spring '94 ad campaign were Jill Gardberg, John McNulty, Miae Park, Jenny Rebman, and Ann Marie Wawak.



ADVERTISING

Students in Len Alfano's Spring '94 advertising campaigns course designed a campaign to improve the immunization rates of infants for Merck Vaccine Division. Alfano said that Horizon's package employed great creativity in graphics and research. Members of the Horizon team were Jennifer Black, Stacy Cheek, Darren Hunt, Phil Schwartzkopf, Seema Vashee, Stephanie Webb, and Jeffrey Goldfarb.

BUSINESS COMMUNICATIONS

A team in David Guth's business communications course created a plan for the Coalition for Positive Family Relationships, a collaboration of family service organizations. With 20,000 employees in member organizations, communication was an issue for the coalition, and a problem for the team to solve. The members of the team were Randi Barocas, Kesha Larson, Kevin Levi, Gugu Masinga, Stephanie Mayer, Paige Washburn, and Jennifer Zerbe.



Alumni News

AS THE LIST OF THE School's graduates grows, so does the task of keeping track of you.

Alumni News is compiled from your cards and letters, and the personal update forms on the last page of each magazine.

1994

John Anderson is working for the United Parcel Service in Lenexa.

Scott Anderson copyedits at the *JacksonSun* in Tennessee.

Andrew Arnone works as a research assistant for Midweststock in Kansas City, Missouri.

James Baucom entered law school at Howard University.

Chris Beurman works for the United Way of Topeka as a research development/campaigns assistant.

Mark Button covers sports for the *Mobile Press Register*, in Mobile, Alabama.

Jeannette Burchart coordinates accounts for licensing childrens' products at Frankel and Company in Chicago.

Kip Chin is the editorial assistant for *Workbench* magazine in Kansas City, Missouri.

Brenda Daubert is an account executive at KGNO in Dodge City.

Jessica De Haven reports for the *News-Press Gazette* in St. Joseph, Missouri.

Michell Dieckmann works in Prague for UIH Programming in the acquisitions department.

Ruth Enyeart is an account executive at KBEQ in Kansas City.

Aaron Fischer is the human resources director at Camelot, a theme park in Branson, Missouri.

Doug Fishback studies at the University of Iowa, where he is a candidate for a Ph. D. in English.

Cory Flahaven is in sales training at International Demographics in Houston.

Sarah Frazier works for Hallmark Cards as an account executive.

Stacy Friedman copyedits for the *Corpus Christi Caller-Times* in Texas.

Julie Garney works with the Kansas City Chiefs' marketing department.

Brian Green studies law at Drake University in Des Moines.

Tony Hain is an account executive at KTKA-TV in Topeka.

Stefani Hamman is a candidate for an M.S. in sports administration at KU.

Joe Harder entered Regent College in Vancouver.

Doug Hesse is a photographer at the *Independence Daily Reporter* in Independence, Kansas.

Tiffany Hurt copyedits at the *News-Press* in Fort Meyers, Florida.

Kate Ireland is a media researcher for NKH&W.

Don Johnson works as an announcer at KIKS-FM in Iola.

Tracy Lorenzen is an account executive at KEZO-FM in Omaha.

Jennifer Magnani is at WXTR-FM in Washington, D.C., working as a remote operator.

Janice McCall reports for *The Packer*, part of Vance Publishing Corporation, in Overland Park.

Terrilyn McCormick worked for the *Idaho Statesman*. She married Ezra Wolfe (J 93) in October 1994. They are living in Fort Wayne, Indiana.

Jeannette Mueller works for Exhibitgroup in Elk Grove Village, Illinois.

Sarah Nagl is studying in Germany for a year.

Debra Peterson teaches high school drama in Eau Claire, Wisconsin, and was invited last summer to participate in courses at the Bread Loaf theater in Vermont.

Steve Pope will implement a sales training program for Richco, Inc., in Chicago.

Brady Prauser

is temporarily reporting for the *Kansas City Star*, replacing a staff reporter on leave.

Adam Rhodes

is a sales representative for Northwestern Mutual Life Insurance Co.

Suzanne Ryan

is a communications assistant for U.S. Swimming on the U.S. Olympic Committee, Colorado Springs.

Dan Schauer

designs the front page of the *News-Sentinel*, in Fort Wayne, Indiana.

Roy Schmidt

is a candidate for a B.A. in East Asian Areas Studies at KU.

Tisha Stone

is a flight attendant with Southwest Airlines.

Trevor Strawhecker

is a manager at Lake Shawnee Golf Course in Topeka.

Jennifer Thole

is a candidate for an M.S. in Sports Administration at KU.

Missy Welker

works in desktop publishing for the National Cable Television Cooperative in Lenexa.

Cindy Yelkin

is a marketing specialist for the Kansas Lottery.

1993**Roger O. Burks, Jr.**

began two years of service as a Peace Corps volunteer in Togo in February 1994.

Amy Carmen

is an account executive at TMP Worldwide in St. Louis.

Meridith Crane

coordinates marketing for Boyd, Brown, Stude & Cambem, an engineering firm in Kansas City.

Kerri Curcuro

is a junior account executive at Gibbs & Soell Public Relations in Chicago.

Kami L. Jowers

is an account executive doing agribusiness marketing for Fleishman-Hillard, Inc., in Kansas City.

Traci Moore

writes and designs in the marketing and communications department at the United Way of Greater St. Louis.

Michelle Mylar

recently accepted a job as a writer/producer in the marketing department at WLWT-TV in Cincinnati, Ohio. In 1994 she won a Gold Medallion from the Promotion and Marketing Executives of the Broadcast Media.

Amy E. Ritter

works in media relations for John G. Shedd Aquarium in Chicago.

Jerry Schmidt

works at the *Leavenworth Times* as an assistant sports editor.

Sandi Wendelken

is in charge of the departments and some feature writing for two magazines published by GIS World, Inc., in Fort Collins, Colorado.

1992**Susan Gumescheimer**

writes and designs for Resource & Development Group in Lenexa.

Kyle Banning Herren

is a diagnostic sales representative at Seradyn, Inc., in Indianapolis, and was the "Rookie of the Year."

Gennifer Golden House

is the ad manager for the *Goodland Daily News* in Goodland, Kansas. In December 1993, she married Andrew House.

Hilary Mills Lindsey

designs ads for The Kansan Publishing Company in Kansas City.

Susie Shaffer

copyedits for the *Journal World* in Lawrence.

Chris J. Watney

was recently promoted to public affairs specialist in the Wichita office of the U.S. Attorney's Office for Kansas.

1991**Gwyn Colberg-Wischmeyer**

started her own agency in California, called Wisch's, Marketing, Public Relations & Advertising.

Eve Heller

is a marketing assistant for Shafer, Kline & Warren, P.A., a Kansas City engineering firm.

Tracey Labovitz

reports for Bugle Newspapers and is a sports stringer for the *Chicago Sun-Times*. In June 1994, she married Jeff Berkowitz, who graduated from KU in 1991.

Charles Macheers

attends law school in Michigan. He married Diane Litzenberger (J 90) in August 1994.



J-School Macintosh lab, 1989

Charles Higginson

became the assistant to the Executive Director of the Accrediting Council on Education in Journalism and Mass Communications, and is a lecturer in the William Allen White School of Journalism.

Erin Kristine Gothard

works as an editorial assistant at Sea Magazine, a publication for West Coast boaters. She married Kevin McNiff on May 21, 1994.

David Price

publishes the *The Payson Roundup and Advisor* in Payson, Arizona.

Linda Schuler

is marketing manager at the Kansas Expocentre. She and her husband, Timothy, had their first child, Taylor Frances, in November 1993.

Stacy E. Smith

teaches English at Shorecrest High School in Shoreline, Washington. In 1994, she married Todd Cohen (J 89).

Margaret Townsend-Graff

is a media supervisor for DDB Needham in Chicago.

1990

Candy (Niemann) Bowman

reports for Knight–Ridder Financial News in Kansas City.

Bart Hubbuch

is a sportswriter for the *Washington Times*, covering the *Washington Bullets*. He married Belinda Severance in June 1993.

Elizabeth A. Hueben

is a copyeditor and designer for the *Lexington Herald–Leader* in Lexington, Kentucky.

Diane Litzenberger

writes and designs publications for Ferrellgass in Liberty, Missouri. In August 1994, she married Charles Macheers (J 91).

Sherry Scott

is a senior communications consultant with Navistar International, a manufacturing company based in Chicago.

Carrie (Harper) Wiklund

left in October 1994 to live in Minsk, where her husband, Robert, has a one-year appointment with the International Finance Corporation.

1980s

Joe Bollig

writes for *The Leaven*, a Catholic newspaper based in Kansas City.



KJHK broadcast in front of Stauffer–Flint, Fall 1975.

Denise I. Booser–Kennedy

advertises and markets for the Continuing Education Program at the University of Wales in Cardiff.

Brian Burch

was recently hired as the manager of marketing communications for Acer America, a computer manufacturer in San Jose, California.

Nikki Nagori Carmody

is a trial lawyer doing marketing/sales for an attorney placement firm. She is married to William Christopher Carmody.

Barbara (Light) Casey

owns Casey/Light & Associates, a marketing and communications collaborative outside of Boston. She and her husband had a son in June 1993.

Todd Cohen

works for the Seattle City Council. In 1994, he married Stacy E. Smith (J 91).

Catherine Darkenwald

is an account executive with Sun Publications, Inc., in Overland Park.

Hope Rhodabarger DuBois

recently joined Goswick Advertising in Houston as media director. She has two daughters: Christine, 9, and Caroline, 3.

Jim Evans

is a ski instructor and free-lance photographer in Jackson Hole, Wyoming.

Lisa Price Falk

earned a master's of library science from UCLA and works for the City of Los Angeles Public Library.

Scott Faust

went from city editor to assistant managing editor of the *Rockford Register Star* in Rockford, Illinois.

Dawn Graham

is the new Creative Supervisor/Account Services for Marketing Dynamics, Inc., in Chicago.

Benjamin E. Hall

received a law degree from the University of Iowa in 1993, and practices corporate law with Squire, Sanders & Dempsey in Phoenix.

Jill Jess

is managing editor of the *Kansas City Business Journal* in Kansas City, Missouri.

Lynlea (Hall) Keightley

is a research analyst for the information service division of TRW. She and her husband John have two children, Briana and Ashlyn.

Jean (Sakalaucks) Lamfers

teaches communications law as an adjunct professor at Washburn University School of Law. In 1994, she opened a law firm in Kansas City.

Paula (McNamara) Mumm

is a civil litigation attorney outside of Sacramento, California. She married Steve Mumm in September 1993.

Stan Palmer

specializes in audio–visual production at the Burlington Northern Technical Training Center in Overland Park.



Jayhawk Journalist staff, Fall 1970.

Laura (Maag) Lutz

works in the corporate communications department of the Federal Home Loan Bank of Topeka, writing and editing brochures and producing the employee magazine. She and her husband, Brian, had their first child, Preston, in November 1993.

Patricia McBratney

works in community relations for the Providence Medical Center in Kansas City. She is the editor of the community newsletter. She and her husband Mike have a son, Shawn Michael.

Marcy Chudy Paterniti

is communications director for the College Savings Bank in Princeton, New Jersey.

Dan Pearman

is program director at KYNG–FM and KSNN–FM in Dallas/Fort Worth.

Jean Peat

is director of communications for Saint Luke's Hospital Foundation in Kansas City. She is one of 18 health care public relations practitioners in the United States to receive certified status in 1994.

Susan E. (O'Connell) Richardson coordinates marketing communications for the Ash Grove Cement Company in Overland Park.

Peyton Robinson is a Lawrence police officer.

Lori Dodge Rose was named outstanding AP staffer in Missouri/Kansas for 1993. She is in charge of the St. Louis office of AP.

Queta Moore Watson is the editor at the Dallas Museum of Art.

Judy Wilson-Ostrom is an administrative coordinator for Association Services International, a management firm in Mission, Kansas.

1970s

Rodney D. Anderson accepted a job in petroleum pipeline

Joyce Hadley is a free-lance writer in San Francisco. Last year she published a book on part-time careers.

Sheree Johnson is the senior vice president at NKH & W, Inc., in Kansas City. Last year, Kansas City Media Professionals named her Media Professional of the year.

John D. McAnulty was promoted to vice president in the Kansas City office of Fleishman-Hillard, Inc., an international public relations consulting firm.

James Ricketts is the editor and publisher of two Gannett papers: *Ocean Springs Record* and the *Gautier Independent*.

Neil Stempleman is the news editor in the Washington Bureau of Knight Ridder Financial News.

Steve Wood graduated from the University of Texas law school in 1986, and is practicing civil litigation with Davis & Wilkerson in Austin.

1960s

Rebecca Kirkland is the senior communications account executive for the Frank Russell Group of companies in Tacoma, Washington.

Robert H. Lynn was an officer in the Navy for seven years after leaving KU. He then spent eleven years on his own boat, completing a circumnavigation and writing a book called *Cruising the Balearic Islands*. He is now setting up a legal practice in San Diego.

Sue Suhler works in marketing of military programs for Cessna Aircraft.

Sharon Woodson-Bryant lobbies for the Southern California Gas Co. and has been appointed to the local government services commission for Los Angeles County.

1950s

David S. Arthurs owns a radio station, WXOF-FM in Beverly Hills, Florida, in addition to several travel agencies and restaurants. "Pickett's Page" is his favorite part of the JJ.

1930s

Maurine M. Welch wrote to let us know that her husband, James S. Welch (J 30), died on July 16, 1993. He was a great fan of William Allen White's books.



Kansan newsroom, Fall 1973.

Timothy F. Schuler is director of sales at Heartland Park in Topeka. He and his wife, Linda, who graduated from KU in 1991, had their first child, Taylor Frances, in November 1993.

Thomas M. Teare is an account executive for Grey Advertising/San Francisco.

Kalpana Trivadi is the manager of Product Information Development for ROLM Systems in Santa Clara, California.

operations for the Williams Companies and is a regular contributor to *The Pipe Liner* magazine.

Barbara Baellow Bayer is managing editor of the *Kansas City Jewish Chronicle*.

Peggy Ann Brown earned a Ph.D. in American Studies from George Washington University and wrote a chapter of a book about ethnic artists. In September 1993, she and her husband, Steve Glazner, had a son, Burt.



The composing room in the Shack, 1921.



NORRIS

AND

HELENA

WOOLDRIDGE

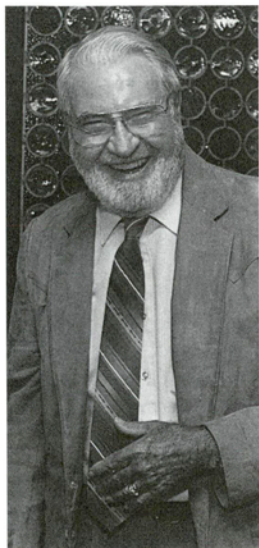
A Family Reunion



Deedra Allison

We looked like distant relatives who had come together for a family reunion. Those who had something in common clustered together, and those of us who were rather new to the group looked around trying to seem nonchalant. As in any extended family we knew we were connected in some way, but generations separated the conversations and the room into small circles. After an hour, each little band began to break up and shift its focus to the back of the room. There stood a couple who, on first notice, blended in with the rest of us. But we knew they were different.

Nearly fifty of us had traveled from all over the country for this gathering in honor of Norris and Helena Wooldridge. I am new to the fold, having been named one of this year's



Wooldridge scholars. As a senior, I was one of the younger scholars present because the most senior scholarship recipient had graduated in 1975. Over the last two decades, the Wooldridges have funded scholarships for more than ninety graduates of the J-School. And in every one of those years, they have hosted a special dinner so that they could get to know the students they have helped. In the fall of 1994, they decided to invite all of their scholars, past and present, to a 20th year reunion.

Norris Wooldridge grew up on his family's farm in Kingman, Kansas. He is a KU alumnus and attended the university for two years in the 1930s. Norris joined the U.S. Navy in 1941. During World War II, he was stationed on the U.S.S. Guinevere, at Lockwood

Section Naval Base in Boston and on Manicani Island in Leyte Bay in the Philippines where he served until the war ended. It was during the war that Norris met Helena Crabb, a native of Wichita. The two were married in 1945, and moved back to the Wooldridge farm in Kingman where their only son, Roger, was born in 1952. For the next twenty years they concentrated their efforts on running the farm and raising a family.

By the spring of 1973, Roger had followed his father's footsteps to KU and was a junior studying public relations at the J-School. Susanne Shaw had Roger in her reporting class. She remembers him as an able student who was quiet, if not shy. In March, Roger was on his way back to Lawrence from an interview for an internship

when he was killed in an automobile accident in Nebraska. Norris and Helena established the Roger N. Wooldridge Scholarship Fund in their son's honor. For twenty years Wooldridge Scholarships have been awarded to outstanding journalism students who graduated from Kansas high schools, as Roger had in 1970. During the 1994-95 school year, thirteen students shared nearly \$25,000 in Wooldridge scholarship money.

In 1993, the couple established a living trust of \$1 million. Beyond scholarships, the trust will be used in general service to the School. Gene Budig, former chancellor, said that the foresight of the Wooldridges will allow the School to maintain its high level of excellence. Mike Kautsch has known the Wooldridges for seven years. Kautsch said that both Norris and Helena are conscious of ways to make good use of one's time. "They like to invest in human development, and they love nothing more than to see young people succeed."

Success is what the Wooldridge Scholarship is all about. Many of the Wooldridge scholars attending the 20th anniversary celebration told personal stories about how the scholarships enabled them to finish school without having to work two or more part-time jobs. Some of the former students recalled that as children from single-parent families, they had thought they could not afford a college education. As students, some already had families of their own to support. Not only did the monetary gift lessen the financial burden of education, but the emotional support, unique to the Wooldridge

scholarship, gave the students a reason to succeed.

Craig Stock was one of the first three Wooldridge Scholars. After completing his degree, Craig got a job at the *Wichita Eagle-Beacon*, as it was then named. Stock worked as a summer intern. He went on to receive the Sloan Foundation Fellowship, an intensive year-long program for journalists at Princeton University. Craig described the scholarship as the glue that allowed students to stick it out at KU. "They not only gave money," Craig said, "but they cared about us. For a lot of us, that was as important as the financial assistance." He remembered one point during his academic career: "I was so poor that I couldn't scrape together fifteen cents so that my wife could take the bus." Craig is now a business columnist at the *Philadelphia Inquirer*. His column is carried by the Knight-Ridder Tribune News Service and appears in dozens of newspapers. His wife, Renee, a former teacher, is a free-lance harpist.

Steve Frazier was a Wooldridge Scholar from 1976 to 1978. Frazier went on to become a vice-president for merchandise planning at Payless Shoes. He joked that if everyone in the room bought shoes, he might someday earn enough to repay the Wooldridges. And Renee Mitchell, who transferred to KU from Bowdoin College in Brunswick, Maine, admitted that she didn't know how she could have financed this year's education without the scholarship. She works evenings as a collections agent to pay living expenses.

Bruce Mayfield was a Wooldridge Scholar from 1980 to 1982. After graduating from the J-School in 1982, Bruce

went on to pursue a master's in political science at KU. In 1986 he graduated with a degree in law from Washburn University. From 1985 to 1987, Bruce served as a state representative for the 22nd District in Johnson County. During his speech at the reunion, Bruce mentioned that the Wooldridges had continued their support by donating to his political campaign without ever asking his party affiliation. Bruce described the Wooldridges as good folks who tend their scholars much as one would nurture a garden.

Paul Severt recalled that he was just a "punk college kid" at KU with no idea in 1980 how important the scholarship was. He added, however, that without the Wooldridges he would still be pumping gas. Paul graduated in 1984.

After graduating, Severt went to work on the copy desk for the former *Democrat and Chronicle* in Rochester, New York. His classmate and girlfriend, Debbie Baer, also worked there, and the two were married at Danforth Chapel in 1986. The next year they moved to Milwaukee where Severt was a copy editor for the *Milwaukee Journal*. Paul is now local copy desk chief at the *Journal* and supervises a staff of thirteen copy editors. "As a desk chief, I'm doing the job I wanted since I was a junior at KU, trembling before the thunder of Professor John Bremner. As many of his students do, I still think of him often; when the devil of sloppy reporting or deadline pressure is whispering in one ear, his is the voice I hear in the other. I would not hear that voice, nor practice this craft without the generosity of the Wooldridges."





Details

Meet our generation:

Jenifer Freund is a news-ed major. J.R. Clairborne just completed the magazine publishing class. He is president of Amanzaa, a student group for minorities. Here are more details:

Backpack—
industrial
strength, rated
at 35 lbs.

Walkman—
tune out the
world when
tuning in
becomes too
much

Day planner—
all entries made to fit
with teeny-tiny,
eye-straining print

Post-it notes—ran out
of room in day planner

Firm calves—
from running up
124 stairs from the
Dole Center

Doc Martens—anti-establishment fashion
statement goes mainstream

T-shirt—lowest maintenance
body covering

Big watch for big
deadlines

Pica pole—
because all
the news
has to fit

Favorite
caffeinated
beverage—
24 oz.

Kinkos bag—
copies of final
project finished
at 3 A.M., due
at 8:30 A.M.

Aspirins, antacids

Blue jeans—
second lowest
maintenance body
covering

Photo by Tom Leininger

A CALL FOR HEROES

Every society has its heroes that it looks to for inspiration and guidance. The society of journalists is no different "We revere heroes," Daniel Boorstin noted, "not because they possess charisma, divine favor, a grace or talent granted them by God, but because they embody popular virtues. We admire them because they reveal and elevate ourselves." The editors of the *Jayhawk Journalist* believe that journalism's heroes are those people who, through adversity, strive to reach their, and our society's, highest potential.

We call upon our readers to nominate those people you believe belong in the pantheon of heroes of American journalism. Who are they? What is it that sets them apart and elevates them to the status of hero? In the 1996 issue of the *Jayhawk Journalist*, we will share with you the great heroes of American journalism.

A CALL FOR HEROES

I nominate the following person or persons as heroes of American journalism.

Name of nominee:

Career accomplishments:

Why is this person a hero of American journalism?

Name of nominator:

Address:

Year you graduated from the J-School:

Your phone number:

Send nominations to: *Jayhawk Journalist*/Heroes
The University of Kansas
School of Journalism
Lawrence, Kansas 66045

WILLIAM ALLEN WHITE
SCHOOL OF JOURNALISM

Keep us posted

name:

yr. grad/sequence:

address:

city/state:

zip:

phone:

Personal update:

Here's a \$4 donation to defray the distribution costs of the 1995 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

1945

"It is our intention to create in this school a great center for professional training..."

Chancellor Deane W. Malott
Thursday, September 13, 1945

1970

The birth of the *Jayhawk Journalist*: "The desire, partly sentimental and partly pragmatic, to maintain contact with journalism alumni and keep them informed about life where they once experienced it."

JJ-Spring 1970

Jayhawk Journalist

The University of Kansas
William Allen White School of
Journalism and Mass Communications
Lawrence, Kansas 66045

Non-profit
organization
US postage
PAID
permit #65
Lawrence, KS