

Jayhawk Journalist

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**Inspired by
Greatness:
Heroes of
American
Journalism**

Essays

16 Do I have the heart?

A student reflects on the legacy left by his father. Can he live up to it?

by Matthew Gowen

Essays presents a selected work developed in a Magazine Article Writing class during the past year.

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by Adrienne Rivers



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From Ben Franklin to Helen Gurley Brown, they inspire and guide us. Students and alumni from the J-School offer their selection of heroes of American journalism.

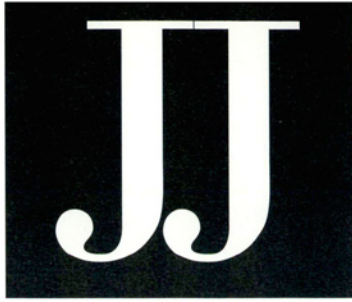
On the Cover:

Illustration by Joel Francke.

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.

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.

Production of this issue of the *Jayhawk Journalist* was supported financially by the Lester Suhler Memorial Fund. The William Allen White School of Journalism and Mass Communications acknowledges, with gratitude, the support provided by the Suhler family.



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A Blind Journalist Offers Insight Unseen

Elizabeth Campbell

As the O.J. Simpson verdict was announced, I was sitting in a North Fort Worth barber shop waiting to see how people reacted to the jury's decision. The tension was obvious. After the court clerk read the verdict, the customers were silent—a clear sign to me that many were not happy with the outcome, a sentiment they expressed when I interviewed them.

Like any reporter covering a breaking story, I had been exhilarated and slightly nervous about the assignment. I knew it was essential to get accurate information for our coverage.

I am a reporter working full time at the *Fort Worth Star-Telegram* metro desk covering several inner-city neighborhoods and two small cities. I am also blind. This fact is like any other fact about me. My age, race, sex: None of these affects the quality of my work and neither does the fact that I can't see. Editors expect me to go out on assignments and produce stories just like my sighted colleagues. My editor

didn't think twice about telling me to come back with reactions to the Simpson verdict because he knew I would contribute my share to an important, breaking story.

In my view, the only differences between me and other reporters are that I get around with the aid of a white cane and a driver, take notes in Braille and write my stories on a computer connected to a Braille display. The display is somewhat like a tactile version of a computer screen. I use a scanning system to read printed documents, and my colleagues help me read materials such as faxes that are difficult to scan, but the differences end there.

People who believe that vision is necessary to accurately report on issues and events have never seen a blind journalist in action. When I wrote about citizens dealing with severe graffiti problems, I had to describe what the graffiti looked like, so I simply asked a police officer and others to describe it to me. While writing a story about residents in the city of River Oaks who were complaining about the poor quality of their water during a city council meeting, I asked someone who had brought a sample to let me smell it and feel the rusty deposits in the bowl that contained the water.

I decided to pursue a journalism career after Loyal Gould, a mass communications professor at Baylor University, described his many years covering events such as the building of the Berlin Wall and the Vietnam War. Hearing his stories made me realize I wanted to be a reporter, and he encouraged me to major in journalism. If only everyone had been so supportive.



Illustration by Dan Kiefer

My first brush with pessimism about my capabilities came during my first day in a beginning reporting and writing class. The professor asked me why I was in the class and how I planned to do the assignments. I told him that I would use a tape recorder and take notes in Braille. I also knew how to type, a necessity for anyone writing for a newspaper. Reluctantly, he gave me a chance to prove myself.

The next hurdle came during my job search. I will never forget the day that a job interviewer at the *Waco Tribune Herald* told me that he did not believe a blind person could

work as a reporter. It didn't matter to him that I had been a successful reporter at the college newspaper, that I had done well in school, that I had graduated with a degree in journalism. He told me I would have to prove myself professionally before I could work at the *Tribune*.

That experience briefly made me wonder if I had unwisely chosen to pursue journalism. So when the *Star-Telegram* asked me to come for an interview a few weeks later, I nervously agreed, wondering if I would get more of the same. But instead of being dismissed, I was treated with respect. The

editors asked me questions about the stories I wrote in college and how I would get to assignments. They chose to give me a chance to answer these questions by allowing me to prove that I had the ability to put together news stories. That was in 1984. Since then, I have covered religion, news and written features on topics ranging from Tejano music to traveling in Texas.

Throughout our lives, everyone encounters nay-sayers. What matters is how we respond to them. I chose to respond by not buying into people's doubts. That the *Star-Telegram* rightly saw me as an asset and not as a liability says something about its vision as a newspaper. Hiring qualified people with disabilities is a positive step toward educating co-workers and a community about how those with disabilities work and live independently.

These are stories that affect forty-nine million Americans, but often are ignored by news organizations that lack the perspective of a disabled employee. A blind reporter, for example, might have a wealth of knowledge on subjects such as the need for Braille literacy (only 10 percent of legally blind children learn Braille) or the plight of blind people who work in sheltered workshops. Knowledge of these subjects is an asset in a reporter already equipped with the ability to cover a wide variety of subjects. If employers follow the example of the *Fort Worth Star-Telegram* and give people with disabilities a chance to use their talents and skills, everyone wins.



WINNERS

The Distinguished Broadcaster

Stuart Melchert's commitment to the ideal that the media is important to civic health has been the driving force behind his thirty years of service as the general manager of KSCB AM/FM in Liberal.

On October 18 at the Kansas Association of Broadcasters Convention, Melchert was presented the Grover Cobb award for distinguished broadcast service. Throughout his career, Melchert dedicated himself to building community trust and serving the listening area. "He grew up seeing broadcasting as stewardship to the community," said John Katich, head of the broadcast sequence.

The broadcast journalism faculty has presented the Grover Cobb award since 1957. It is named for the brother of former KU Executive Vice Chancellor Robert Cobb. Grover Cobb founded the Kansas Association of Broadcasters and upheld traditional broadcast values of community stewardship and public service.

In addition to serving the Liberal community over the airwaves, Melchert has served as director of the Chamber of Commerce, president of the Jaycees, Farm Bureau representative to the Ukraine and a board member of the Kansas American Cancer Society.

by Jennifer Simmons

Upholding the Legacy

The recipients of the newly established Legacy Award have worked tirelessly to serve the School of Journalism.

"The award recognizes individuals whose accomplishments have earned them recognition as leading citizens and who have consistently provided exceptional support to the School," said Dean Mike Kautsch.

Kautsch initiated the distinguished service award program in celebration of the School's fiftieth anniversary and the beginning of journalism studies at KU more than one hundred years ago.

Peter and Barbara Macdonald were the first award recipients on William Allen White Day, February 10, 1995. Among their contributions is the establishment of a visiting professionals fund.

The late Clyde Reed along with wife, Betty, were honored in April. The Reeds endowed two teaching professorships, provided scholarships, and Clyde Reed hired several interns and graduates. He also taught part time at the School after his retirement from the *Parsons (Kansas) Sun*.

Norris and Helena

Wooldridge were named the most recent recipients September 22. The Wooldridges established a scholarship in 1973 in honor of their son Roger, who was killed in a car accident while he was a student in the School. More than one hundred journalism students have benefited from the scholarship during the past twenty-two years.

by Amy McCoach

High School Heroes

The Kansas Journalism Hall of Fame was created last year by the Kansas Scholastic Press Association to honor people who have made contributions to high school journalism.

Dana Leibengood, director of student services; Del Brinkman, former dean of the J-School; and former KSPA executive secretaries Jackie Engel and Susanne Shaw, who also is a professor of journalism at KU, were inducted in November.

"We wanted to celebrate our heritage as an organization," said John Hudnall, lecturer in journalism at KU and executive director of KSPA. The formation of the Hall of Fame coincided with KSPA's twenty-fifth anniversary.

The Hall of Fame is funded by contributions from Kansas high schools, newspapers, businesses and the KSPA.

by Mavis Allen



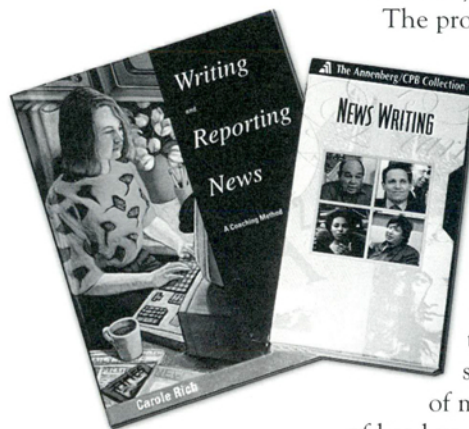
Goodman Is Great

Ellen Goodman, who won the Pulitzer Prize in 1980 for her work as a syndicated columnist, now has one more award to add to her list of achievements: the 1995 William Allen White Foundation's national citation for journalistic merit.

Dean Mike Kautsch, director of the William Allen White Foundation, said Goodman had been an obvious choice for the award, which was presented in February. "Her writing is widely appreciated because she deals clearly and provocatively with issues that matter to America."

Goodman used the occasion to talk about one issue that clearly matters to America and to her work as a social and political commentator: media coverage of politics. In the last decade, "the personal has become political," she said. It's become too political, as far as Goodman is concerned. Whereas a half century ago, Americans knew their politicians solely by their public behavior, they now know them almost solely by their private behavior.

"It's become harder and harder to figure out the difference between character investigation and invasion of privacy," Goodman said.



Enriching Television

Little did Carole Rich know that her book, *Writing and Reporting News: a Coaching Method*, would lead her to participate in a project with such distinguished journalists as Bob Woodward, Charles Kuralt and Dave Barry.

The project is a telecourse composed of a series

of fifteen, half-hour programs that was developed by PBS. Using the anecdotes and experiences of expert journalists, the telecourse teaches students in all areas of media the mechanics of hard news, editorial and feature writing. In addition, the course covers ethical and legal issues that relate to journalism.

The videocassettes, a coordinated study guide and Rich's book are being used at universities across the country.

by Tanya Rose

But all the reporting on the private lives of politicians hasn't brought the public any closer to the political process, she said.

Goodman encouraged journalists to find a balance between the public and private when reporting on politicians, to ask themselves whether a piece of personal behavior is relevant to someone's performance of public office and to offer more thorough analysis.

"We can try and fit one event into the context of a life or career far more sensitively than we do now," she said.

Higher Communication

Sharon Bass traveled to thirty-nine Kansas counties and conducted more than seventy interviews this past summer to help the Kansas Board of Regents identify gaps in its statewide channels of communication and public relations.

After six weeks in the trenches talking to community and University leaders, the media and members of the legislature, Bass wrote a report for the Regents that offered both a candid assessment of the board's communications and a strategy for improving them.

by Molly Alspaugh

A Lesson in Values

John Ginn is a highly principled professor—especially after attending three seminars during the past year on journalism values. Ginn, who holds the Knight Chair in Journalism, was the only educator invited to participate in the American Society of Newspaper Editors Journalism Values Institute.

The institute was created to find ways to improve public perception of the values associated with the media. The first seminar focused on why readers believe newspapers fail to practice traditional principles of journalism, including balance, accuracy, leadership in the community, credibility and public access. The goal of the second seminar was to develop strategies for improving public attitudes.

At the final seminar, participants devised ways to package the lessons and strategies into a kind of self-improvement kit for

newspapers. "Ideally," Ginn said, "we want newspapers to learn the lessons we learned and then apply the strategies."

WORLD CLASSROOM

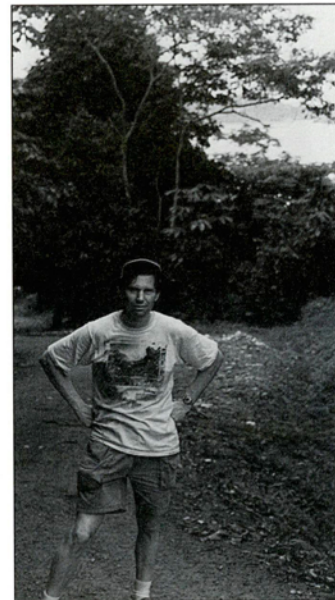
A Freer Press in Costa Rica

Costa Rica is undergoing major changes in its media, and Paul Wenske wants KU journalism students and faculty to be there to watch it happen.

Costa Rica is Central America's oldest and most stable democracy, however, it kept the media on a short leash for twenty-five years by requiring all journalists to obtain licenses. This past year the licensing requirement was lifted, opening the way for a freer press.

Wenske, who teaches news-editorial at KU, made his second trip to Costa Rica this past summer to research its news media, to collect information for an international reporting course he teaches and to develop a study abroad course for KU students. While in Costa Rica, Wenske also worked to develop media contacts that might help students get internships.

"Because of the changes taking place in Costa Rica, it is a great place for KU students to study the press and the culture," Wenske said.



Professor Paul Wenske visited Costa Rica last summer.

A Seoul Objective

Three journalism professors are Seoul men. At least they were in July, when they traveled to South Korea to teach some old journalists new tricks.

Tom Volek, Bob Basow and Paul Jess went to Seoul at the behest of the United States Information Agency. They spent five days lecturing to fifteen Korean journalists on the merits of objective journalism.

Objective journalism is a new concept in South Korea. Despite its booming capitalistic

economy, the South Korean press had been kept under tight government control. The professors' task was to show mid-career professionals how to be impartial after years of espousing a pro-business, pro-government agenda. In late July, nine South Korean journalists came to KU

for additional instruction.

During two weeks, they attended seminars conducted by professors representing all areas of journalism, including professors Volek, Basow and Jess as well as professors John Katich, Gary Hawke, Charles Marsh, Tom Eblen and Susanne Shaw.

The visiting journalists' education did not stop in Lawrence. They visited newspapers in Kansas City and Wichita. They also went to

by Leslie Scott

several small-town newspapers because none of them had worked at a publication with a daily circulation less than 700,000. "The small-town newspapers blew them away," Volek said.

by Bill Kenealy

Back in Kyrgyzstan

Kyrgyzstan, a landlocked former Soviet Republic nestled on the backside of the Tien Shan mountains, is looking to the future, and the Journalism School is trying to help.

During the summer professors Tom Volek, Bob Basow and Chuck Marsh, as well as Dean Mike Kautsch and graduate student Svetlana Novikova, a native of Kyrgyzstan, traveled to Kyrgyzstan Technical University. For two weeks, they lectured on entrepreneurial journalism, basic marketing and advertising, public relations and traditional print and broadcast journalism. They also consulted



Professors Tom Volek, Bob Basow and Chuck Marsh traveled to Kyrgyzstan Technical University this past summer.



Around the World with KJHK

KJHK has rocketed its way into cyberspace as the first American college radio station to put a signal on the Internet. The result is that its broadcasts can be heard twenty-four hours a day, seven days a week, anywhere in the world.

KJHK's Internet connection has other advantages. It allows J-School graduates to register, update their records and access job listings at the School's Journalism Job Information Center. Also, the station has obtained conference software that allows people to see and hear each other while they communicate via the Internet. "There's actually a camera attached to the top of the computer that videotapes you," said Gary Hawke, the station's general manager.

KJHK's technological advancements reinforce the station's efforts to update its image. The station's slogan was changed from "The Sound Alternative" to "The Hawk" to better reflect the station's wide appeal, even though the eclectic music format including folk, rock and jazz continues, said student station manager, Jay Berberick.

Hawke, along with the student managers, chose the 1912 Jayhawk over the modern Jayhawk as part of the new logo. "It has a little more attitude," Hawke said.

To get more information on the new and improved KJHK, send e-mail to kjhk@ukanaix.cc.ukans.edu

by Alice Yeo

with local media professionals.

"There is not going to be free journalism unless there is an economically independent journalism, and you are not going to have that until you have advertising or other forms of support independent of the government or other special interest groups," Volek said. The lectures were made possible by a grant from the United States Information Service.

With a grant from the Eurasia Foundation, KU officials also are working to help Kyrgyzstan Technical University establish a marketing and communications program and a media center for small or independent journalists.

Another grant from the United States Information Agency has brought two Kyrgyzstani professors to KU to learn more about teaching marketing and advertising. Another two professors will come to KU in the fall.

by Heather Kirkwood

Tigers by the Tail

Brenden Sager wasn't applying for a job with Barnum and Bailey Circus when he went to Peabody to meet a couple of tigers. He was following up on a story about a man who happened to have some exotic pets.

For Sager, it was just another day of his summer internship at the *Marion County Record*.

"What other profession has you playing with tigers one minute and talking combines and thrashers with farmers the next?" Sager said.

Others have traveled even farther in search of that one-of-a-kind internship. Broadcast major Carrie Richwine ventured to Los Angeles to work for NBC, and Jason McDaniel, a business-communications major, spent the summer working in a marketing and public relations internship at the Dallas opera. Sharon May Lee went to Singapore to work as a cub reporter for Shell Petroleum Co. She had the opportunity to meet the Vice Premier of China, Zou Jai Hua. "It's one thing to be tongue-tied when you're nervous meeting people," the magazine major said, "but to be tongue-tied in Mandarin—it's bad."

KU journalism students have been gaining first-hand knowledge of the media through internships in both academic and paid settings. In the past year, the School placed 214 students in internships for academic credit and another 146 worked as paid interns. Academic interns work a minimum of eighty hours during a two-week period to gain academic credit.

by Marilyn Fontenot

WELCOME

New Faculty

The J-School says hello to two new faculty members: Kris Wilson and Linda Davis.

Wilson, an assistant professor, taught corporate television, broadcast production and writing in the fall semester.

Wilson's television experi-



New faculty members Linda Davis and Kris Wilson

ence includes jobs as news director and anchor at stations in Colorado, New Mexico and Arizona. Before coming to KU, Wilson taught four years at the University of Colorado and spent two years at the University of Alaska where he was the only television instructor on staff.

Linda Davis has returned after a leave of absence to teach in the advertising sequence this semester. From 1984 to 1990, she taught in the broadcast sequence. In July, Davis traveled to Ecuador to study the country's only television network, Ecuavisa. Her research focused on the network's sources of programming. She said it will add to the growing body of information on international television.

by Julie Slama

Phi Beta Kappa

Initiates into Phi Beta Kappa embody academic excellence in liberal arts and sciences at the highest level.

Nathan Anderson, Jennifer Briscoe, Traci Carl, Christina Corder, Londonne Corder, Emily Diaz, Ulviye Emirzade, Kevin Grace, Matthew Gowen, Noelle Kastens, Jonathan Koester, Denise Neil, Amy

Patton, Mark Robben, Gretchen Van Hoet, Karina Van Hoof, Rachel Volk, Brenda Wall and Ping Yeung.

Kappa Tau Alpha

Initiates into Kappa Tau Alpha, the only journalism

honor society, represent the top 10 percent of the journalism class.

Nathan Anderson, Mary Bernard, Suzanne Bopp, Craig Boxx, Jennifer Briscoe, Brian Burnes III, Traci Carl, Christina Corder, Londonne Corder, Ulviye Emirzade, Lisa Fisher, Kevin Grace, Noelle Kastens, Carolyn Moeller, Denise Neil, Amy Patton, Geraldo Samor, David Stewart, Doug Sudhoff and Gretchen Van Hoet.

Mortarboard

Bryan Breckenridge

AWARDS

Steven Barnfield, winner, Student Addy Award. **Mary Bernard**, second place, individual prospectus, Association for Education in Journalism in Mass Communication student magazine contest. **Brigg Bloomquist**, winner, Student Addy Award. **Mindy Blum**, Salesperson of the Year, Trendsetter Award. **Brock Bowling**, first place, sports play-by-play, Kansas Association of Broadcasters. **Cheryl Cadue**, winner, Capital Cities/ABC Minority Internship. **Jennifer Carr**, Business Manager of the Year, Trendsetter Award. **Ned Connolly**, winner, Student Addy Award. **Jennifer Derryberry**, honorable mention, individual prospectus, AEJMC; winner, Business Press Educational Foundation Internship. **Emily Diaz**, first place, package television news story, KAB. **Quinn Gregg**, winner, Student Addy Award. **Joe Harder**, first place, Roy Howard Public Affairs Reporting competition. **Mike Higgins**, winner, Student Addy Award. **Corey Honza**, first place, thirty-second public service announcement, KAB. **Matt Hood**, Regional Mark of Excellence Award, editorial cartoons, Society of Professional Journalists. **Brian James**, fourth place, Society of Newspaper Design's college designer of the year competition. **Heather Kirkwood**, winner, BPEF Internship. **Zachary Klein**, first place, radio package news story, KAB. **Kristi Klepper**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Jason Lamb**, first place, complete television

feature, KAB. **Tom Leining**, first place, Roy Howard Public Affairs Reporting competition. **Will Lewis**, National Mark of Excellence Award, writing, SPJ. **Kim Madsen**, winner, Silver PRISM Award of Excellence, Public Relations Society of Greater Kansas City. **Steve Martino**, first place, personality profiles, William Randolph Hearst national writing competition; Regional Mark of Excellence Award, feature writing, SPJ; winner, Pulliam Fellowship. **Colleen McCain**, second place, personality profiles, William Randolph Hearst national writing competition. **Terrilyn McCormick**, first place, Roy Howard Public Affairs Reporting competition. **Kara Meysenburg**, winner, Student Addy Award. **Lyle Niedens**, winner, Silver PRISM Award of Excellence, Public Relations Society of Greater Kansas City. **Brian Orr**, winner, Silver PRISM Award of Excellence, Public Relations Society of Greater Kansas City. **Brian Platt**, winner, Student Addy Award. **Brady Prauser**, National Mark of Excellence Award, feature writing, SPJ; Regional Mark of Excellence, sports writing, SPJ. **Darby Ritter**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Amber Robillard**, first place, disk jockey personality, KAB. **Chris Ronan**, first place, sports play-by-play, KAB. **Geraldo Samor**, winner, Pulliam Fellowship. **Michelle Schwegmann**, winner, Student Addy Award. **Dan Shauer**, first place, Roy Howard Public Affairs

Colleen McCain's Hearst Award-winning profile of Professor Dennis Daily.



Reporting competition. **Jarrett Steele**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **David Stewart**, first place, Roy Howard Public Affairs Reporting competition. **Aloke Thakore**, winner, Poynter Institute's Media Leadership Program. **Christi Vangemer**, winner, Silver PRISM Award of Excellence, Public Relations Society of Greater Kansas City. **Joshua Yancey**, winner, Dow Jones Newspaper Fund Editing Internship.

Kansan Awards

National Pacemaker award, Associated Collegiate Press and Newspaper Association of America. Trendsetter Award, back to school issue, color display ad, newspaper promotional ad, training program and classified group promotion. Three top awards from the College of Advertising and Public Relations.

Mary Bernard's *Oasis* was awarded second place in the Association for Education in Journalism and Mass Communication student magazine contest.



The Frank Lloyd Wright Style





J 589

Lights, Camera, Class

Story by Hilary Mogue

Illustrations by Jennifer Miller

Journalism 589, Corporate Television, teaches students how to create a polished video from a rough creative concept. Students work with real clients as they improve their video-production and script-writing skills. The traditional screenplay script that follows describes a typical class period from two students' perspectives. The time conflicts and equipment shortages they face are common. Their experience illustrates how challenging it is to integrate busy people's schedules so they overlap at a time when equipment is available. The task, and this class, proves to be an educational and rewarding experience.

FADE IN:

EXTERIOR CAMPUS—UNIVERSITY OF KANSAS MONTAGE—MUSIC UP FULL—SHOTS OF STUDENTS in front of Stauffer-Flint Hall, then the Dole Building. The last montage shot shows students JIM and LESLIE walking down the hill toward Dole. The CAMERA ZOOMS IN and a SERIES OF SHOTS takes them from the stairway behind Stauffer-Flint to the Dole entrance. The automatic doors open. The students walk inside. INTERIOR DOLE BUILDING—SECOND FLOOR.

STUDENTS APPROACH AND PASS THE CAMERA on the way to their classroom in the radio/TV journalism department. The CAMERA CUTS TO CLASSROOM INTERIOR. A WIDE SHOT OF THE DOOR SHOWS STUDENTS ENTERING and slowly filling the seats. Jim and Leslie WALK THROUGH THE DOORWAY. SUPER MAIN TITLE, "THE 589 EXPERIENCE." NATURAL SOUND UP AND MUSIC UNDER. There is a low undercurrent of conversation. A SERIES OF SHOTS SHOW Jim and Leslie as they sit down, get out their books and get settled. We pick up in the middle of Jim talking about his weekend. MUSIC OUT.

JIM

So when we got there, she said she was tired and just wanted to go home. I'm not sure I believe that.

LESLIE

Yeah, I've used that one before, but you were having a good time until then, right? You weren't boring . . .

CUT TO THE DOORWAY; PROFESSOR KRIS WILSON ENTERS. The murmur of conversation fades. WE SEE Wilson put notes and papers on the table. He begins class with a stack of papers in his hand.

WILSON

Okay, I'm returning your program needs analysis and treatments. Because most of you have a pretty clear idea of what your final project will be like, I just made a few suggestions. I'll run through some of them quickly.



A SERIES OF SHOTS show Wilson returning the papers as he talks.

WILSON

Leslie and Jim have an interesting client. They're producing an orientation video for the Office of Admissions.

CLOSE-UP of Leslie taking their project from his hand. From OVER HER SHOULDER, we SEE HER FLIP through it. She holds the paper between herself and Jim. They look at it. A CLOSE UP OF THE PAGES SHOWS handwritten comments and sections of underlined text. Wilson continues, but the camera stays on Jim and Leslie, showing CLOSE-UPS of their faces as they read. Wilson's LECTURE FADES UNDER as Leslie LEANS OVER TO WHISPER TO JIM. We see Wilson in the background talking about other papers as he returns them. WHISPERS UP FULL. CLOSE-UPS of their FACES AND HANDS.

LESLIE

Don't forget we have a camera reserved at five tomorrow. My little brother and his friends agreed to play the students.

JIM

Good, I got off work for it. But I found out I can't make our Thursday night editing time. I have a huge paper due Friday, and I have to work every night except Thursday. So that's the only time I'll have to get it done. Can we reschedule?

LESLIE

I hope so. I bet all the other times are taken already. You know how fast the spots fill up, and I think the 490 classes also have a project due soon. Are you sure you can't write the paper early? I mean, I have a test Friday that I wasn't going to study for so we could edit.

JIM

I don't know; I'll have to see. Oh, I forgot to tell you that I asked that drama major down in Fine Arts to play the professor in our video. He said okay even though we can't pay him. So, he'll be there tomorrow. Maybe we should . . .

Jim trails off as something Wilson says catches his attention. WILSON'S AUDIO COMES UP FULL. CUT TO WIDE



SHOT OF THE CLASSROOM. Wilson has finished returning the papers; he is leaning against the table at the front of the room. CUT TO MEDIUM SHOT with Wilson and students in frame.

WILSON

It's obvious by these papers that you'll be putting in a lot of time outside the classroom shooting and editing these projects. So, to give you more time to work, I'll let you go early today and cancel class Thursday. Don't forget that part of this project is a twenty-minute presentation. A week from Thursday we will sign up for presentation dates. Oh, one more thing, the lab assistant asked me to remind you that the lab is open weekends starting Saturday. Try signing up early to avoid the crunch. See you next week.

CUT TO MEDIUM SHOT OF STUDENTS gathering their books. General talking begins; there is a current of indistinguishable conversations. A WIDE SHOT OF THE ROOM shows two students talking to Wilson, some students leaving and others standing and talking. Leslie and Jim pack up their things. The CAMERA FOLLOWS them as they leave the room. Their conversation resumes.

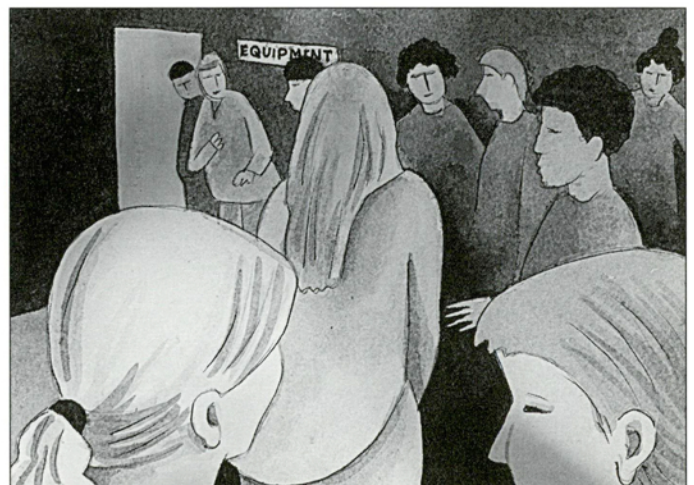
JIM

That's cool of him to let us go; we could really use this time. Let's go grab an editing spot for Thursday's class time. That way we can avoid the whole paper/test conflict.

LESLIE

That would be perfect, and if we finish taping tomorrow, we should be in good shape to do the final edits during our time Saturday. I'd like this project out of the way before . . .

MUSIC SLOWLY COMES UP TO FULL and NATURAL SOUND FADES UNDER. A SERIES OF SHOTS shows Leslie and Jim walking and talking on their way to sign up on the reservation computer for editing times. They PASS THE CAMERA and CONTINUE DOWN THE HALLWAY; we see other students already waiting in line to make room and equipment reservations. FADE TO BLACK: MUSIC AND NATURAL SOUND FADE OUT.



THE WALL STREET JOURNAL.

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★ ★ MIDWEST EDITION

FRIDAY, NOVEMBER 17, 1995

DES MOINES, IOWA

What's New

Business and Finance

TIME WARNER'S chairman Eric Lipton says the company's acquisition of Warner Music just "is not" after he was elevated to the position of chairman of the firm in the fall of the film business, Route 100, says Terry Semel. The switch came years of turmoil at the company. Meanwhile, new editors were named at Time and Sports Illustrated by the firm's top editor, James H. McGraw. Pearlstein extended his search.

Boeing's James McDonnell Douglas share sale on a board of merger. The company announced it has a plan to buy back shares. The possibility of a merger would be a key factor.

SEC Chairman Arthur Levitt says he will be looking for a way to make the SEC more efficient. He says he will be looking for a way to make the SEC more efficient.

Clinton's budget plan. The president's budget plan is expected to be released in the next few days. It is expected to be a major focus of the campaign.

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Chicago



Washington Wire

A Special Weekly Report From The Wall Street Journal's Capital Bureau

BACKBITING GROWS on both sides in the vote on the budget. House Republicans openly concede the leadership's strategy of linking extraneous spending and borrowing measures has backfired. "We're stupid," one top House GOP official laments. Says Ohio Rep. Portman: "It would have been preferable to have had a sharper focus from the beginning in balancing the budget."

Even some Gingrich admirers whine at the speaker's perceived willingness in the debate, suggesting he cater more to Budget Chairman Kasich. Meanwhile, 48 Democrats, despite pleas by Gore and treasury chief Rubin, backed the House GOP's revised spending bill Wednesday night. The GOP sponsors TV ads today with clips showing Clinton stances on balancing the budget.

Some 200 of corporate managers surveyed by the American Management Association say neither side is worthy of responsibility for the budget impasse.

BUDGET BATTLELINE obscures a barely visible GOP centrist group of tax cuts.

The tax credit for children likely will be limited to families making under \$10,000.

When the GOP wants, Art Clinton will limit on a break for post-secondary education expenses. He argues for a similar limit on that one's less than the GOP plan and that it will raise the middle-class taxes.

Clinton's sharp fiscal line agreed to by the GOP. Clinton insists on a 10% increase in the small-business tax rate. The GOP wants to reduce the rate. Treasury Secretary argues the corporate rate should be lowered to 30%.

HEATS UP as 13 presidential candidates announce their intentions.

Clinton's budget plan. The president's budget plan is expected to be released in the next few days. It is expected to be a major focus of the campaign.

Illustration by John Fisher



Jayhawk on the Journal

Bill Kenealy

As it went along, the interview took on a decidedly more casual tone. Kevin Helliker swiveled back and forth in a brown leather chair across from me; my heart no longer was racing. The open-ended queries of a few minutes earlier gave way to free career counseling. Helliker had little choice. I had shown up to the interview sans résumé. It probably would occur to most people interviewing for a summer internship at the *Wall Street Journal* to bring a résumé and clips, but not to me. I believed I had covered all the bases by wearing a tie. Rather than boot me out, Helliker imparted some avuncular advice: Build your portfolio, write for a magazine and just keep plugging away. I left the room secure in the knowledge that I wasn't going to get the internship, yet strangely content.

I also left the room with the impression that this former

Jayhawk was a pretty rare bird. He had a laid-back wit, yet possessed the urbane reticence one would expect from a bureau chief at one of the country's most buttoned-down newspapers. A year and a half ago, at age thirty-five, Helliker became the *Wall Street Journal's* youngest bureau chief when he took the helm of its Dallas office. As bureau chief, he oversees coverage of business-related stories that unfold across much of the Midwest. Part of his duties include a yearly return to his alma mater to conduct interviews for the *Journal's* summer internship. He enjoys these visits, but incurs the risk of having to deal with nitwits like me.

Helliker also remembered when wearing a tie was a new experience. As a senior, he learned how to tie one so that he could cover the capital beat for the *University Daily Kansan*. An advanced reporting student, he drove daily to Topeka.

"Taking advanced reporting and working for the *Kansan* changed my life," he said. Helliker entered KU as an English major, but he noticed that many of his acquaintances from the Journalism School were landing jobs. Although Helliker was a promising fiction writer, he took journalism classes for practical reasons. At the *Kansan*, he found his true calling. He enjoyed the teamwork and being surrounded by people his own age. Helliker views his *Kansan* work as his first adult job because it forced him to be responsible. In addition to its academic and professional value, he also appreciates what his *Kansan* experience did for him personally. "Reporting forces you to confront the fear of public embarrassment," he said. Helliker acknowledges that before he began reporting, he was introverted, a trait incongruous with the facility needed to be an effective

reporter. Covering stories put him in situations where he had to be socially assertive.

In addition to his *Kansas* experience, Helliker values the positive influence of professors—John Bremner, George Wedge and Rick Musser. Musser teaches reporting classes in the School and said that Helliker was always a talented writer and his own man. “He was remarkable

with him.”

Helliker left *Arizona Trend* in the summer of 1989 for a fellowship in North Carolina where he worked with writer Reynolds Price for a year. He then returned to the *Journal* as a reporter in its Dallas bureau. Before long, he was off to New York to become page-one editor of the *Journal*. After a year there, he became a reporter in the *Journal's* bureau in London.

Journalism has offered Helliker the opportunity to see myriad places he wouldn't have seen otherwise.

While working as a reporter for the *Kansas City Times*, he was allowed to sit in on a lifer's meeting at the Kansas City penitentiary. He said it was an epiphany for him: the moment when he realized that being a journalist would place him in situations that most people couldn't experience as outsiders. “It's an amazing privilege to be privy to the thoughts and experiences of anyone who has lived a thoughtful life,” he said.

Helliker has discovered through his years of reporting that most people have a lot to say. A large part of effective reporting is recognizing the stories people have to tell and seizing the initiative to act on them. “One asset I have is to get excited about things that would not excite other people. I have a lot of enthusiasm.” Helliker said he sees the reporter's role as eliciting the pertinent information and relaying it to a mass audience in an erudite manner. “There is

no bigger thrill than doing a really powerful story,” he said.

As Dallas bureau chief, Helliker's job is more about managing than about writing. Helliker described his management style as demanding but fair. He expects tremendous effort from himself and, in return, from his employees. “I don't ask them to do any job that I haven't done or won't do myself,” he said. Recent KU graduate Carlos Tejada works under Helliker's wing. Tejada received the *Wall Street Journal* internship for the summer of 1995 and was then hired full time. Tejada sees many of the same people-management skills in Helliker that Filipowski does. “Kevin's a great boss.” Tejada appreciates Helliker's directness and ability to eliminate obstacles that cloud working relationships.

One relationship Tejada and Helliker share is die-hard loyalty to their alma mater. Tejada wasn't surprised to hear from Helliker after a Kansas football victory. “As soon as the Colorado games ended, the phone rang,” Tejada said. “I picked it up, and it was Kevin.”

Helliker, who claims to bleed crimson and blue, keeps time by a Kansas wristwatch, and the Rock Chalk chant is not unfamiliar to the ears of those in the *Wall Street Journal's* Dallas bureau.

For now, Helliker is happy working in Dallas with brilliant people on what he considers the best newspaper in the country. But he hopes someday to return to London and, if the right story comes along, he said he wouldn't mind writing a book. “The reason I got into this business was the love of writing.”

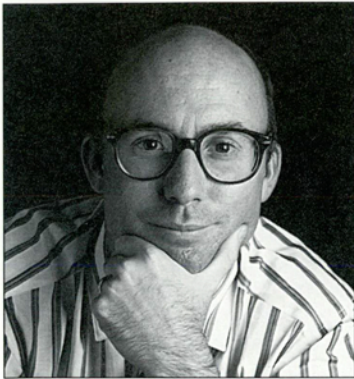
“There is no bigger thrill than doing a really powerful story.”
—Kevin Helliker

in the sense that he liked to come and talk about what he was writing,” Musser said. The talent and enthusiasm Helliker displayed in college has been evident to those he has worked with during his career.

Helliker's first job after leaving Kansas was with the Houston bureau of the *Wall Street Journal*. Next, he returned to his native Kansas City to accept a job as a reporter for the *Kansas City Times*. Then, he moved to Phoenix to become editor of *Arizona Trend* magazine. He also hired fellow Kansas graduate Diane Filipowski as a reporter. Filipowski said she was fortunate to have worked with Helliker so early in her career. “Kevin is the best writer I've ever known. He's just brilliant.” Filipowski also admired his patient, interactive management style and his ability to infuse her complex business articles with excitement. “I could always go back and talk the story out



Professionals offer students advice and insight on the working world. The Hearst Foundation established an endowment that has supported the School's visiting professionals program since fall 1995.



Jay Suhr

senior vice president for Ogilvy & Mather/Houston

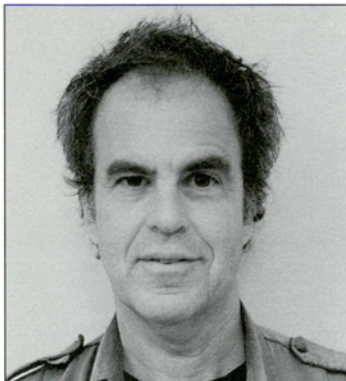
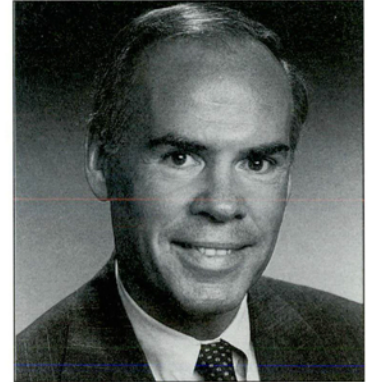
There's nothing like a good book—especially if you want to land a creative job in advertising, Jay Suhr said. "This book, a portfolio, is never finished. Do ads obsessively. Keep taking out old stuff, adding new stuff and putting old stuff back in."

In April, Suhr shared his insights on the role of advertising in society and used award-winning commercials to illustrate his points.

Richard Schlosberg III

Los Angeles Times publisher

Richard Schlosberg III controls the reins of a \$3.25 billion media giant, in part because his values and his instincts about what makes good journalism have remained firmly grounded. In March, Schlosberg spoke about the hazards of sensational journalism. He emphasized that credible, thorough reporting is the attribute that separates the good journalists from the pretenders. His visit was part of the John Bremner Memorial Lecture Series.



Paul Trachtman

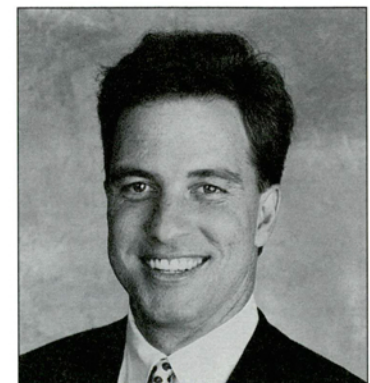
former editor for *Smithsonian Magazine*

Paul Trachtman served for twelve years as science editor and dance editor for *Smithsonian Magazine*. He lives and works in New Mexico as a writer, painter and printmaker. Trachtman visited with magazine students in April. "There is a myth of objectivity that surrounds journalism," he said. "Even as scientists have discovered that it is impossible to be a standard observer in the laboratory, the 'fly on the wall' myth has remained in journalism. We need to realize that it's a better service to the reader when we put a little of ourselves into our work."

Kevin Harlan

play-by-play announcer for Fox NFL coverage

Kevin Harlan, the sportscaster well known for the expression "Oh baby, what a play," began training his voice as a high school student. Determined to find success in broadcast journalism, he recorded the voices of on-air sports personalities and learned from their expertise. He is now a play-by-play announcer for Fox Sports' NFL coverage. In October, the 1982 KU graduate was awarded The Kansas University Radio and Television 1995 Alumni Honor Citation. Students from all areas of journalism came to hear him speak. "Be persistent and fight for your goal," he said. "If you don't maximize your talent, you'll never know what you could have achieved."



Do I have the Heart?

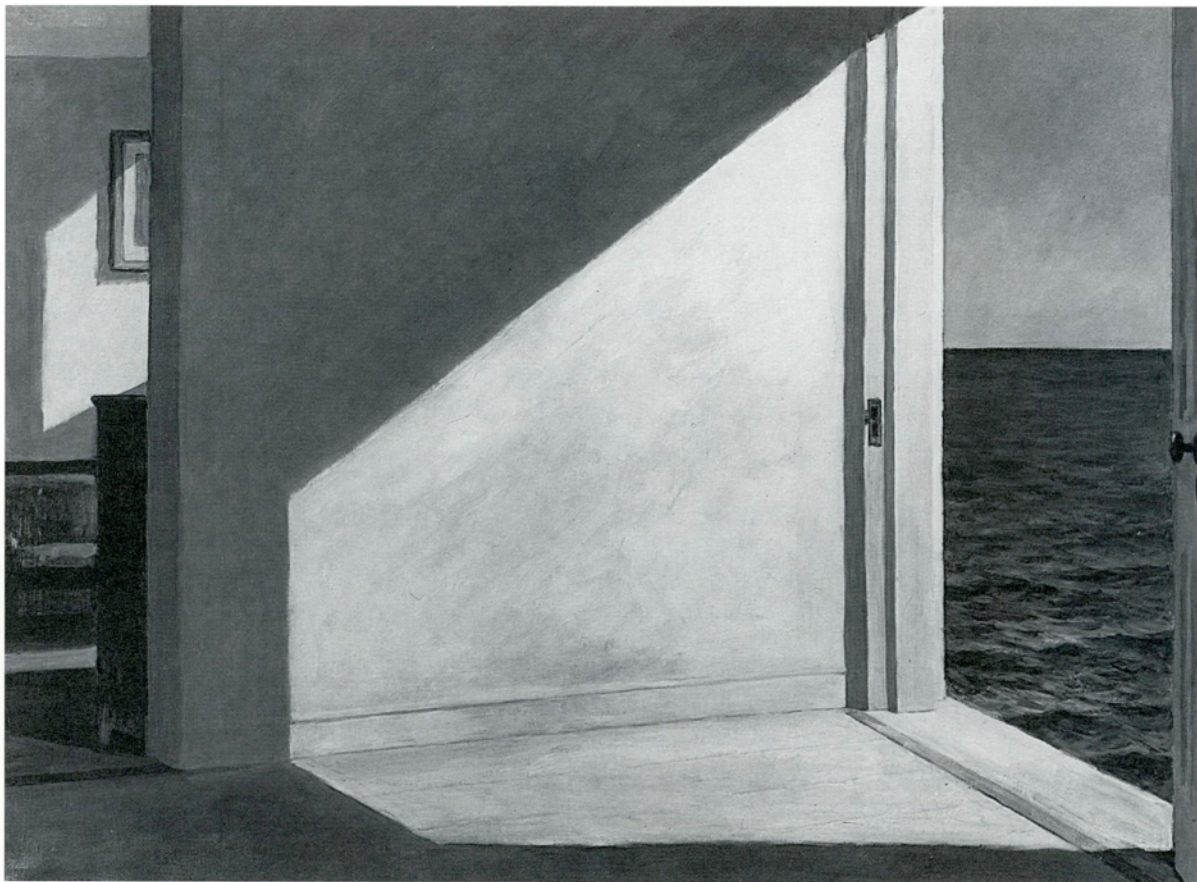
By Matthew F. Gowen

I AM THINKING ABOUT *ROOMS BY THE SEA*, a painting by Edward Hopper, as I turn the corner of a dimly lit hallway lined with somber wooden doors in Wescoe Hall. The green of the professors' nameplates is the same hue as the swivel chairs I used to spin around in some fifteen years ago inside Professor James A. Gowen's office. He was the director of freshman/sophomore English during his time here at KU from 1964 to the day he died of a heart attack, June 13, 1981. My mother tells me it was the job, the stress. I think he lost the will to live.

That painting, *Rooms by the Sea*, is on the cover of the new Bruce Hornsby compact disc I just bought, titled *Harbor Lights*. The scene is of an empty room near the ocean. The door is open,

directing the eye to the sun-lit waters below. It reminds me of how much my father loved the sea and how much he hated these halls, the ones he walked through nearly every day on his way to confer with colleagues, make copies, grab coffee. He was a dedicated professional, yet he constantly longed to be somewhere else. Now I walk through these halls as a student, trying to learn all I can about the world, myself and my father.

Dad was a brilliant professor. I've heard him referred to by his colleagues as the "God of the English department." He wrote his own textbooks. He wrote poetry and tinkered with inventions in his spare time. And his legacy, be it real or imagined, hangs over everything I do. Even though I was a valedictorian at Lawrence High School, was the



Edward Hopper, *Rooms by the Sea*, Yale University Art Gallery, Bequest of Stephen Carlton Clark, B. A. 1903

opinion page editor on the *University Daily Kansan* and was elected to the academic honor society Phi Beta Kappa, somehow, it isn't enough.

Even so, I am reminded of how much I am like him. Old family films from his youth betray our physical similarities: the blond hair, blue eyes, shy demeanor. I catch myself mixing my food on my plate. "It's all going to the same place," he would say. My mom points it out in the way I drive, back into a parking space, my general impatience.

Yet, I hate the sea. I have lived in Kansas all my life, and the thought of being in the middle of the Pacific, at the mercy of the elements, scares me to death.

Dad loved to sail. The mystery and romance of losing yourself at sea beckoned him. He often navigated vacationers' boats up the coast of South America to California. He once told my mother a story of how he sat atop the crow's-nest of a ship, navigating by the stars of the still Pacific night. He was all alone, and as he looked around, he knew it would be the closest thing to happiness he would ever experience. The gene for happiness escaped him, he used to tell Mom. When I hear this, I can only hope I haven't inherited his heart, the one that made him long for escape, that made him impatient and cold, and the one that simply stopped beating. With the legacy of his life comes the fear of his death.

Statistics are unkind to male children of heart attack victims. Genetics, medical research suggests, is one of the strongest predictors of heart disease. Most of the studies estimate that the risk more than doubles for sons of men who have had a heart attack before age fifty-five. My father was fifty-one.

The factors that put one at risk can be minimized, of course. High blood pressure, high cholesterol and stress figure prominently in any report on the prevention of heart problems. But ultimately, choices have dominion over how one lives, rarely over when one dies.

My father's career as a professor and administrator was a constant source of stress, but some stress is

inevitable in life. He considered his family a burden and once told my mother he would leave when I turned eighteen. I was nine when he died. He was kind and loving at times. Yet, he often bottled his rage in cold silence. I try to find release in openness, patience, creativity and kindness.

In a column, *Boston Globe* syndicated columnist Ellen Goodman mentioned author Carolyn Heilbrun (writing under the pen name Amanda Cross) and her thoughts about the title of her book *Death in a Tenured Position*. The title now reminds Heilbrun of "the danger of choosing to stay right where we are, to undertake each day's routine and to listen to our arteries hardening." This reminds me of my father. He died in a tenured position. Trapped both spiritually and physically in Kansas, he longed to find his way back to the crow's-nest of a ship in the middle of the ocean.

I stop by my English professor's office, but he is out. As I turn to go, a silver nameplate on the door across the hall catches my eye. The plate reads "James A. Gowen Memorial Library." Blurry

memories resurface. I had been told about the room, but I'd never seen it. I step inside cautiously. I am violating sacred ground, and I hear only the faint hum of lights. My ear up to a seashell. The small conference room is lined with bookshelves. On one of the only bits of wall space hangs a framed print, *Rooms by the Sea*, the same one Bruce Hornsby used for the cover of his latest album. It is an amazing coincidence. For some reason, however, I am not surprised. Underneath the print it says, "Dedicated in memory of James A. Gowen (1928-1981)."

For years, a book containing the collected works of Edward Hopper lay on the coffee table of the Gowen home. *Rooms by the Sea* was on page eleven. No one opened it after my father died.

I turn out the light and walk slowly back down the quiet academic hallway to the doorway leading out. I smile as I think of my father, in his room by the sea. It is a place of solitude, where he is finally at peace. It is a place I do not long to be.

My father died in a
tenured position.
Trapped both
spiritually and
physically in
Kansas, he longed
to find his way back
to the crow's-nest of
a ship in the middle
of the ocean.



BEHIND THE LENS

Illustration by Micah Laaker
Research by Molly Alspaugh

The Progression of Photography and Photojournalism

AS WITH ANY INVENTION, PHOTOGRAPHY HAS HAD ITS CRITICS FROM the beginning. Artists challenged its legitimacy as an art form, but it did not take long for people to consider the photo indisputable proof of an event.

Controversy still abounds, especially now that digital technology makes it so easy to manipulate photographs. Ethical concerns seem particularly important in light of the fact that the average American sees more than fifteen thousand camera-generated pictures daily.

In its relatively short lifetime, photography has played a pivotal role in shaping world events. What follows is a look at some of the pivotal events that helped shape photography.

1888

George Eastman introduced roll film and the simple Kodak box camera, making photography available to all. The entire camera had to be shipped back to the Kodak factory to be processed and reloaded.

1940

Harold Edgerton was able to stop action in photographs by using a high-speed electric flash.

1964

NASA scientists used digital image-processing techniques to clean up images of the lunar surface sent back by the Ranger 7 spacecraft.

SOURCES:

The Reconfigured Eye and Visual Truth In the Post-Photographic Era by Williams, *The History of Photography: an Overview* by Davenport

1827

Joseph Nicephore Niépce first stabilized the camera's image by successfully exposing, developing and fixing an image formed directly by light.

1839

Louis Jacques Mandé Daguerre invented the Daguerreotype, the process of achieving images by capturing light on silver-coated copper plates. The image materializes after chemical development.

1854-1855

Roger Fenton, James Robertson and Carol Popp de Szathmari documented events of the Crimean War.

1861-1864

Mathew Brady documented the Civil War through photography. The images were transformed into wood engravings, which were then reproduced in the popular illustrated journals of the time.

1873

The *New York Daily Graphic* was the first paper to publish halftone photographs, signifying the introduction of photo reproduction in books and newspapers.

1880

Halftone illustrations produced from a photograph appeared in a New York newspaper. In fall 1880, George Eastman quit his job and started a small business making dry plates. This enterprise would become Eastman-Kodak in 1888.

1890

Graflex-style reflex cameras were widely manufactured. These allowed the photographer to see the precise image that fell on the plate right side up, until the moment the shutter was released.

1923-1925

The first wire photo was transmitted. The small-plate Leica 35 mm camera was introduced, making instantaneous photography in available light possible.

1935

The Associated Press introduces analog transmission of wire service photographs.

1982

Japanese SONY Company presented the electronic still (digital) camera.

1989

Digital Erasure techniques were used in a 1989 picture of photographer Ron Olshwanger holding up his Pulitzer-Prize winning photograph.

1991

Congress considered the Film Disclosure Act of 1991, which would require the labeling of alterations to filmed work.

Letters from Ghana

Adrienne Rivers, a Fulbright Scholar and KU professor in the broadcast sequence, is spending ten months in Ghana. She is teaching broadcast news at the University of Ghana and researching the role of women in broadcasting throughout the country. Here she offers some impressions of her new home away from home.

September 5, 1995

Akwaaba—welcome. That's what Ghanaians say when you've just arrived. My first day, a driver from the United States Information Service took me around downtown Accra, Ghana's capital, to acquaint me with what would be my home for the next ten months. Through the years, I have talked with a lot of Ghanaians about their country, and I've done readings on Ghana's history. I have also read works by and about the authors Maya Angelou and W. E. B. Du Bois, African Americans who made Ghana their home for a while. With that background, it was nice to be able to finally see what others had described. The park and monument built in honor of Ghana's first president, Kwame Nkrumah, is eye-catching. The marble sculpture in the garden is one of central Accra's most attractive landmarks.



Alana's classmates pose for a photograph.

There were many cars moving faster and more recklessly than I'll ever grow accustomed to—even as a transplanted New Yorker. In New York, there are road signs that drivers generally follow. In Accra some roads have lanes, but no one seems to pay attention to them.

As if this were not enough, hawkers standing amid slower traffic are an added hazard. These young boys and girls sell things from popcorn to shoes, even ice water. People actually buy items while

stopped at a light, and hawkers trot beside vehicles to collect their money.

September 11, 1995

I spent my first six days in a room at the university's guest house, a hotel made up of six two-story buildings and a restaurant. The rooms are comfortable, but the eatery needs

to expand its menu before calling itself a restaurant. Breakfast options are a fried egg or omelet with toast and coffee or tea. Lunch and dinner menus consist of chicken with rice or yam. At least the sauce on the chicken varies.

The Ghanaians' willingness to help allowed me to have a little variety at this morning's breakfast. I took the plantain I bought my first day in Accra with me to the restaurant and asked the waiter if the cook could prepare it for my breakfast. They did, and at no extra charge.

September 12, 1995

After almost a week I have moved into my assigned house in the city of Legon, a twenty-minute drive from Accra. I still don't have cooking gas, and last night, water began gushing out of the cold water tap on the bathtub. Fortunately, the housing manager had shown me the cutoff valve. Unfortunately, it will take more than a phone call to have it repaired. That's because I don't have a telephone. And neither does the plumbing department. I'll have to walk a half-mile each way to let them know about the problem.

A faculty meeting was called so I could meet my colleagues and find out how hard they plan to work me, but the university is still closed. The lecturers have been striking since April for a pay increase that would allow them to keep up with the 35-percent inflation rate. The government agrees the lecturers have a case but hasn't figured out how or where to get the money for the increase. When classes resume, I'll teach at least one course and help supervise the student-run radio station and a few master's projects and theses. That is in addition to the consulting I'm supposed to do at the Ghanaian Broadcasting Corporation and my research on Ghanaian female news broadcasters.



Alana helps David, the laundry man, do the wash in the courtyard of the Rivers' house.

Television is, shall we say, interesting. Only one channel originates in Ghana. If you can afford the transponder, you can receive M-net, a satellite feed from South Africa. Right now, I receive only the Ghanaian channel. During the week, the station signs on about 6 a.m. and airs "CNN International" until 10 a.m. It signs on again at 5 p.m. As a mother of a young child, I was pleased to learn that the GBC begins its evening broadcast with "Sesame Street." Another children's program follows that, and two or three adult educational programs precede the 7 p.m. news. Programming after the news consists of sitcoms from places like the U.K., the U.S. and what appears to be the Ghanaian version of an info-mercial. This week's episode featured products made by Whirlpool. I chuckled when I saw that Whirlpool made a refrigerator for the tropics—it makes sense.

I had decided not to bring my soon-to-be four-year-old daughter, Alana, on my initial trip because I was uncertain of the housing. I still can't cook, and with classes not in session, some of the campus eateries aren't open. So I'm eating less than I would like and living alone in a strange house. Add to this the electrical

power outages planned for next week, and I'm certain that it was a good idea to delay Alana's arrival.

September 14, 1995

Having no electricity during the day is getting old. My house is at the top of a hill, so water must be pushed by an electric pump that, of course, quits working when the electricity goes out. I'm glad I paid attention to the housing manager when he told me to fill those big blue barrels in the bathroom and kitchen. If I fail to get up before the electricity is cut, at least I can take a cool sponge bath.

My colleague Margaret took me to Makola Market today. It's a crowded, noisy and, for the uninitiated, overwhelming open-air market . . .

September 19, 1995

My first million! *Cedis* that is. The cedi (pronounced see-dee) is Ghana's currency. I had planned to buy a television and VCR today, so I changed eight hundred dollars into cedis. Because the dollar is strong against the cedi, my eight hundred dollars netted me more than a million cedis, most of it in one-thousand cedi notes. It is not a good psychological feeling walking around with that kind of money, never mind the physical discomfort caused by the weight and bulk of it.

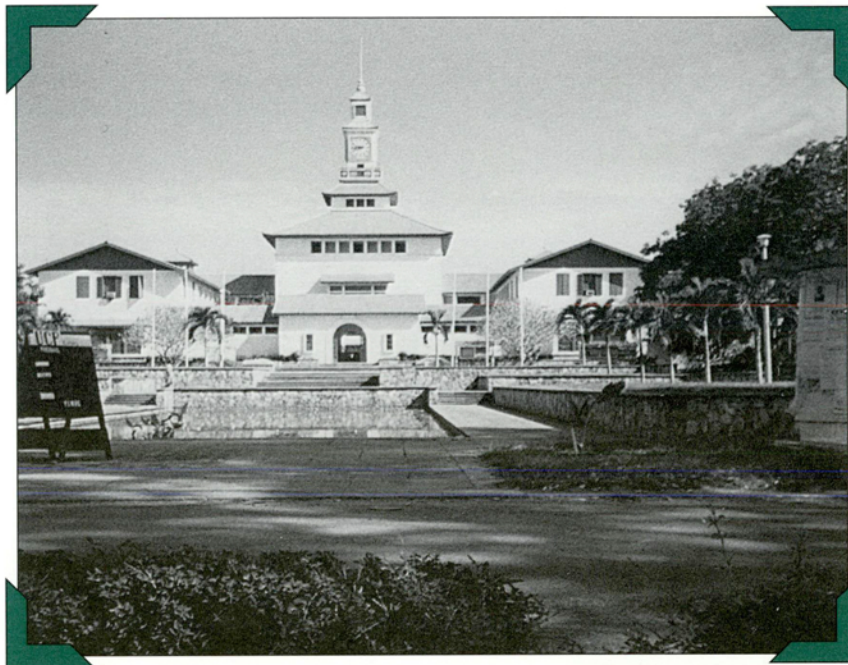
Writing a check would be much easier, although I haven't seen anyone do it. Last week I heard a news report that the Finance Ministry was encouraging banks and store owners to accept checks. I wonder how this would affect merchants in the market who probably lack the resources to go after bad-check writers. Called petty marketers, these merchants have small permanent stands where they sell either one item, like pots or pans, or smaller items, such as shoe polish, batteries or kitchen gadgets.

September 20, 1995

I called Alana to wish her a happy birthday. She told me she liked her new kitchen set and wanted to know if she could bring it to Ghana. She accepted that it would be too big to bring, and that was that.

My colleague Margaret took me to Makola Market today. Makola is the main market for products ranging from fresh produce to kitchen appliances. It's a crowded, noisy and, for the uninitiated, overwhelming open-air market made of small

stores, stalls and roving merchants, many carrying their wares on their heads. I must be a smidgen taller than the average Ghanaian woman because I got knocked in the head with a basket of whatever several times. I finally learned to avoid them while staying mindful of the open gutter on one side and moving cars on the other.



The library at the University of Ghana.

Dodging obstacles was the easy part. Without Margaret, I probably would have paid double for our purchases. The system is to identify an item, ask for a price, do the math to guesstimate if that's about what it would cost in the States, then negotiate. My body language must have showed that I was in unfamiliar territory. I suspect the minute I said anything, a few hundred cedis were added to the price. I realized how dependent on others I would have

to be—not a comfortable position for me.

Less than two hours in the market was about my limit. The thought of going there on a regular basis is not an inviting one. Perhaps with time, I'll get more into the rhythm of things and not find the experience so daunting.

September 24, 1995

Today I was reminded again of being a foreigner. A neighbor's housekeeper stopped to see if I needed housekeeping services. I told her I needed someone to help around the house, help with Alana and, of course, take care of the marketing. The woman brought her twenty-something sister to my house the following morning. She told me she preferred working for Whites because Blacks worked their help too

hard. I gave her a puzzled look because, although at some point in my life someone may have questioned whether I had a White ancestor, I had never been mistaken as White. The woman caught my questioning look and explained that she called Ghanaians Black and all Americans and Europeans White.

Had I been operating under the delusion of “going home to Africa,” this would have been a rude awakening. I must remember that my experience growing up in the United States makes me different from native Ghanaians. It’s a difference that may lessen with time, but I doubt it will disappear completely. And that’s okay. I do know I am welcome here; this is apparent from the way people treat me. They check up on me. They take me shopping. And total strangers apologize when I stub my toe.

October 1, 1995

I’m leaving for New York tonight to pick up Alana. I had planned to enroll her in a Ghanaian nursery school, but because the schools are being used for voter registration, there will be a week delay. So, Alana and I will have time to adjust.

Voter registration is a big deal here. At least once an hour, radio or television advertisements with a catchy jingle promote Ghanaian voting rights. I think the campaign, which features school children and cartoons, is impressive. The ads run in English and some Ghanaian languages. One ad features school children reciting the time, date and place to register. Another is a cartoon with two people inquiring about the registration process. Ghanaians eighteen and older were to register during a two-week period. After a public uproar, the electoral commission said it also would allow those who will be eighteen by next year’s election to register.

October 20, 1995

Yesterday was Alana’s first day of school. I miss having someone to share my feelings about my little girl growing up

and attending school, even if it is only nursery school. Alana says she likes school, but yesterday’s snack of rice was too spicy. Today’s fruit snack was more to her liking. The teacher says she’s fine, and when I peeked through the classroom window, she was smiling and singing along with her fifty classmates.

The school is about a quarter of a mile from the house. In the morning, we walk to the bottom of the hill—Alana’s limit. There we hail a taxi and share the ride with whomever happens to be in it. This shared ride costs one hundred fifty cedis—less than fifteen cents. When we return home we hire a “drop” taxi, which gives us the privilege of having a non-stop ride to ourselves. For this we pay about five hundred cedis.

I see that life here is not easy. But Ghanaians seem to get by and enjoy themselves in the process. I’ve decided that if I accept the inconveniences of being in an unfamiliar place and learn to work around them, I too will enjoy myself. I am conscious that I’m an outsider, but learning a few phrases in Twi, learning the right inflection and getting a start on my Ghanaian wardrobe should help me blend in more.

Between now and July, Alana and I will

travel around Ghana. We’ll visit the Castles in Elmina and Cape Coast, the places where captured Africans were warehoused before they were shipped like cargo to the U.S. and the Caribbean for enslavement. We’ll also travel to Kumasi, the city many Ghanaians consider the cultural capital of Ghana. These are just the places I’m familiar with now. With luck and the friendships I’m sure we’ll develop, we’ll get off the tourist path and have experiences that will make our stay in Ghana something we’ll remember.



Children play outside of Alana’s school in Accra.

*Journal and photos
by Adrienne Rivers*



Students and professionals pay tribute to

Our Heroes

—the American journalists

who have challenged and inspired us

IN EVERYDAY CONVERSATIONS AND IN THE MEDIA, I've noticed that Americans talk a lot about heroes. They are topics of conversation in sitcoms and on the street; they occupy a regular role in television news and radio on airwaves.

But something has been missing from our conversations. We mention heroes casually. We define the term loosely and bestow the honor readily upon those who perform even one selfless act. Such giving is too generous. Our conversations should reflect those who live heroic lives, who strive to perpetuate the ideal. In American journalism that ideal embodies reporting that tells the full story, writing that sets new standards, the editor who risks an unpopular view and the publisher who can reconcile the editorial and advertising departments. By example, heroes inspire us to do our best work.

Writers and teachers give me that inspiration. They transport me, bring clarity to my thoughts and give me insight about myself. They make the ordinary seem extraordinary.

My writer-hero changes as I read and study new things (now my heroes are Anne Lamott, who pointed out my exact frustrations about writing, and Eudora Welty, who precisely explained confluence). My teacher-hero is Sharon Erman, my fourth-grade home-room teacher. I didn't realize it at the time, but I know now that in her class I began to understand that learning is not about grades. Mrs. Erman gave me an

appetite to know, a need to ask and a desire to talk about the things that affect people's lives.

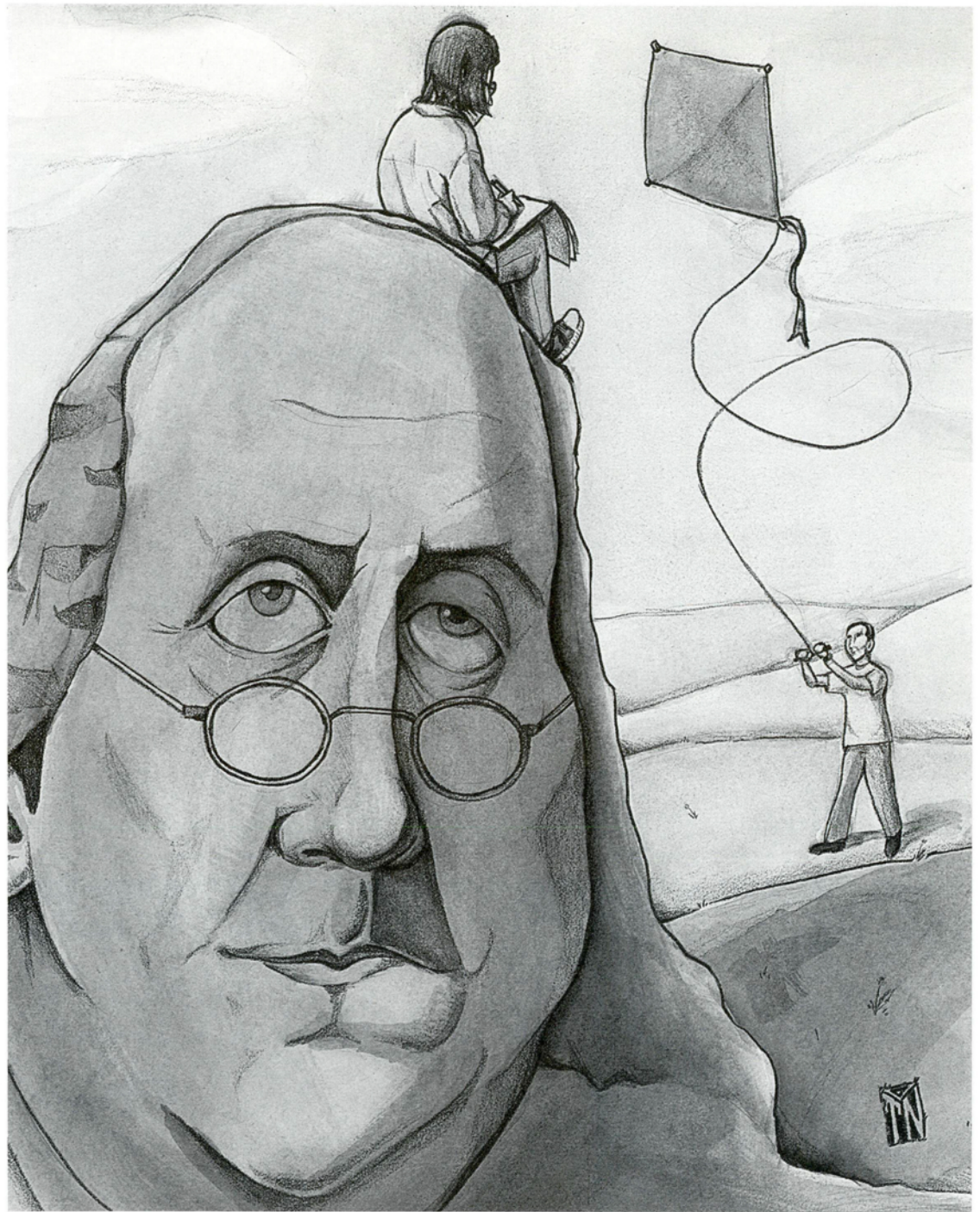
Since I began studying journalism, my interest has been kindled by professors' anecdotes, by the drive of my peers and by the intensity I see shared between these groups. Their enthusiasm and dedication uplifts and bears down, challenging me to find such characteristics within myself. The same is true of the heroic ideals embodied by those who love journalism: They make the craft seem noble and beautiful and excellence attainable.

But what and who makes a hero? I listened for the answer in the conversations that swirled around me. No one ever said, so I asked. I was met with hesitation, despite the fact that most people could name a personal hero: mothers, fathers, political leaders, anyone but political leaders—ultimately people who challenge us.

Heroes give our dreams the context needed to become plans. They are the best in each of us, the greatest expression of ourselves. To give the hero life, we must remember love of our craft, reverence for its art, respect for the power of the profession. We must work with more commitment and intelligence; we must risk more than what is comfortable.

That's what the people featured on these pages have done. And for that we thank them.

—Jennifer Derryberry, Oklahoma City senior and *Jayhawk Journalist* managing editor, fall 1995



Benjamin Franklin

I ran through my mental card file of names from teaching History of American Journalism all those years, and the card with the name of Benjamin Franklin dropped out. My choice of great American journalist may seem obvious, but Franklin always made bells ring when I was teaching. One of his biographers said Franklin stood out like a mountain above the foothills. He was the man who gave respectability to journalism, someone wrote. He was a printer's devil for his brother James on the *New England Courant* in Boston, where he wrote the "Silence Dogood" letters. Franklin left Boston for

Philadelphia, where he acquired the *Pennsylvania Gazette* and made it the most important paper in the colonies. He was still a young man when he wrote *Poor Richard's Almanac*, and great things lay ahead, things like electricity from lightning, serving as envoy to both England and France, participating in the writing of the Declaration of Independence and the Constitution and his celebrated, though limited, autobiography. He was perhaps the greatest American of his time, and he was the greatest journalist of the 18th century.

—Calder M. Pickett, professor emeritus, retired in 1988.



Ben Bradlee

Ben Bradlee in one hundred words? For my next trick, I'll bottle lightning. These seventeen already seem wasteful.

Eighty-three more: Right place. Right time. Boston. Harvard. Navy. New Hampshire. Washington. Paris. Washington. Reporter. Writer. Foreign correspondent. Editor. Risk-taker. Star-maker. Student. Teacher. Son. Husband. Father. Friend. Leader.

Newsweek. The *Washington Post*. Pentagon papers. Watergate. Style section. Style, period. Eighteen Pulitzers. Buchwald. EBW. JFK. Nixon. Woodward and Bernstein. Deep Throat. Grahams—Phil, Katharine, Don.

Gutsy. Honest. Exuberant. Fun. Urbane. Profane. Gravel voice. Granite jaw. Tough skin. Marshmallow heart. Lover of truth, women, juicy stories, in any order. "A Good Life." Hell, a great life.

—Tracee Hamilton, (J'83), Sunday sports editor, the *Washington Post*.

“ Editor. Risk-taker.
Star-maker. Student.
Teacher. Son. Husband.
Father. Friend.
Leader.”

John Fey and Grantland Rice

It's hard to have heroes in journalism, especially sportswriting, because as a writer, I try to find a unique voice. But writing styles can be admired and emulated. I take that approach from two sportswriters: my dad, John Fey, and Grantland Rice, a sportswriter from the 1920s.

While I was growing up, my dad was my hero, and as I became fascinated with the newspaper world, he became more important. As a former baseball player, he appreciates athletic feats and expects responsibility for actions off the field.

Grantland Rice, a purist, was a syndicated columnist in the Golden Age of sports. He trusted in the purity of the game, and he believed in the players' goodness. He coined great phrases such as "The Four Horseman" for Notre Dame's football backfield and "The Sultan of Swat" for Babe Ruth.

I want to be coining phrases one day. However, I don't want to become overly idealistic—great athletes don't necessarily make great men.

—Gerry Fey, Omaha, Nebraska, senior and *University Daily Kansan* sports page editor, spring 1995



Ellen Goodman

I am fortunate to have been raised among strong, independent women who have taught me that in any path I choose, I will find success. Pursuing a journalism career is a tough path for a woman. While jobs do exist, the proverbial glass ceiling often slows a woman's progress. Ellen Goodman, a syndicated columnist with the *Boston Globe*, has been able to break through that ceiling. Her columns give voice to women everywhere.

This past spring, I was fortunate enough to meet her when she visited the University to accept the William Allen White Award. She gave me an important piece of advice: Never give up. Keep trying, despite the fact that most newspapers are male-dominated. Goodman reinforces what the many other role models in my life have taught me, which is to have faith that you can reach the top of any mountain.

—Heather Lawrenz, Wellsville senior and *University Daily Kansan* opinion page editor, fall 1995.



Larry Hatteberg

I consider Larry Hatteberg a legend. His work on "Hatteberg's People" has made many of us laugh, cry, smile and ahh in amazement. This veteran inspires everyone he encounters, is one of the all-time great storytellers and works to advance this craft by conducting lectures and seminars on photography. To me, that is a true hero: someone who has developed his own skills and shares that knowledge with others. Despite Larry's success, he remains humble. And that is the mark of great talent.

—Dawn Tongish, (J'87), weekend anchor and reporter, KAKE-TV in Wichita.



Ernie Pyle

Ernie Pyle wrote columns that allowed America to see itself. His columns written from the front in World War II gave everyone at home a glimpse of what the war meant to those fighting it. His writing and reporting were unequaled, and his heart and empathy were great. The business needs a lot more Ernies.

—Kate Pound Dawson, (J'81), managing editor,
Hong Kong Week.

David Broder

It's hard to think of colleagues in heroic terms. Heroes are more likely to emerge through time, not before your eyes. But one practicing journalist today stands as a hero in my eyes. He is David Broder, reporter and columnist for the *Washington Post*. Writing first for the *New York Times* and then the *Post*, he helped create today's version of the serious political correspondent. In his writing he is sophisticated yet understandable. He has managed to branch into the sometimes depressing world of television analysis by being pointed without being self-promoting. And as a fellow columnist, I especially admire his ability to bring sincerity and a tone of reason to a newspaper column, too many of which are cynical and shrill.

—Jerry Seib, (J'78), political editor,
the *Wall Street Journal*.

Helen Gurley Brown

Helen Gurley Brown is my hero. As editor of *Cosmopolitan* since 1965, she transformed the magazine's subject matter and tone to reach working women interested in reading about men, sex, careers and adventure. I admire Brown because for thirty years she has preserved the voice of *Cosmopolitan*, often amid controversy. Some have accused the magazine of being too sexy, while others have said it has ignored important social issues surrounding sex, such as AIDS. But at seventy-three years, Brown still edits *Cosmopolitan* for the readers—not for the critics.

—Gennifer Trail, Olathe graduate student.



Photographs by Molly Alspaugh
and Sean Crosier

MANY ALUMNI CAUGHT UP WITH EACH OTHER AT THE Journalism School's fiftieth anniversary reunion in October. The photos on these five pages were taken at the dinner and reception on Friday night. Saturday, the alumni talked shop during panel discussions. Help us catch up with you by sending in the personal update form on the last page of the magazine.

1995

Aimee Ahlers

works in sales and marketing for the Denver Nuggets and the new hockey team, the Colorado Avalanche.

Phil Alfano

designs catalogs for Gateway Technologies of Carrollton, Texas.

Mikki Allen

is an account executive for Automatic Data Processing in Lenexa.

Nate Anderson

is a direct sales representative for VMC Alcas in Omaha, Nebraska.

Stacy Ashley

is the public relations director for Duchesne Academy in Omaha, Nebraska.

Matthew Barrick

is an evening news photographer for Channel 49 in Topeka.

Kimberly Bellome

is an assistant editor at Intertec Publishing Corporation in Overland Park.

Padma Bhandaram

works in media at Leo Burnett in Chicago.

Mindy Blum

is a junior account executive for the *Post Tribune* in Gary, Indiana.

Jeremy Bokor

works in writing and client services for Boller, Coats & Neu in Chicago.

Jennifer Briscoe

is a department assistant at Burns & McConnell Engineers-Architects-Consultants in Kansas City, Missouri.

Kevin Butler

copyedits for the *Idaho Statesman* in Boise.

Cheryl Cadue

is participating in the Capital Cities Minority Internship Program.

Traci Carl

reports for the Associated Press in Kansas City, Missouri.

John Carlton

copywrites for Barkley & Evergreen in Shawnee Mission.

Adam Chaikin

studies law at Southwestern Law School in Los Angeles.

Callie Chua

works in advertising with Target in Nebraska.

Jennifer Clinton

writes brochure copy for Maupintour in Lawrence.

Ed Cohen

works at KTCK as a promotion assistant in Dallas.

Amy Collar

is a sales representative for Consumer's Choice of Kansas City.

Ned Connolly

completed a ten-week internship with DMB&B in St. Louis.

Christine Conway

is an administrative assistant for AMC Cancer Research Center in Denver.

Robin Cook

is a media consultant for Access Partners Company in San Francisco.

Londonne Corder

is an assistant account executive for Hill and Knowlton in Chicago.

Lora Cornell

works at the *Lawrence Journal-World* as an account executive.

Heidi Crease

is an account coordinator in the media department for Valentine-Radford Advertising in Kansas City, Missouri.

Emily Crupper Yake

copywrites for Fasone Garrett Marketing in Kansas City, Missouri.

Tim Davidson

is an account executive for Major Market Television in Los Angeles.

Janice Davis

is an administrative assistant for the niche products and events sales manager of the *Kansas City Star*.

David Deady

is a marketing analyst for the Department of Market Development, Business Service Group for Sprint in Dallas.

Cameron Death

is participating in the management training program for the *St. Paul Pioneer Press* in St. Paul, Minnesota.



Lyle Niedens '93 (from left), Elaine Sung-Salomom '90, Steven Buckner '90, Bart Hubbuch, '90.



Jill Jess '89 (from left), Janet Cinelli '90, Gary Smith '84.

Melvin Dunston

is the marketing coordinator for athletics and recreation for Emory University in Atlanta.

Theodore Engel

did a ten-month internship in sports information for Southwest Missouri State in Springfield.

Lynne Fischer

did a media internship with NKH&W in Kansas City, Missouri.

Desiree Fish

is a full-time contractor to Hadelier-White Public Relations in Dallas.

Justin Garberg

is a foreign account executive for The Sunflower Group in Overland Park.

Chris Garcia

is the sports director and the voice of the East Texas State Tigers, KETR-FM in Commerce.

Andrew Gilman

writes sports for the *Emporia Gazette*.

Louis Goldstein

is an account executive for One-on-One Sports Marketing in Overland Park.

Matt Gowen

reports for the *Steamboat Springs Pilot* in Steamboat Springs, Colorado.

Jason Greenwood

is an advertising coordinator for Ed Marlings Stores in Topeka.

Laura Guth

is a media assistant for Leo Burnett in Chicago.

Erika Harriford

is a leasing agent for G & W Properties in Leavenworth.

Molly Harris

is a media coordinator for Jones Seel Huyett in Topeka.

Don Hassinger

is a sales representative at KLWN.

Alicia Hein

is reporting for the *Levelland & Hockley County News-Press*.

Mike Higgins

writes and produces for Bernstein-Rein Advertising, in Kansas City, Missouri.

Kent Hohlfeld

writes sports for the *Havelock News* in North Carolina.

Craig Hover

is an advertising copywriter for PSI in Lawrence.

Chad Howard

is the sports director at KSCB radio in Liberal.

Amy Hunerberg

is an assistant account executive at Barkley & Evergreen in Shawnee Mission.

Kim Hyman

is a sales representative for Townsend Communications in Kansas City, Missouri.

Tim Joyce

works in news at KVAL in Eugene, Oregon.

Noelle Kastens

is the production manager in corporate communications for JC Penney Company in Dallas.

Sara Keehn

is an editorial intern at *Harper's & Queen* in London.

Angela Kokoruda

is a public relations intern at Health Midwest in Kansas City, Missouri.

Jason Kort

is an account executive at NKH&W in Kansas City, Missouri.

Trish Ladwig

works part time in the promotions department at radio station KY102 in Kansas City, Missouri.

Jason Lamb

works in sports at WIBW-TV in Topeka.

Chad Lawhorn

is the managing editor at Telegraphics in Baldwin City.

Sheri Lesmeister

is a productions assistant at KMAJ radio in Topeka.

Angela Letts

is a sales representative in the Sales Development Program for Sprint North Supply in Mission.

Marc Levitz

is a media assistant at O'Kane Media Group in Prairie Village.

Mark Martin

reports for the *Carlsbad Current-Argus* in New Mexico.

Jason McDaniel

is an account executive at Midweststock in Kansas City, Missouri.

Casey McNair

is a dancer at Walt Disney World in Orlando, Florida.

Beth Menchaca

is an account representative at Southwestern Bell in Kansas City.

Kara Meysenburg

did a ten-week internship at DMB&B in St. Louis.

Melissa Multack

works at *Travel My Way*, published by the NYT Group in Chicago.

Muneera Naseer

is a reporter and feature writer for the *Topeka Capital-Journal*.

Denise Neil

reports for the *Chattanooga Times* in Chattanooga, Tennessee.

Joe O'Brien

copyedits for the *Island Packet* in Hilton Head, South Carolina.

Amy Osborn

is a business development coordinator for LabOne in Lenexa.

Amy Patton

attends law school at KU.

Jennifer Perrier

is a sales representative for the *Boulder Daily Camera*.

Ann Perry

is a marketing associate for the United Way of Tulsa, Oklahoma.

Brian Platt

is an assistant copywriter in the creative department at Leo Burnett in Chicago.



Mary Jane Dunlap '87 (left), Nancy March '66.

Chris Powell
attends graduate school at KU in sports administration.

Jason Prier
is a media assistant at Bernstein-Rein Advertising in Kansas City, Missouri.

Krishnan Ramgopal
writes international news at CNN in Atlanta.

Elizabeth Reese
is a corporate communications assistant at Terracon Companies in Lenexa.

Jerilynn Reimond
works at What's Up Productions in Kansas City, Missouri.

Patrick Richey
is a sales representative at Premier Wine and Spirits in Kansas City, Missouri.

Gary Rixon
is an air sales representative for United Parcel Service in Topeka.

Mark Rose
is the director of advertising and research at C & H Publications in Kansas City.

Jeff Russell
attends law school at KU.

Colleen Ryckert
is an associate editor at *Veterinary Economics* in Lenexa.

Geraldo Samor
was the recipient of a Pulliam Fellowship.

Michelle Schwegmann
is doing a creative internship with J. Walter Thompson in Chicago.

Andrea Scott
is a financial analyst for Ocwen Financial Corporation in West Palm Beach, Florida.

Matt Siegel
is an associate sports editor with Sun Newspapers in Overland Park.

John Silva
works in news at KSHB-TV in Kansas City, Missouri.

Cathleen Slechta
reports for the *Emporia Gazette* in Emporia.

Shadd Smith
is a sales representative for Carrousel Trading Company in Lawrence.

Heidi Snyder
works in sales at Excell Communications in Dallas.

Marcia Strege Jungles
is a sales executive at the Sunflower Group in Overland Park.

Anne Sutherland
is an administrative coordinator at Veterinary Medicine Publishing Group in Lenexa.

Bill Tangeman
is a producer at KQTV in St. Joseph, Missouri.

Carlos Tejada
reports for the Dallas Bureau of the *Wall Street Journal*.

Jay Thornton
is a photographer at the *Ottawa Herald*.

Pete Walker
is an account executive at The Walker Agency in Scottsdale, Arizona.

Kristen Wewers
is an account executive at the *Friday* in Oklahoma City.

Susan White
works for the *Olathe Daily News*.

David Wilson
is completing a degree in political science at KU.

Robin Wilson
works in news at WIBW-TV in Topeka.

Megan Winter
is doing an advertising internship at the *Kansas City Star*.

Jennifer Zalewski
is an administrative assistant at Bernstein-Rein Advertising in Kansas City, Missouri.

1994

Jennifer Anderson
is a staff assistant for The Avion Group in Lenexa

John Becker
reports for KQTV in St. Joseph, Missouri.

Sara Bennett
reports for the *North Hills News* in Pennsylvania.

Ilene Brenner
is an agency administrator for Shepard Advertising in Kansas City, Missouri.

Jeannette Burchart-Hans
was promoted to assistant account executive in the licensing department at Frankel and Company. She married Theodore Hans in June 1994.

Chris Butler
is a media assistant at Kuhn & Wittenborn Advertising in Kansas City, Missouri.

Jenny Coen
is a marketing specialist at Southeast Kansas Education Service Center in Girard.

Jennifer Collins
is a marketing coordinator at Burns & McDonnell in Kansas City, Missouri.

Jennifer Conforti
is an assistant promotions director at KCFX Radio in Overland Park.

Tim Dyhouse
is an editorial assistant at *VFW Magazine* in Kansas City, Missouri.



Dean Mike Kautsch, Mary Ann Cliff '82.

Kurt Easum

works in sales and promotion for Coca-Cola of Topeka.

Julie Garney

is a marketing assistant for the Kansas City Chiefs.

Kevin Grace

attends law school at KU.

Brian Green

attends law school at Drake University.

Valerie Greenberg

is a public relations coordinator for MC Communications in Dallas.

Ben Grove

is working as a one-year reporting resident for the *Chicago Tribune*.

Donella Hearne

has a copy editing internship at the *Fort Lauderdale Sun-Sentinel*.

Gordon Ho

is a sales representative for National Auto Cellular in San Diego.

Kevin Hoffman

is participating in the Capital Cities/ABC Minority Internship Program.

Amber Hughes

is a VISTA representative in Fort Worth, Texas.

Darren Hunt

is an account coordinator for Barkley & Evergreen in Shawnee Mission.

Carrie Ingalls

is a production coordinator at Vance Publishing in Lenexa.

David Johnston

is the director of operations for the Lawrence office of Congresswoman Jan Meyers.

Jamie Kasher

is an account coordinator for Golin/Harris Communications in Los Angeles.

Kristin Kavolak

is an assistant account executive for Shandwick, USA in Minneapolis.

Stacy Kunstel

is an assistant copy editor for *Southern Living* in Birmingham, Alabama.

Melissa Lacey

is a photographer for the *Hutchinson News*.

Christine Laue

reports for the *Corpus Christi Caller-Times*.

Cameron Meier

works in guest relations for Walt Disney World in Orlando, Florida.

Paula Miller

is a sales representative in Kansas City for Bromich Entertainment Enterprises of Topeka.

Justin Morrison

is a second lieutenant in the U.S. Marine Corps.

Jamie Pachter

is participating in a training program for the Federal Reserve Bank of Kansas City.

Kathy Paton

is a layout artist for Cherokee Advertising in Kansas City.

Colleen Scherer

is a markets reporter for *ProNet*, at Vance Publishing in Lenexa.

Rick Smith

is a marketing coordinator for George Butler Associates in Lenexa.

Dana Snodgrass

is a multi-media consultant for Sprint of Kansas City, Missouri.

Trevor L. Strawhecker

is a systems analyst/conversion specialist for Automatic Data Processing in Roseland, New Jersey.

Jeff Super

is participating in the management training program for the JC Penney Company.

Seh Ling Toh

is a senior officer in the Corporate Services Division of the Economic Development Board in Singapore.

Kari Van Hoof

is a commissioned officer in the U.S. Army.

Seema Vashee

is an assistant coordinator of the underage drinking media campaign for Douglas County Citizens Committee on Alcohol in Wichita.

Mike Ward

is a sales representative in the grocery products division for Hormel Foods in Houston.

Trina Zagar

is a television news reporter for TCI in Steamboat Springs, Colorado.

Jennifer Zeiner

is studying Spanish in Costa Rica and working as a free-lance photographer.

1993**Pari Smart**

has begun work on her master's degree in marketing at Georgia State University. She married Jeremy Sweezy in Danforth Chapel in June 1994.

Alison VanDyke

is a second-year law student at Drake University in Des Moines, Iowa.



Patricia Jansen Doyle, '51 and Richard Tatum, '51.

Walt Tegtmeier

copyedits for the *Packer*, published by Vance Publishing in Lenexa.

Vikki Tobias

is a special sections reporter for the *Johnson County Business Times*.

Allison Werner

writes the "It's Your Business" column for the *Topeka Capital-Journal*.

Trevor Wood

copyedits for the *Knight-Ridder Financial News* in Leawood.

1992**Hilary Mills Lindsey**

is copywriting and designing for the advertising/marketing department of Intertec Publishing's book division in Overland Park.

Christy Hahs

is an account executive at NKH&W in Kansas City, Missouri.

Kelly Edrige Hammond Williams

is an account executive at WLKY-TV in Louisville, Kentucky. She married Christopher Shevlin Williams last September.

1991**Mary Kay Breslin**

is a national sales promotion manager for Celestial Seasonings Tea Company in Boulder, Colorado.

Molly Reid Sinnett

is a senior writer for *Better Homes & Gardens* special interest publications. She married Kurt Sinnett (E'91) in November 1993.

1990**Monica Hayde**

took a two-month leave of absence from the *Palo Alto Weekly* to study in France.

Grant Horst

is an electrical publishing consultant for *The Perceptive Vision* in Kansas City.

Elaina Khoury

is an account executive at Henderson/HP Public Relations in Kansas City, Missouri.

Ann (Szemplenski) Plaza

is an attorney in the Advertising Practices division of the Federal Trade Commission in Washington, D.C.



Mary Turkington '46 (from left), Arden Booth (former Senator and owner of radio station KJHK), Carol Butler Francis '46 ('71 Graduate School)

1980s**Kristy Lantz Asty**

is working as a documentation analyst for Columbine JDS Systems in Golden, Colorado.

Jonelle Birney

is vice president of corporate public relations at MCI in Washington, D.C.

Rebecca Cisek

is a public relations account executive at NKH&W in Kansas City, Missouri.

Linda (Stewart) Cruse

is a free-lance writer for the *Kansas City Star*.

Amy Craig Fischer

is an assistant features editor for the *Rochester Democrat and Chronicle/Times Union*. She is married to John Fischer (J'79) and has three children.

Lori Dodge Rose

is a correspondent for the Associated Press. She and her husband, Bob, had a daughter, Jenna, in April 1995.

Marsha Kindrachuk Boyd

and her husband, E. Willis Boyd, Jr., had a son, William Kindrachuk Boyd, last March.

Lori (Hoffsommer) Means

recently worked for the Executive Office of the President in Washington, D.C., and will move to Phoenix with her husband and two sons.

Kate Pound Dawson

is managing editor for *Hong Kong Week*, a personal finance section published by the *Asian Wall Street Journal*.

Michael Gebert

is having his book, *The Encyclopedia of Movie Awards*, published by St. Martin's Press in February.

Laura L. Howell

works as the Eastern Region Finance Manager for Baxter Healthcare in Edison, New Jersey.

Chris Meggs

is a news producer for KGW-TV in Portland, Oregon. He recently married Deanna Lee.

Tammy Joy Silver

is pursuing a master's in post-secondary education, with an emphasis in teaching English as a second language, at the University of Nevada, Las Vegas. Soon she will be directing an English language school in Skopje, Macedonia.

Dawn Tongish

is an anchor and reporter at KAKE-TV in Wichita. She married Eduardo Alvarez last September.

1970s**Larry S. Bonura**

just had his fifth book published, *The Art of Indexing*, by John Wiley.

Tim Bradley

is the publications manager for Children's Hospital in Los Angeles and a country guitarist for hire.

LaDonna Hale Curzon

is a political consultant with Maxwell and Associates in Alexandria, Virginia.

John Fischer

is an account executive at Rumrill-Hoyt. He lives in Rochester, New York, and is married to Amy Craig Fischer (J'83). They have three children.

Howard Goller

is a correspondent and head of the desk at Reuters news agency bureau in Jerusalem.

Patricia T. Keil

is the vice president-advertising for the *Dayton Daily News* in Ohio.

Craig Stock

is a senior financial markets writer at The Vanguard Group of Mutual Funds in Valley Forge, Pennsylvania.

1960s**Judith Farell Corcoran**

was named Banker of the Year for the Des Moines, Iowa, chapter of the American Institute of Banking, American Bankers Association.

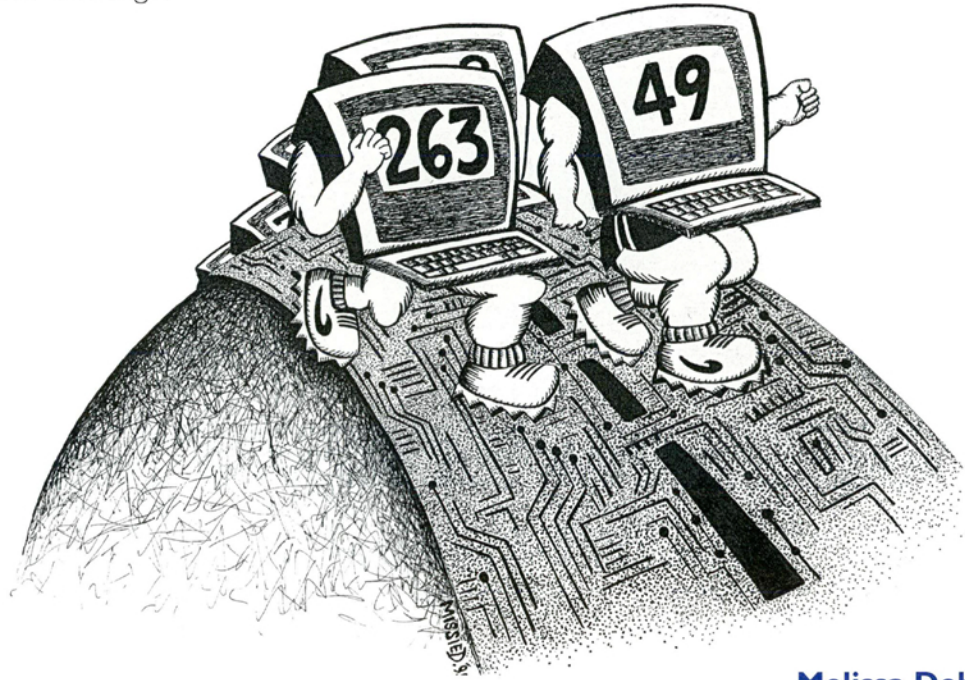
1940s**William D. Nelligan**

is the executive director of the American Society of Nuclear Cardiology in Bethesda, Maryland.

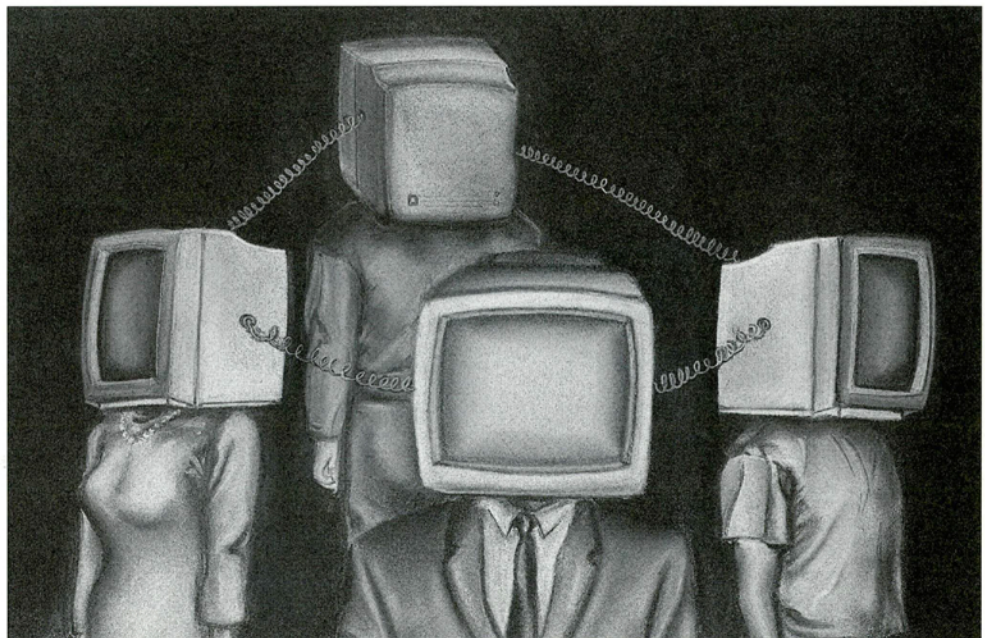


Visually Speaking

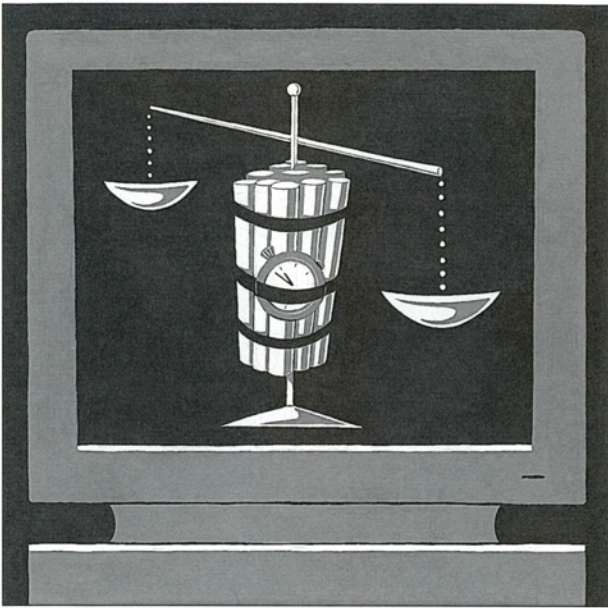
Internet issues, such as publishing rights, ethics and the lack of regulations, create a host of new professional problems for journalists. Five KU illustration students give an artistic view of these challenges.



Melissa Dehner



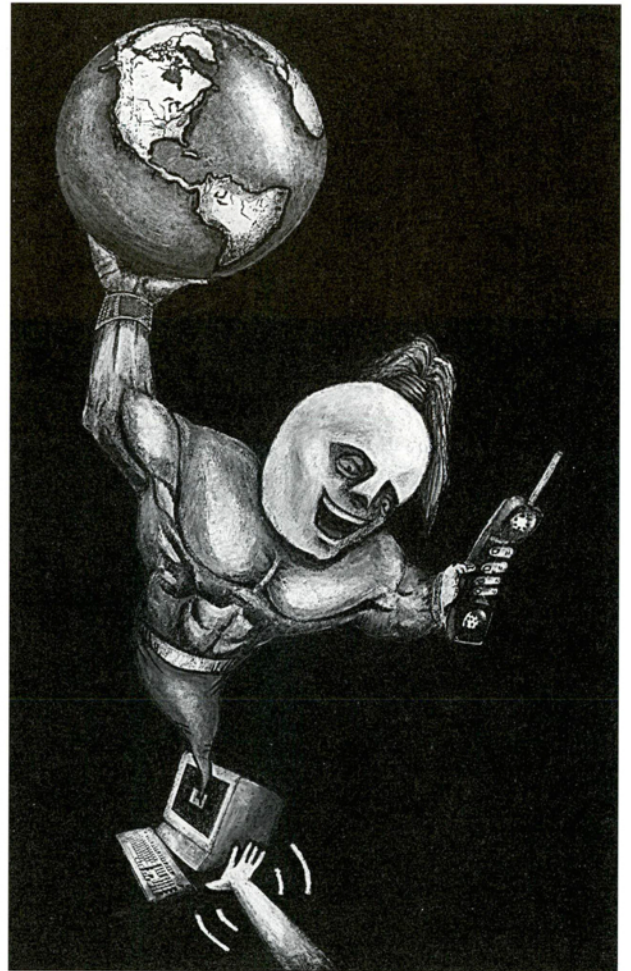
Jeff Steinhouse



Jennifer Miller



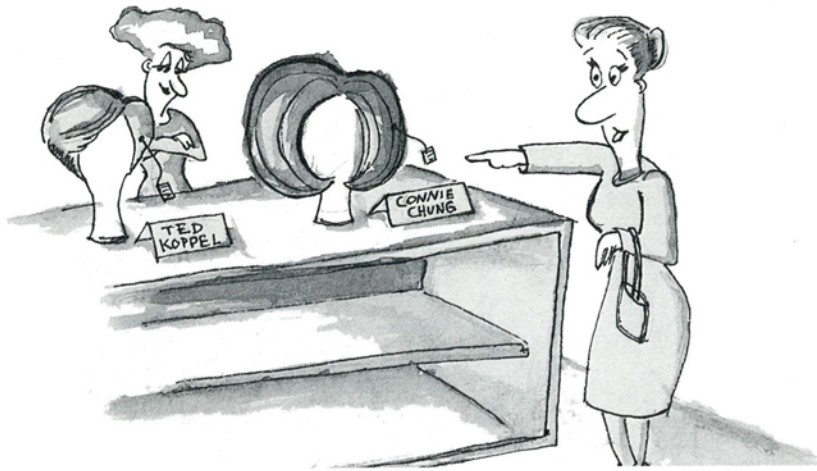
Joel Francke



Ross Sit



You know . . .



you're in broadcast when you have a Connie Chung wig.

you're a journalist when you have a police scanner in your kitchen.

you're in advertising when you start to really believe that Coke is it.

you've been working on the *Kansan* too long when you answer the phone "Kansan newsroom" regardless of where you are.

Illustrations by
Jeff Steinhouse



you're a journalist when your middle name is "Professional Intern."

you're in broadcast when someone asks, "How was your weekend," and you reply, "Only time will tell" or "at the hour, many questions remain."

you're in advertising when the Reading Room librarian calls your house every morning looking for the stock photo book you forgot to return.

you're a copy editor when you spell check your roommate's grocery list.

you're a magazine major when you're in the 2 percent of the population that knows the difference between SRDS and SMRB.

you're a journalist when you drive a five hundred dollar car but own a five thousand dollar computer.

you're in advertising when your roommates hang pictures of Brad Pitt on the wall and you hang up this really great Clearasil ad.

you're a journalist when Deep Throat is in your "Friends and Family" calling circle.

you've worked on the *Kansan* too long when your dreams have a lead, nut graph and end with a powerful quote.

you're in radio and television when you want the *Broadcast and Cable Guide* for your birthday.



you're in advertising when you break up with your boyfriend because he uses the wrong toothpaste.

you've worked on the *Kansan* too long when you spend more time at the police headquarters and courthouse than the people who work there.

you're in advertising when you tape the Super Bowl just to watch the commercials.

you're a journalist when you use the inverted pyramid when writing letters to your parents.

you've been working on the *Kansan* too long when you're at home and you dial "8" to get an outside line.

you're a copy editor when you can't read any paper without looking for AP style errors.

you're in advertising when you decide to name your first born Helvetica.

you're in broadcast when you start every conversation with 3 • 2 • 1.

you've worked on the *Kansan* too long when your four basic food groups are: Yello Sub, Taco Bell, Rudy's and Burger King.

you're a journalist when you defend the free-speech rights of Geraldo.

you're a copy editor when you put by-lines on your Post-it notes.

you're a journalist when the only reason people return your calls is to complain.

you're in broadcast when your dreams begin with a color bar and a countdown.

you're in advertising when you look at the ads in the *Kansan* without reading the news.

you've been working on the *Kansan* too long when your friends call you at the newsroom before they call you at home.

you're in advertising when you're constantly asking "Do you get it?"

you're a journalist when Kinko's calls just to see how you're doing.

you're a journalist when you insist to your boyfriend or girlfriend that it be "off the record" when saying, "I love you."



you've been working on the *Kansan* too long when your blood is 28 percent caffeine.

Keep us Posted

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Here's a \$4 donation to defray the distribution costs of the 1996 issue.

Here's a donation of \$_____to help secure the future of the *JJ*.

Make checks payable to: Journalism School-*JJ* account.

Even if you're unable to send a donation we'd like to hear from you.

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Lawrence, Kansas 66045

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