



JAYHAWK JOURNALIST

February 1997

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1 Microphone

21 YEARS
Groovy
KJHK



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UPHOLD THE LAW OF THE LETTERS

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by Ryan McGee



On the Cover:

Advertising students take on the National Guard as their campaign in Len Alfano's class. Students traveled by Black Hawk helicopters to get acquainted with the client.

Clockwise: Ashleigh Roberts, Jon Newman, Troy Sauer, Chief Warrant Officer 3 Tony Shultz, Chief Warrant Officer 4 Wayne Spry, and Matt Dorsett. Photo at left by Amanda Williams.

Cover Photo: Steve Puppe

Letter from the editor

When we weren't up in the air with Len Alfano and his ad campaigns class, meeting National Guard generals and taking in the Kansas landscape from Black Hawk helicopters, we were working with talented writers.

David Day is a grad student who writes about his father's pioneer work for the School in international journalism. His status report shows you how the school stacks up globally. Camden Fisher looks closely at the life and times of KJHK as it ends its adolescent years and becomes a majority member of the community. Fisher is double majoring in journalism and English. Jenni Carlson provides a retrospective profile of Mike Kautsch and the ten years he has served as dean. He announced his resignation in August 1996. Carlson is a news-ed major who has been sports editor for the *Kansan*. Desmond LaVelle, an ad major, contributed an image ad campaign for the School.

You may notice a few changes in the content of the *JJ*. We added a student profile and a faculty profile to the mix. The best way to show you what's happening in the School is to show you what students can produce. We have worked to make the *JJ* a showcase for the best student work. We asked professors from all sequences in the School to submit the best work seen in the past year and to recommend their best writers for story assignments. They did. We think we've selected well and hope you'll take pride in what you see.

—Heidi Hinman
managing editor

Managing Editor

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The Domino Parlor

Sometimes you learn more outside the classroom than in it. On a trip to the social center of a small Kansas town, TREVOR WOHLFORD discovers he is connected to more than a family

IT IS IMPOSSIBLE FOR A twenty-five-year-old journalism student to fully appreciate the stories that stitch together a fifty-year-old marriage or underlie a dying oil town in the middle of the Kansas plains. But I came a little closer on a warm day in early April. I had driven west 175 miles from the KU campus and arrived late to my grandparents' golden wedding anniversary celebration. Scores of well-wishers had gathered at the Geneseo Domino Parlor—the only remaining social hub in the dusty town.

The parlor was filled to capacity. There were a few young, familiar faces interspersed among the townsfolk. But for the most part, the assembly was made up of elderly people, most of whom I was sure I had never met. Arrayed in bright spring colors, these revelers had cornered my grandparents at one end of the refreshment table and were spinning lively tales about this and that.

I was greeted by a stooped man in a baby blue suit and a red bow tie. "Bill's oldest," he said to me. I didn't recognize this gentleman, and he did not bother to introduce himself. It was irrelevant to him that I know who he was.

"How's school, Trevor?" he asked. "Going to be a journalist, I hear. We need more good journalists."

"Yes," I said perfunctorily.

He continued, "No one can write anymore. They just watch those stories on television. When I was your age we wrote letters, and it was always such a delight to read them."

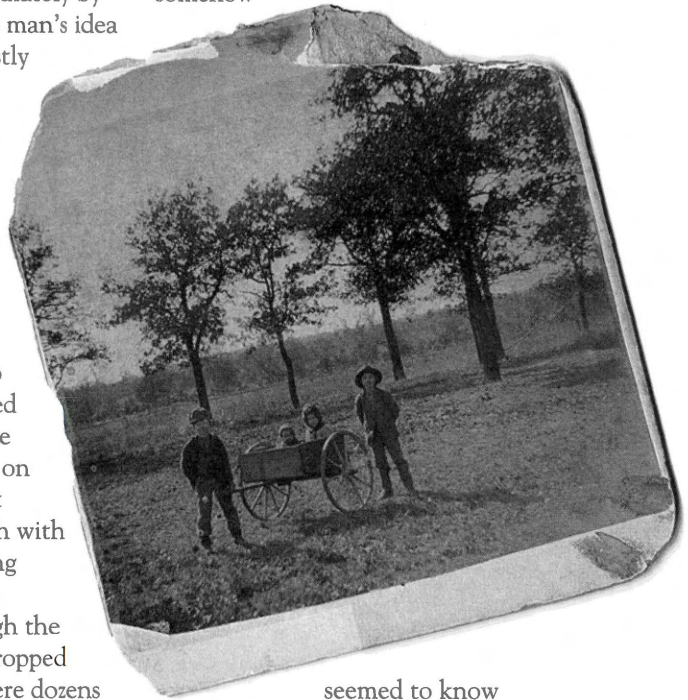
I was struck immediately by the thought that this man's idea of journalism was vastly different from mine.

I didn't consider journalism to be cramming or cutting or sorting. Information was consumed, not read. This man saw a journalist as one who told stories, connected neighbors, invited the community to dance on Saturday nights, kept grandparents in touch with children who had long since moved away.

We walked through the food line together. Propped up along the table were dozens of old photographs. Pictures of my grandmother—young, solid, German, a teacher. Pictures of my grandfather—stern, intelligent, German, a farmer. Pictures of their farm—a thousand acres of land with cattle and wheat and an old stone house that had been built in 1870, just nine years after Kansas had become a state. Pictures of Geneseo—a town that grew up on a bed of oil, was full of verve and color in

the 1940s and '50s, but died when the oil dried up. Each photograph told a different story.

The day was a series of first-time meetings with many interesting people—all of whom somehow



seemed to know me. By evening, the festivities wound down, and after prolonged good-byes, the townsfolk went home. Eventually, we young people went out into the garden to tell our own stories. We sat in solid, old lawn furniture and talked about baseball, about cousin Jenny's medical school exploits, about books and about people we had met that day.

Geneseo was a place where we all felt safe, secure . . . lucid.

the microphone as your
paintbrush



the air as your
canvas



COMMENT

HUMBLE PIE

The Ginn recipe for a good editorial did not sit well with me at first. As an economics major and aspiring law student, I was reluctant to add that dash of passion or sprinkle of hyperbole the recipe demanded. To me, the instructions put forth by our esteemed (and relentless) professor seemed to be a recipe for drivel stew—a maudlin beginning filled with dead metaphors, followed by a string of tautologies and unsubstantiated claims, and ending with a trite phrase or a phone number.

I was determined not to give in to such nonsense. Until my editorials were returned to me with skimpy grades attached and comments scrawled in red, such as “Doesn’t leave much aftertaste.” Or “Suffers because it lacks energy.” So I relinquished what I thought was the analytical high ground and decided to do it the Ginn way.



I started experimenting with phraseology, taking chances with word usage and exploring new facets of my literary voice—but always within the tight constraints set by Ginn. I made an effort to unlock the constrictive shackles of logic and began to scout out fresh, creative territory.

In spite of myself, I began to learn how to write persuasively. I realized that my writing had suffered for so long because I did not allow myself any creative latitude. Ironically, Ginn’s formula provided such latitude by imposing careful constraints; it allowed for experimentation because it provided the safety net of structure.

Ginn’s recipe for editorial writing has turned out to be a very tasty, richly fortified recipe for humble pie. It has knocked me off my high horse and allowed me to realize that I can learn a lot if I yield to those who know more.

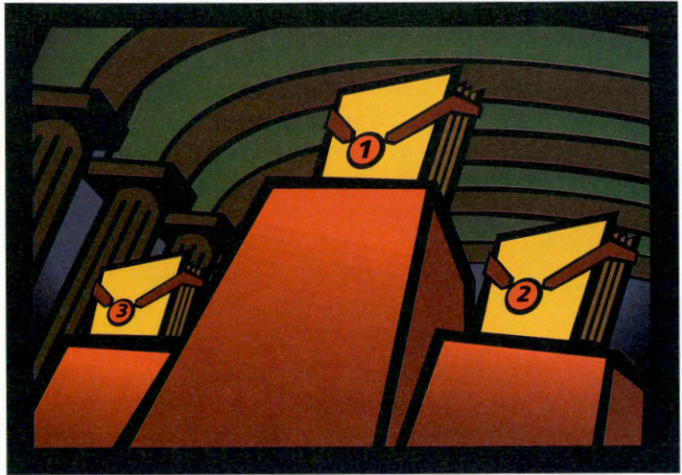
by Trevor Wohlford

Trevor Wohlford is completing his graduate studies in the J-School and is currently studying law in Denver, Colorado.

KU J-School's Banner Year

The *Fiske Guide to Colleges* said the School was one of KU's strongest programs and that students gave it rave reviews. *Presstime* magazine rated the School among the country's five best programs, and *U.S. News & World Report* ranked the graduate print journalism program in the top ten nationally.

To top off a great year, students in all of the School's sequences ranked in national competitions.



WINNERS' CIRCLE

After sputtering and stalling, Eric Norris found the fast track for his new magazine concept. During a call home, his sister suggested a stock-car-racing magazine. That idea led to *Speedway: The Magazine for the NASCAR Fan*, and it won the individual prospectus category at the 1996 Student Magazine Contest sponsored by the Association for Education in Journalism and Mass Communication.

"My family used to sponsor race cars, so I knew my personal involvement would make the

magazine better," Norris said. Stephen L. Deschenes, senior vice president and general manager for Gruner & Jahr, called *Speedway* a stand-out among the twenty-one entries. "It's a very focused, knowledgeable and credible plan for a new magazine with a passionate fan base," he said. "I can see *Speedway* attracting investor interest and succeeding on a crowded newsstand." *Speedway* wasn't the only KU entry to catch Deschenes' eye. Heidi Hinman won second place with *Ambrosia: Vegetarian*

Cooking at Its Finest, and Gail Johnson took third for *WISE: The Magazine for Women In Sales & Entrepreneurship*. This year's contest marked the second time in the 1990s that KU swept the top three spots in the category. Additionally, Diane Skelton placed third in the writing category for service and information. The *Jayhawk Journalist* placed third in the ongoing student magazine category.

By Jenni Carlson

Top of the Charts

The National Association of College Broadcasters recognized KJHK as one of the top college radio stations in the nation at the fifth annual National Student Radio Awards. The station was nominated for six of nine awards—the most of any college radio station. Nearly five hundred schools are members of the association.

Marek Jacobs, known to his listeners as D.J. Uncanny, won first place in the promo category for his "Hip Hop Hype Rap." He created the rap promo for his

show with his co-host, Curtis Triggs (D.J. Red).

Brock Bowling took second place in the radio play-by-play category for the KU-K-State women's basketball game last year.

Kristine Hendrickson, the conference and member-relations director of the NACB, said KJHK excelled in its presentation and writing. "It is very well-produced and very professional-sounding," she said.

By Sam Gazdzik

M I S S I O N P O S S I B L E

Business communications and advertising students joined forces for Motorola to produce a winning, integrated, marketing communications campaign. The campaign was part of the Lenexa office's Total Customer Satisfaction program. The KU plan won Motorola's internal TCS competition in September against all other North American branch offices. "It was a great day for the School and a great day for Motorola," said David Guth, who, along with Bob Basow in advertising, taught the business communications projects class. The most complex problem was combining the ideologies in this new partnership. Advertising students prefer to do in-depth planning before kicking production into high gear.

Business-communications students would rather hit the ground running.

"There's a big difference in the way they approached the project," said Basow, who taught the advertising campaigns part of the venture. "In a real-world organization, you've got to work with that." Students overcame the difficulties to produce high-quality, client presentations. "I'd do it again in a minute," said Fred Jehle, Motorola account manager in Lenexa who worked closely with the KU student teams. "I'm going to encourage other trade-area offices to beat a fast track back to their local universities."

By Jenni Carlson



Late nights at the *Kansan* really paid off for five hard-working newsies. Their stories were among the best in the

1995–1996 Hearst Journalism awards contest.

"When I first entered the J-School, I heard about the Hearst awards and thought I'd

never get to that point." said Jenni Carlson, who won first place in sports writing. "When I found out, I was flabbergasted. Winning makes you feel you're doing something right."

Colleen McCain, Novelda Sommers, Christoph Fuhrmans and Matt Hood also placed in the competition. *Kansan* writers piled up so many points the the School won the overall writing category. "I'm proud when hard work pays off," says Rick Musser, who teaches reporting classes.

In three years, student

writers have won approximately \$80,000 for themselves and the School through these awards. The Hearst program was developed specifically to encourage and support excellence in journalism in America's colleges and universities. Jan Watten, program director at the Hearst Foundation, commended KU for its combination of strong students and faculty, which she said made it one of the top journalism schools.

By Rebekah Hall

exploding DANGER: Desks

Newspaper copy editors have always focused on accuracy, style, structure—in other words, superior quality. Now, many worry about exploding desks.

Editors debated the merits of "blowing up the desk"—dispersing copy editors into newsroom teams—during a conference sponsored jointly by the School and the American Society of Newspaper Editors in October 1996. The 135 newspaper professionals and journalism educators who attended also discussed training, leadership, opportunities in new media and managing change in the newsroom.

Malcolm Gibson, a new faculty member, summarized his research into the fallout from the desk explosion at the *Wichita Eagle*. Although his research is far from complete, Gibson said that the results have been mixed. "Copy editors have lost the camaraderie and mentoring that went on at the copy desk," he said. "It puts pressure on the team leaders to take over that role and it hasn't happened yet."

The Beat is a compilation of articles written in Carol Holstead's article writing class: "The challenge in writing these pieces is to report long and write short."

System Upgrade

Students won't need their tennis shoes to cross train in the new integrated media lab. In fact, students and faculty will be able to finish certain complex media projects without having to get up out of their chairs.

The J-School has pooled its resources in radio, television and other media into a system of integrated media labs. More a concept than an actual location, the new lab brought existing labs under a common administration and budget. Gary Hawke, the general manager of the project, explained that upgrades in software, hardware, and other media equipment have helped students and faculty complete media projects more easily. A central location for most of the hardware and software is planned, but Hawke says that the goal of creating the lab was to bring all of the resources of the J-School together under blanket management.

The lab is the brainchild of the dean of the J-School, Mike Kautsch. He said the project will allow students and faculty to produce media projects in vastly different formats. "The integrated media lab will allow students to produce a magazine like the *Jayhawk Journalist* in other formats like CD-ROM, a video production or a Web site," Kautsch explained. "We want to give everyone the opportunity to experience converging media technologies."

By Tim Dzubay

RECRUITING Hawks

Chuck Marsh and Bonnie Short, who teach business writing, created the *J-School Journal* as a new outlet for classroom assignments. The *J-School Journal* informs high school students about the journalism program in a lively, four-color format that showcases the talents of current journalism students and demonstrates the quality of KU's program.

"It will answer enough questions about what a journalism degree means in the workplace so that students can make an informed decision," said Short. Business writing students wrote the articles, exploring freshman opportunities, student publications, internships and job placement. Advertising students created an ad for the project. In addition, students in the integrated media lab will launch a Web site relating to the *Journal*.

By Kimberly Crabtree



A THIRD DEGREE

In January 1997 the J-School launched a new master's course of study in marketing communications. Located at the Edwards campus in Kansas City, it combines mass media, advertising, public relations, business communications, sales and promotion. KU is one of only three universities in the country to offer this type of study.

Professionals in marketing communications and other media-related fields, faced with increasing demands to meet needs in areas outside of their specialty, wanted a course of study that would expose them to all aspects of marketing communications. Course work will emphasize different

aspects of research, marketing ethics, creative problem solving and entrepreneurship. The course of study is designed for students who have at least two years of full-time professional experience. It begins with an introductory course in integrated marketing communications, theory and research and concludes with a project for a corporate or institutional client. Special topic workshops will be offered throughout the year.

"Today, people are required to understand the relationships of communications disciplines," said Linda Miller, marketing communications coordinator. "That's what the marketing communications curriculum will allow students to learn."

By Amanda Williams

J-School's First Class



Artwork for The Beat by Micah Laaker

The J-School's first students remember a time when articles were typed on manual typewriters, when the "web" was something a spider created, when film was sacrificed for the war effort and when each person knew everyone else in the school by name. That was in 1946.

Nineteen graduates of the class of '46 attended the recognition ceremony last April celebrating the school's golden anniversary.

Fifty years ago, classes were held in a dilapidated, wood building called the Shack, located near the hill behind Watson Library. Besides taking classes in news and advertising, the only two sequences offered then, students spent time in the basement at the University Press learning about printing.

World War II altered the entire college experience. Semesters were synchronized with Army and Navy students' schedules, allowing them to pick up fifteen or sixteen hours

in the summer. Students sometimes had to modify the campus paper to accommodate war shortages. Out of the twenty-two students who graduated with degrees in journalism that year, only two were male.

"It was great for women students," said Dolores Hope, a 1946 graduate who is now a staff writer for the *Garden City (Kansas) Telegram*. "I sometimes wonder if I would have been able to do as many things if the men hadn't been at war. I got to be editor and managing editor of the *Kansan*. Now there's more competition."

Becky Bright, a '46 graduate who returned to KU and earned a master's degree in journalism in 1981, remembered a headline she wrote for the *Kansan* during the war that got lots of laughs on campus: "Navy Gets New Head." Not until after the paper had already been distributed was Bright made aware that in the Navy, "head" was another name for toilet.

by Anne Peressin

Mr. Smith Comes to KU

Hedrick Smith, recipient of the 1996 William Allen White Foundation National Citation for Distinguished Service, warned listeners during his acceptance speech. "A cynical brand of journalism is undermining its own credibility." He suggested that William Allen White's personal legacy of integrity served as a model against a press inundated with negativity, judgmental reporters and tabloidism.

Smith is a long-time *New York Times* correspondent and best-selling author. Smith also won two Pulitzer Prizes.

Since ending his twenty-six-year career with the *Times* in 1988, Smith has written three best-sellers—*The Russians* (1976), *The Power Game: How Washington Works* (1988) and *The New Russians* (1990). Lately he has completed several television documentaries on PBS, such as "Inside Gorbachev's USSR."

The citation Smith accepted on February 2, William Allen White Day, has been given annually since 1950 to the journalist who best exemplifies White's ideals. The recipient is chosen by a panel of the foundation's trustees.

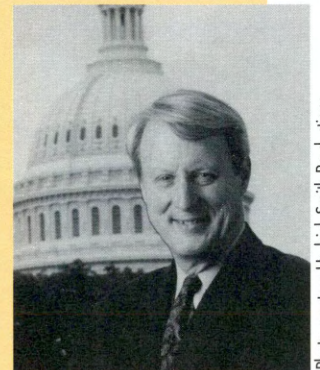


Photo courtesy Hedrick Smith Productions

By Gina Kristin Braun

OUT and about

KU's network of contacts expanded as journalism professors went on the road with their skills.

Paul Wenske took a leave to work as the editor of *The Kansas City Business Journal*. Adrienne Rivers continued her leave for a second year at the Univeristy of Ghana (student strikes interrupted the teaching schedule for the first year of her Fulbright exchange). Bruce Swain took a leave to go to Hawaii, where he has been writing about the blend of high-tech and Oriental medicine.

Swain called the island a

fascinating place for a journalist. There is no racial majority there, he said, so various races and cultures co-exist in harmony. "Mellow is the only accepted mode; the 'aloha spirit' is for real, even in the business world." Although he doesn't miss the Kansas weather, he said he does miss students who shamelessly enjoy learning and work hard at it, and talented colleagues who care deeply about teaching—but not so much they can't laugh at themselves.

By Joy Marie Lofton

LEARNING THE ROPES

After his 1996 internship, Brian Beach now knows better than most people what it means to be a liberal or a conservative. He handled the press for a book on just that subject for The Kamber Group, a public relations firm in Washington, D.C.

Beach was one of 150 students who held paid internships last year. About 250 students completed academic internships for credit. Students interned at the *Philadelphia Inquirer*, Leo Burnett advertising agency, *Sports Illustrated* and Kansas Special Olympics, to name a few. Amanda Traugher spent her summer copyediting for the *Washington Post*. Traugher worked her first front-page story for the Post when TWA flight 800 crashed. "I hadn't had an A1 story to work on before," Traugher said. "That night I got three."

Another J-School intern witnessed the spirit of the summer Olympics, not from Atlanta, but from Topeka's WIBW Channel 13. Brock Bowling helped cover a segment about Kansas State University high-jumper and Olympian Ed Broxterman. Bowling traveled to Baileyville, Kansas, to interview people from Broxterman's hometown.

Laurel Hudson won the American Society of Magazine Editors' internship and caught New York fever at *Reader's Digest*. "New York is kind of an addiction now," she said. "I had ten weeks, and now I just have to go back for more."

The magazine kept Hudson busy reading, editing and fact-checking. She read stacks of jokes and anecdotes from their 100,000 pieces of annual reader mail. And she called scientists for answers to questions such as "Does moss sleep?"

By Jennifer Hong

SEND US YOUR NEWS

GRADUATION YEAR:

NAME:

SEQUENCE:

ADDRESS:

CITY/STATE:

ZIP:

PERSONAL UPDATE:

Here's a \$4 donation to defray the distribution costs of the 1997 issue.

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

Make checks payable to: KU Journalism School-*JJ* Account

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

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

LET THE HONORS ROLL

Awards

Joann Birk, Award of Excellence, Society of Newspaper Design. **Craig Boxx**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Jana Blackburn**, first place, complete radio newscast, KAB; first place, television package news, KAB. **Brigg Bloomquist**, winner, three Addy Awards. **Brock Bowling**, first place, complete television newscast, KAB; second place, radio package news story, KAB; second place, sports play-by-play, National Radio Awards. **Jenni Carlson**, first place, sports writing, Hearst Foundation National Writing Competition; second place, Hearst Foundation National Write-off Competition. **Jennifer Clinton**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Jason Coker**, second place, public service radio announcement, KAB. **Kathy Driscoll**, Award of Excellence, Society of Newspaper Design. **Tina Fowler**, winner, three Addy Awards. **Justin Frosolone**, winner, four Addy Awards. **Roger Gronset**, first place, public service radio announcement, KAB. **Heidi Hinman**, first place, student magazine projects, CRMA award; second place, magazine prospectus category, AEJMC Student Magazine Contest. **Correy Honza**, first place, television public service announcement, KAB; second place, television station promotion announcement, KAB. **Matt Hood**, third place, feature writing, Hearst Foundation National Writing Competition. **Marek Jacobs**, first place, promotion/PSA, National Radio Awards. **Marc Jacobson**, second place, public service radio announcement, KAB. **Anna Jaffe**, first place, radio package news story, graduate division, KAB; second place, complete radio newscast, KAB; second place, television package news story, KAB. **Brian James**, second place, Student Society of Newspaper Design designer of the year competition; winner, Roy Howard Public Affairs Competition; Silver Award, Society of Newspaper Design. **Gail Johnson**, third place, magazine prospectus category, AEJMC Student Magazine Contest. **Noelle Kastens**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Zachary Klein**, first place, complete radio feature, KAB. **Julie Klinock**, winner, Student Addy Award. **Paul Kotz**, winner, **Roy Howard Public Affairs Competition**. **Anne Laurenzo**, winner, Student Addy Award. **Larry Libman**, first place, complete radio feature, KAB; second place, sports radio play-by-play, KAB. **Colleen McCain**, Award of Excellence, Society of Newspaper Design; third place, spot writing, Hearst Foundation National Writing Competition. **Noah Musser**, Award of Excellence, Society of Newspaper Design. **Kris Nelson**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Eric Norris**, first place, magazine prospectus category, AEJMC Student Magazine Contest. **Brady Prauser**, National Mark of Excellence Award, sports writing, SPJ. **Kevin Romary**, second place, complete radio newscast, KAB. **Chris Ronan**, first place, complete radio newscast, KAB; first place, sports radio play-by-play, KAB; first place, complete television feature, KAB; second place, radio internship feature, KAB; second place, television internship package news story, KAB. **Keri Russell**, first place, radio package news story, KAB. **Diane Skelton**, third place, service and information article category, AEJMC Student Magazine Contest. **Novelda Sommers**, winner, Roy Howard Public Affairs Competition. **Curtis Triggs**, first place, promotion/PSA, National Radio Awards. **Ellen Troman**, winner, Student Addy Award. **Kim Wendt**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators. **Kristen Wewers**, winner, Bronze Quill, Kansas City Chapter of the International Association of Business Communicators.

Phi Beta Kappa

Deedra Allison, Jacob Arnold, Jenny Brannan, Bryan Breckenridge, Billie David, David Jermann, Molly Maxwell, Kenneth McGregor, Denise Morris, Tanya Rose, Libby Seifert

Kappa Tau Alpha

Heather Barnes, Brigg Bloomquist, Douglas Bradley, Bryan Breckenridge, Molly Bukaty, Billie David, Cortney DeBasio, Melinda Ablard Diaz, Sara Goldman, Braden Hopkins, David Jermann, Heather Kirkwood, Lance Hamby, Mary Beth Kurzak, Molly Maxwell, Amy McCoach, Melanie Posey, Michael Robinson, Tanya Rose, Mary Rupert, Libby Seifert, Carrie Sgarlat, Matthew Shaw, Jennifer Simmons, Linda Starrett.

Mortarboard

Jenni Carlson, Catherine Eastwood, Susanna Loof, Grey Montgomery

Reporting to work

Vision and experience merge in the new additions to the J-School faculty and staff.

After thirty-four years in the newspaper business, which has taken him around the world and through the ranks, Malcom Gibson now teaches reporting and editing. "I want to help young people. Period. If I can do that I'll be thrilled," he said. Most recently, Gibson was the managing editor of *The Sun*, a 60,000 circulation daily in Lowell, Massachusetts. Before that, he was an editor and reporter for several Florida and North Carolina newspapers.

Shirley Christian joined the faculty as a lecturer in reporting. She brought more than thirty years of experience to the classroom. She won a Pulitzer Prize in 1981 for war coverage in Central America and is an author and a book publisher. She has written *Nicaragua: Revolutions in the Family*, as well as many magazine articles about Central America. Christian's last assignment was as the Central American bureau chief for *The New York Times*. "The experience of spending time with the next generation of journalists is exciting," she said.

Richard Nelson, a lecturer in broadcast journalism, also brought international experience to KU. He came from Hong Kong where he worked as a program



Photo by Steve Puppe

consultant for CNBC. His background in reporting, filming, producing, anchoring and consulting is the result of twenty-five years of experience. He last taught at the University of Missouri from 1975-1983.

Cade Cruickshank left the Kansas City School District to face a staff overloaded with technological advancements and classroom demands. He is a broadcast engineer who has quietly brought order to the school's expanding labs.

From left to right: Shirley Christian, Cade Cruickshank and Malcolm Gibson.

By Amy Ryding



UDKi

You can't pick up this paper on the newsstand in front of Wescoe Hall. This *Kansan* can be read only with a hard drive, monitor and a mouse.

Although not replacing the good old paper version, the *Kansan* created a Web site, called UDKi. This home page contains links to articles found in the current day's issue and archives of previous issues.

The "i" means interactive. "We wanted to make it as interactive as possible, not just words on a screen," said David Teska, a graduate student and on-line editor. Teska said keeping the site interactive and updated were the most difficult aspects of putting the *Kansan* on-line.

The Web site was paid for by the *Kansan*, which leased new computer equipment and a web server. Advertising sold on the site helps cover expenses.

By Adri Jones



Who ever
 thought that
 being labeled for
 life would be a
good thing?



Broadcasters Honor Wartell

Bringing together educators and professionals is no small task, but this union was one of Richard Wartell's many accomplishments and one reason he was awarded the 1996 Grover Cobb Award. The award was presented at the Kansas Association of Broadcasters' convention, held October 30 in Wichita.

Wartell is the general manager for KMAN/K-ROCK in Manhattan. He is also the vice president for Seaton Broadcasting and serves on the board of directors for the KAB. While on the KAB, he helped set up an education task force to bring together two groups to serve each other's interests, as well as those of students.

"Wartell operates above the commonplace," said John Katich, head of the broadcasting sequence. "He's a credit to the industry and a credit to the KAB."

Winning the Cobb Award had a special meaning for Wartell. Cobb brought Wartell to Washington, D.C., in 1973 to work for the National Association of Broadcasters. While he worked under Cobb at the NAB, Wartell organized the Legislative Liaison Committee, a grassroots program that keeps legislators informed about current broadcasting issues.

The Grover Cobb Award is given each year to a Kansas broadcaster and honors distinguished service to the state of Kansas.

By Sam Gazdziak

Name that baby

Two weeks before Denise Del Pico and her husband, Tom, were expecting their first child, they were still disagreeing about what to name the

baby. That's when Denise turned to the 120 students in her marketing and mass media class for help. She surveyed the class and asked each student to decide between two names: Nathan (her choice) or Peyton (his choice). When they tabulated the survey results, Tom began to suspect Denise had stacked the votes. Then they came to Carrie Mrozek's recommendation: a write-in vote for the name Clayton. The Del Picos both liked the name at once. Clayton was born May 1, 1996.

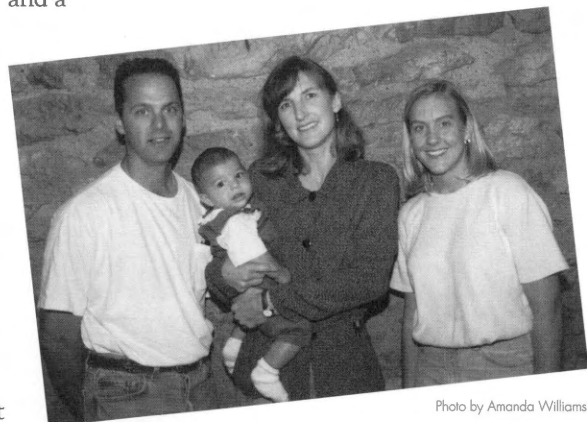


Photo by Amanda Williams

By Rebekah Hall

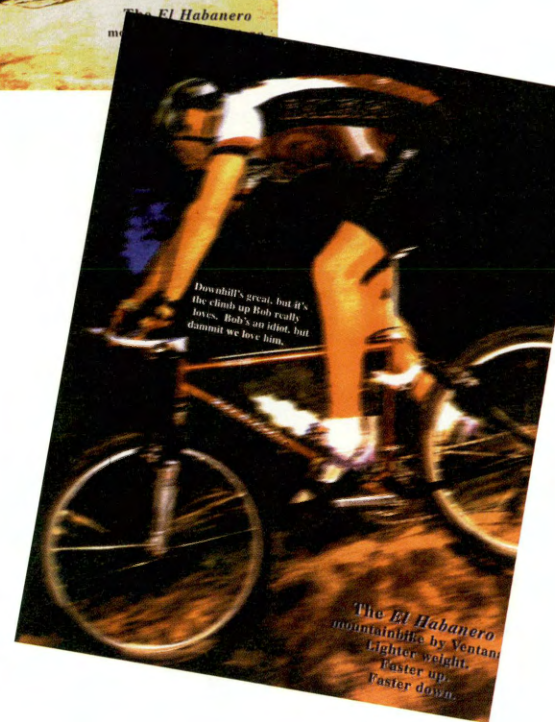
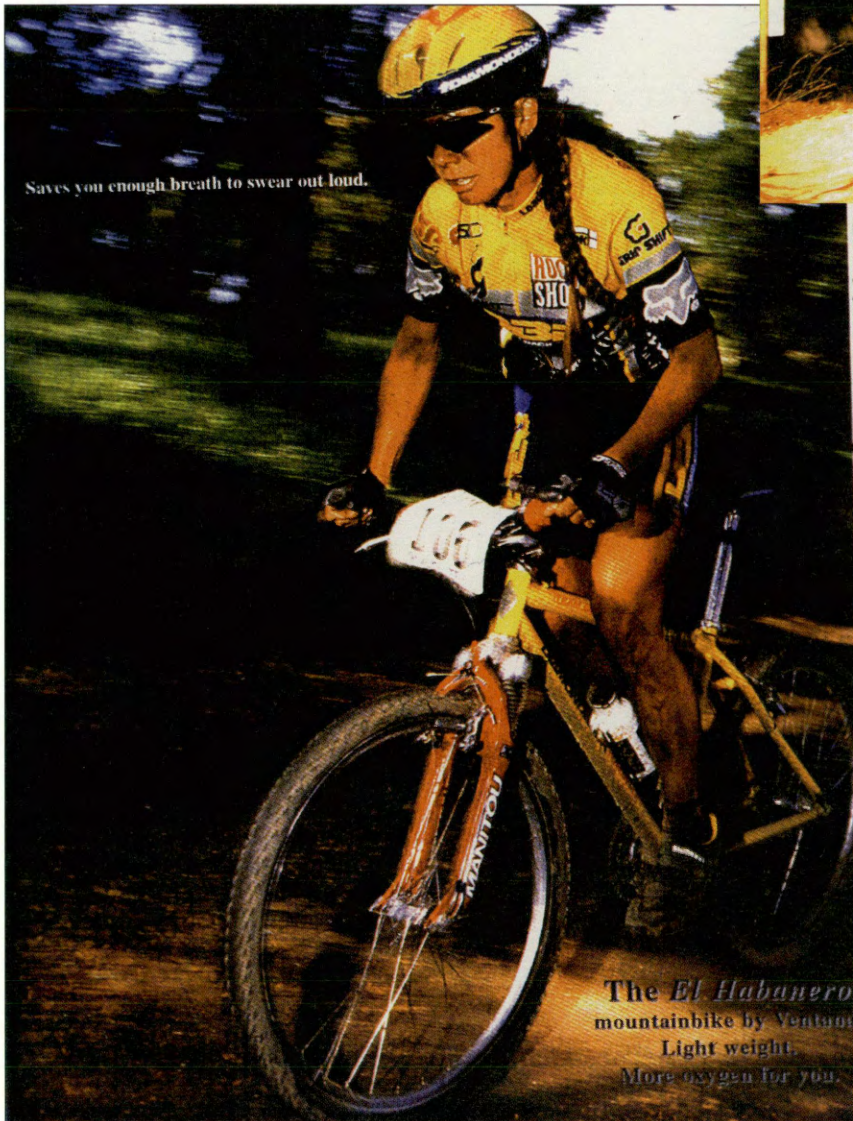
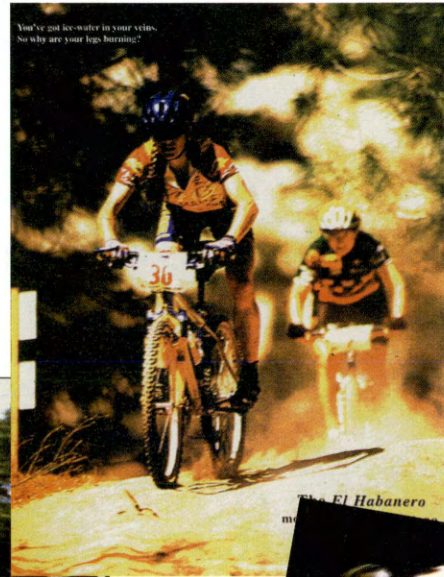


John Dohrmann

This advertising student delivered with his innovative ads and came out with more than high marks. He got a job

ARLO OVIATT, WHO TEACHES ADVERTISING COPY AND LAYOUT makes two demands of students in J-657, advertising portfolio development: Students must make their ads as realistic as possible to meet client and consumer needs, and the ads must make potential employers take notice.

John Dohrmann created these ads, and Leap Partnership, a Chicago advertising firm, took notice. Since joining the firm in June 1996, Dohrmann has worked on accounts for Nike Town and Notre Dame as a writer and creative partner.



"I always think coming up with a good idea should be easy," Dohrmann said. "The reality: It's not."

"The credit card thing was part of a contest sponsored by Citibank. Professor Oviatt threw it out to the class. If we wanted to do it as an additional assignment, we could. Now that I think about it, I still haven't seen the check from Citibank."

We offer you a chance to give your kids more than their own credit card.

Their own bill.

To give your kids their own credit card takes a lot of courage on your part, and a lot of responsibility on theirs. The things is, you don't want to pay for all the stuff your kids buy, and they don't want you to know what they're buying.

Citibank has come up with a compromise: We'll send you a Citibank Student Master Card to give to your kids, and we'll send them the bill.



Bad Credit won't destroy your kids, but bad kids can destroy your credit.

This is why we offer the Citibank Student Master Card. Now you can give your kids their own credit card. That's right, their own. Not one co-signed by you. That means they can establish their own credit without you having to cover their bills.

So you can give your kids a credit card, they get some responsibility, and your credit card stays as good as it's ever been.



If your kids don't have their own credit, whose credit will they use?

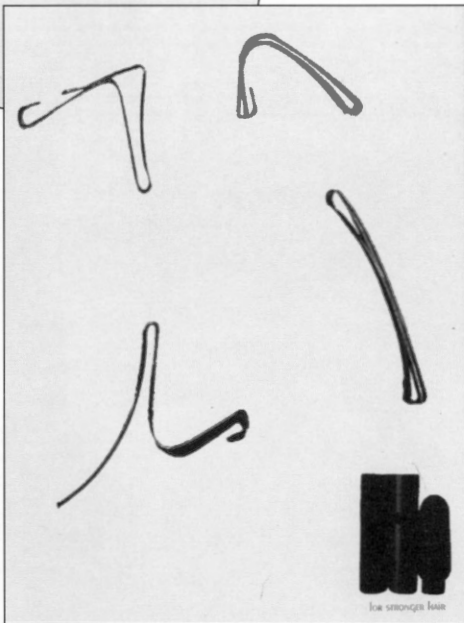
The Citibank Student MasterCard allows your kids to establish their own credit history. This means when they're done with college they won't have to ask you to co-sign on that new car, or apartment lease.

You've helped your kids get where they are, let them get where they're going.

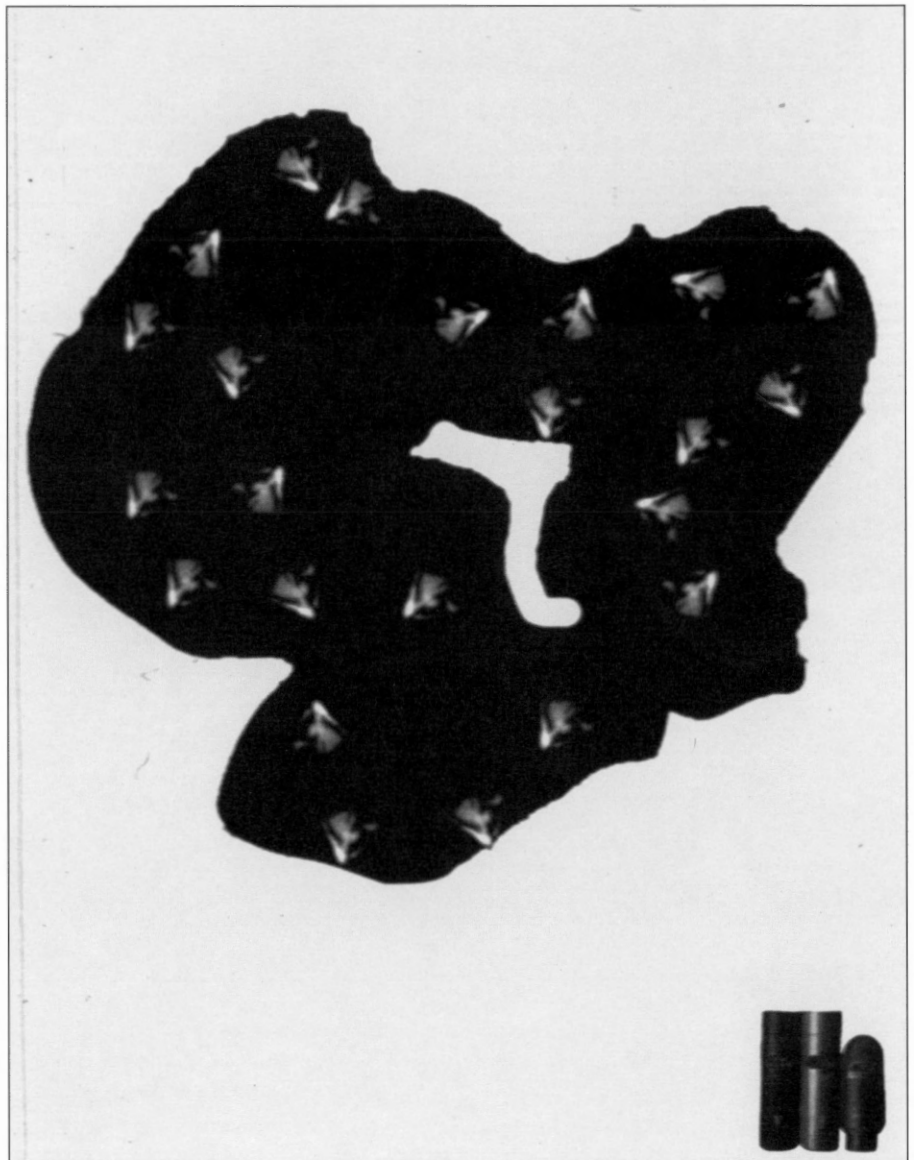




Advertising professionals compliment Dohrmann's skill at using ordinary objects in unfamiliar ways. To prove that Vidal Sassoon builds stronger hair, he created these ads, which feature a broken comb, bent bobby pins and a metal-spiked scrunchie. Oviatt said, "John was able to get into the work and just take off." Dohrmann recently earned his commercial pilot's license.



Dohrmann's advice: "Do what you love. I know it sounds trite and everyone says it, but if you don't care about what you do, no one else will either."



Still Spinning After All These Years

Twenty-one. KJHK's Professional, yes.

KJHK

CAMDEN FISHER

OR SOME, BIRTHDAYS ARE TO BE DREADED. Each year leaves more wrinkles and takes more youth as it passes. For others, birthdays are celebratory occasions that mark advancements in maturity and wisdom. KJHK celebrates its twenty-first birthday this year, and there is no trace of depression, only elation. And with good reason—KJHK cleans up every year at the Kansas Association of Broadcasters awards and was named station of the year by the National Association of Broadcasters in 1991.

KJHK, 90.7 FM, the Hawk, is the University of Kansas' campus radio station as well as its broadcasting laboratory. Older than many of its listeners, KJHK grew from the fetal station KUOK, which was run from the basement of Hoch auditorium starting in the early 1950s. KUOK broadcasted on an AM-carrier current to 3,000 inhabitants of the residence halls through the phone lines.

Soon after the station moved to its own little building, Sudler Annex, which is north and west of Memorial Stadium, the Federal Communications Commission allowed construction of a 10-watt station at 90.7 FM. The call letters were KJHK—a play on Kansas Jayhawk. KJHK was born on October 15, 1975, with a remote broadcast from in front of Stauffer-Flint Hall. It didn't greet the world with a screaming newborn's bawl, but with the words "KJHK-FM now begins broadcast activities."

organized environment at the station.

Mensendiek said that when he arrived at KU, he saw a station in dire need of leadership. "When I came to KJHK, I found a station that had drifted away from its purpose," said Mensendiek, who came to the station in the fall of 1989. "It had drifted into a campus entertainment machine rather than putting a focus on being a lab for the journalism school."

Max Utsler, who served on the KJHK advisory board at the time, agreed with Mensendiek's evaluation of the station. "The station was in real turmoil. It was like twenty-five people's personal jukebox," Utsler said, referring to the small group of people who had control of the station. Essentially, there were two key issues about KJHK that the journalism school faculty had problems with. The first was the fact that non-students worked as disc jockeys, and many of the jocks had held the same show for many semesters. "If you got a show as a DJ," said Utsler, "you were there until you left or died. It went against everything that we wanted a lab to be." The second issue was KJHK's lack of professionalism. The faculty wanted more control over the day-to-day operations and programming at KJHK to ensure that the station was run in a more professional manner.

The impetus for change came in the aftermath of controversy and FCC violations. After the 1988 NCAA basketball championship, a disc jockey spouted profanities directed at Billy Tubbs, head coach of the losing

full grown but definitely not your grandfather's station. Experimental, always. All grown up and everyplace to go.

An early emphasis on Top-40 music was changed in the second year to an emphasis on "progressive" music and variety. In 1980, the power increased from 10 to 100 watts. The station has been student-run and non-commercial since it started, but has only recently become comfortable in the atmosphere of simultaneous structure and chaos that student management creates.

"The station changed from a really rogue outfit . . . about seven years ago when my predecessor took over," says Gary Hawke, general manager. His predecessor, Tim Mensendiek, instituted a more controlled and

Oklahoma Sooners, over the early morning airwaves. The following spring, an invitation to a pair of Ku Klux Klan members to speak about extremism on Jay Talk 91, a weekly call-in show, sparked vehement protest from members of the Lawrence and campus communities. The invitation was withdrawn, but surrounded by controversy like that, it's no wonder KJHK received the close scrutiny that in 1989 led to the FCC levying a \$2,500 fine. The station violated FCC regulations by broadcasting donor announcements that



included qualitative and comparative statements, which non-commercial stations are prohibited from doing.

"The night I decided I would fight for more control over the station was the night I was driving home from that 1988 championship game in Kansas City," Utsler said. For the entire day, KJHK had been doing special programs about the game and had completed successful remote broadcasts from the game and from the ensuing pandemonium on Jayhawk Boulevard. "We went from being a professional operation to being incredibly unprofessional, all in a span of 30 seconds. I came in the next morning and talked to the faculty and we decided that we simply weren't going to tolerate this anymore. You can't just turn on the microphones and let people say whatever they want to say." The station is still student-run, and the students have freedom, but the focus is now on quality and professionalism, not anarchy.

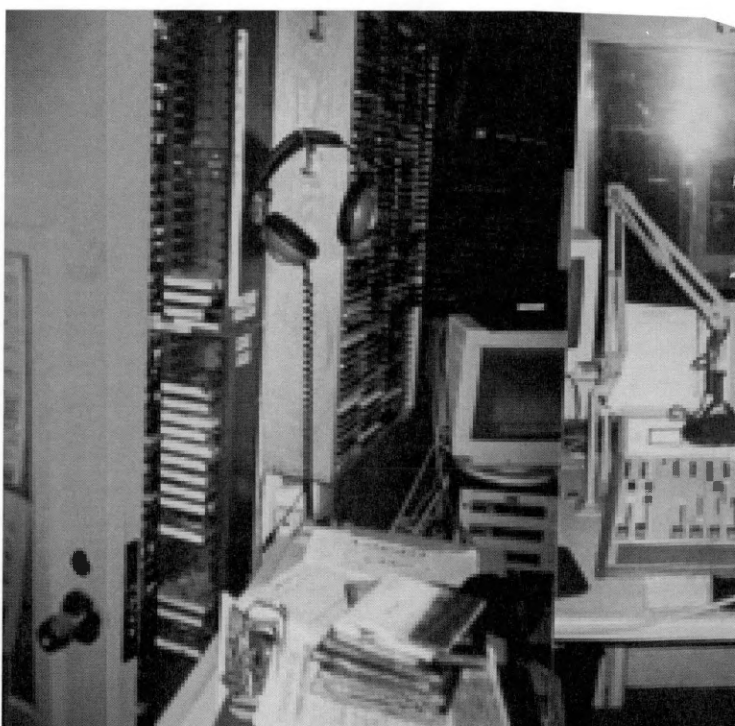
Today, the KJHK business, news and production offices are located on the second floor of the Dole Human Development Center on the south side of campus. It's ironic that the brain of a radio station with so much color and life is housed in such a plain, gray, skeleton-like building. A visit to the more lively Sudler Annex, where the broadcasting arm of KJHK is located, might leave a person wondering how seriously to take KJHK. The front door opens into the lounge area, which is like some giant, music-lover's living room. There's a comfortable green, tan and brown sectional couch next to a stereo that's tuned to 90.7. There are shelves upon shelves of records and compact discs. Framing a doorway, a section of the wall is lined with autographed posters from the likes of Luna, Freedy Johnston and Henry Rollins. The doorway leads to the broadcast booth. Alone in this room, in this building, on this Tuesday afternoon is sophomore James David, who selects the music, handles the equipment and answers the phone. He is a DJ, a mini-god of the frequency who controls what's played at this moment in time. One reason he likes

what he does is because he is exposed to new music. But why is he a DJ? "For the fun of it," he says with a smile.

KJHK is not a professional station, but anyone walking into its offices in the Dole Center would be fooled. No one is slacking. These students have things to do and a station to run. It's obvious that the emphasis on professionalism has paid off. The staff is "dedicated and hardworking," says Hawke. And they don't work hard for the money. The executive staff gets paid a monthly stipend of \$100 to \$150, and only a handful of the rest of the 100 students who work for KJHK each semester are getting the one credit available from the Journalism School. Most of the staff is here for the fun of it.

Mike Andrews, graduate teaching assistant for KJHK, has an affection for the station. He has been a DJ for the last four semesters. Mike volunteers his time as a DJ for a number of reasons—primarily because it's loads of fun, but also because the experience has helped him with his public speaking skills. He gets a real sense of pride being on the air and having people listen to him.

A love of the station and the music it plays is what David Day looks for when hiring disc jockeys. When Day took over as program director this year, one thing he wanted to do was find the edge and keep KJHK as close to it as possible without losing control. The station is a laboratory, and experiments are run in labs. "It's perfectly reasonable for us to try as many things as we can," he says. Day, who is majoring in English and journalism, shares his attitude toward experimentation with others at KJHK. He says that shared attitude is what keeps the station from growing up too much. This is a large part of why listeners love KJHK. The station



We've Grown up... We don't have to be professional to do that. We have to be committed

may have grown up a lot since the late 1980s, but its attitude makes its listeners feel involved. The jocks' propensity for mistakes and the station's eclectic music selection give KJHK a listener-friendly, ragged edge. To have the polish of a grown-up station would be to sacrifice that attitude.

Some of the music KJHK plays may not appeal to all, and alienation is always a risk. But KJHK listeners expect diversity and experimentation, and the disc jockeys know it. "You're listening to KJHK, where we play good stuff. And sometimes bad stuff," says Robert Bishop during his on-air shift.

"The only thing I really stress with these guys is responsibility in broadcasting," Hawke says. "I want them to go a step higher on the professionalism rank every year." That's what puts KJHK on a level with stations at the University of Georgia and the University of Texas, says Mike Russo, director of publications and sales for the National Association of Broadcasters. Stations that get the national recognition that KJHK does are run like a business, not like a club with a broadcast license. "The University of Kansas is very lucky to have a station like KJHK," Russo says.

The campus and community seem to recognize that. About half of KJHK's \$95,000 budget in 1996 came from Student Senate; the other half came from businesses and

campus organizations that believed in KJHK and its listeners enough to donate to the station.

The maturation process has been assisted by technological advancement. First in the world to broadcast twenty-four hours a day over the Internet, the station was also the first to broadcast audio-visual of a live sports event over the Internet. On January 2, 1996, KJHK broadcast a Kansas versus Cornell basketball game. The next big push will be for a power increase from 100 to 2,000 watts which will allow KJHK to reach the entire KU community—including the Regents Center and the Medical Center in Kansas City.

It's safe to assume that KJHK will not spend the early-morning hours of post-birthday revelry wracked by a hangover like so many students after celebrating their entry into official adulthood, or at least legal entry into a bar. No, the Hawk will remain blissfully on its feet, celebrating the growth years and pondering the future. Like an adult.

Camden Fisher is studying English and magazine journalism. He is a senior from Wichita.



Photos courtesy KJHK station

THE CAR I HAD WAS A BIG, UGLY, GAS-GUZZLING 1981 Oldsmobile my grandmother gave me when she could no longer drive. I didn't like it. I figured it might be worth \$1,200, a sum that could buy me what I really wanted: an early '70s Ford van, with money left over for license and insurance.

Ah, an old Ford van. One with hardly any nose to it. One whose engine sat between the driver and passenger. I could take off the cover and watch the engine run while driving if I were so inclined. A legacy from a bygone era, when cars were cars and computers were for the military. Something that would take me and a half ton of cargo from point A to point B with a minimum of fuss. Something easy to work on and dependable.

Every Saturday I scoured the trucks and vans section of the classified ads searching for the ultimate in simplicity and utility. I spent hours every weekend driving and evaluating vans and learned that a workhorse of a vehicle takes abuse. Every van I looked at in the first month had been ridden hard and put up wet. I wanted to be the one to abuse the van, if there was going to be any abusing going on.

So I turned to something more people took better care of: the Volkswagen microbus. I found what I was looking for. What, after all, could be simpler than a vehicle engineered to haul parts around Volkswagen factories? The engine was designed by a man whose name later became synonymous with speed and perfection in cars: Ferdinand Porsche. The structure of the van itself was strictly cargo oriented. With the weight centered exactly between the axles and the drive wheels, the bus could out-handle its contemporaries.

I found a VW that was in exactly

the price range I wanted: a 1971 with God-only-knows-how-many miles on it and not much rust. It ran great. As an added bonus, it had all the necessities for camping: sink, icebox, tables, bed, electric and water hookups. Not exactly Spartan, but gadgets have their place in my heart too. The bus was easy to work on, according to its owner—a plus in my book.

I soon learned that there was a reason older cars were simple and easy to work on: you needed to work on them. Unlike the cars of today, my bus wanted attention almost every time I drove it. In theory, Mabel (short for "Maybellene," the one who drove Chuck Berry to sing "Why can't you be true?") may have offered the simplest way to get from point A to point B. But the reality was anything but simple.

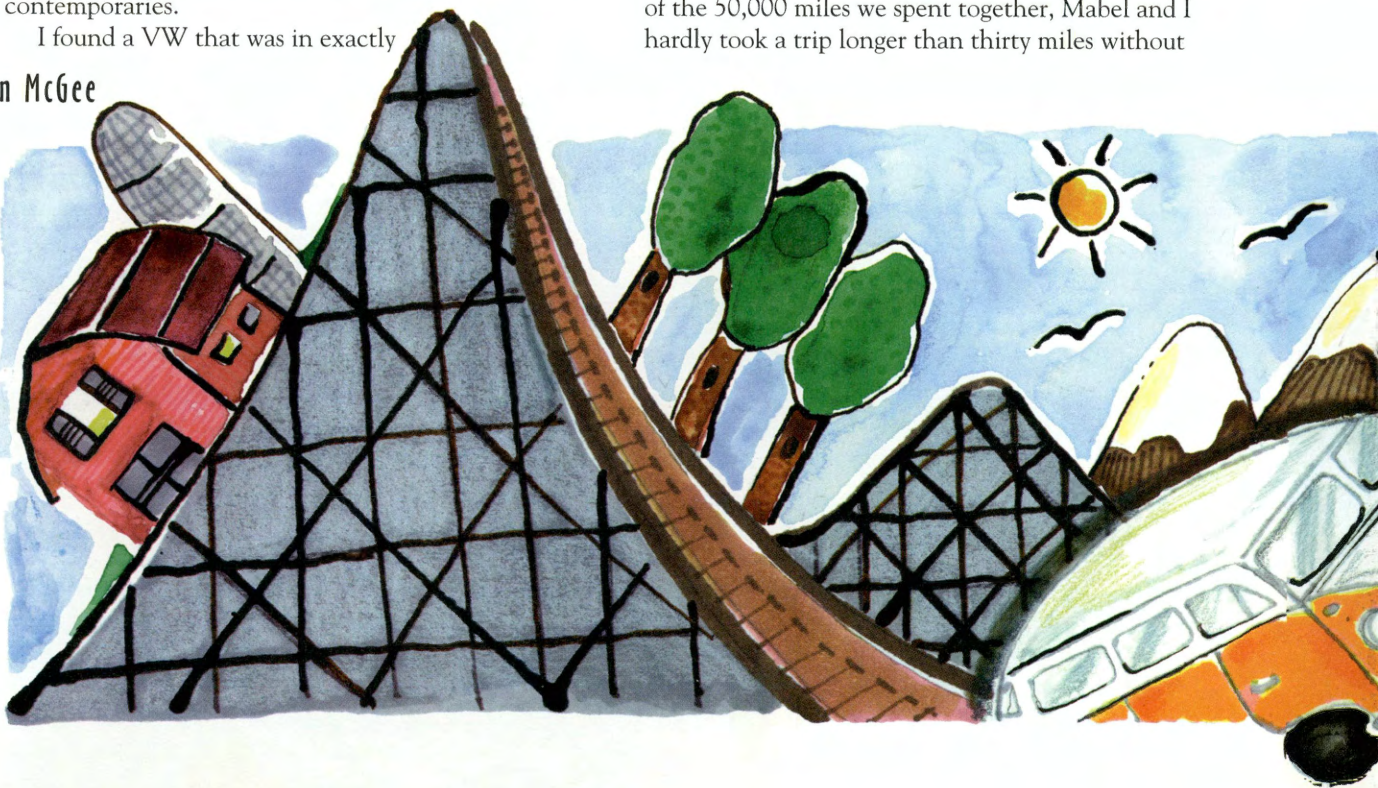
Mabel and I became intimate quickly. Not five minutes into our first drive, I had my head up her rear, futzing with the engine housed there. She was no powerhouse, but suddenly, she had become extremely motion-challenged. I pulled over, looked around in the engine compartment with the flashlight graciously supplied by the previous owner ("You'll need this. A lot."), and discovered a minor problem. A spark plug wire had come off. I couldn't figure out why, but it had. This would turn out to be a recurring event with Mabel. Either I would find problems and not know why they had happened, or I would fix problems and not know how I had fixed them.

Mabel and I had a lot of problems. Over the course of the 50,000 miles we spent together, Mabel and I hardly took a trip longer than thirty miles without

Pains

Stains

By Ryan McGee



stopping to get a little better acquainted. Sometimes, the repair was easy and quick—a twist of the distributor here, a turn of a mixture-adjustment screw there. Other times it was more serious. Like the time 30 miles south of Cheyenne, Wyoming, when Mabel decided she was just too tired to move. I got out, checked for the usual problems, read my manual, scratched my head. I didn't know what the problem could be. So Mabel rode into Cheyenne on the back of a wrecker. We spent a week there, waiting for parts to be shipped and harassing a less-than-speedy mechanic.

Or the time Mabel decided she didn't need oil anymore. We were on our way to St. Louis for "Buses by the Arch", the midwest's largest gathering of VW buses.

and Outside of Odessa, Missouri, Mabel dumped every last drop of her motor oil on the road. Within minutes I was riding shotgun in a real live Missouri State Trooper cruiser, headed back toward Odessa. The trooper found me highly amusing and spent most of his time making fun of me for having long hair and a "car made when Hitler was still around." We went to several auto parts stores in Odessa in an attempt to replace the screw Mabel had lost. At each stop he was sure to announce, "He forgot to put oil in his Hitlermobile. You got parts for a car as old as that?" No one did. Mabel and I ended up turning around and limping home with epoxy in the hole to keep the oil in.

Despite Mabel's occasional mood swings, we had some good times together. We camped; we fished; we hauled people and things; we just drove. Whether we were in the mountains of northern Wyoming or on the

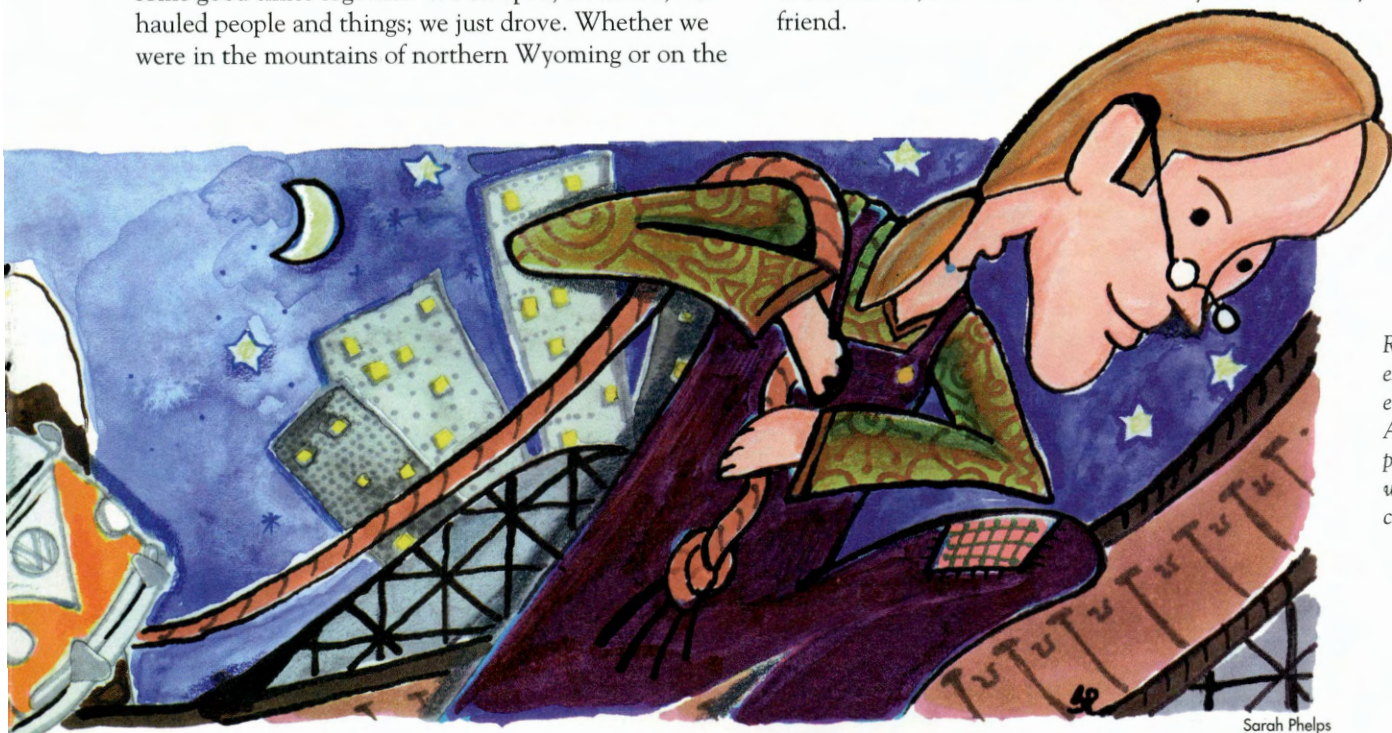
interminable, flat plains of western Kansas, Mabel was fun to drive. When we weren't attracting the stares of children who had never seen a car shaped like a bread loaf, we were waving to and honking at other Volkswagen owners. A Volkswagen comes with automatic membership in a club with no official organization or title, but whose existence is nonetheless real. I enjoyed that club. When I waved to the guy in the blue 1967 somewhere in the middle of Nebraska, I knew his pains and his joys, and he knew mine. We both knew that we would stop and offer what help and parts we could if ever one of us should find the other broken down.

In those two years, I came to realize that the bus was much more and much less than the best way to travel from point A to point B. Now I have a newer car. One that goes where I tell it to when I tell it to—no arguing, no fuss, no unscheduled stops along the way. One that requires a lot less time and money to keep running. But Mabel and I are still together. She sits in front of my house without moving for weeks at a time. She's always there when I leave, and she's always there when I come back. I give her a little pat behind her airscoop ears when I walk by and ask her how she's doing. She just

looks at me with a grin that I know means she's happy to be

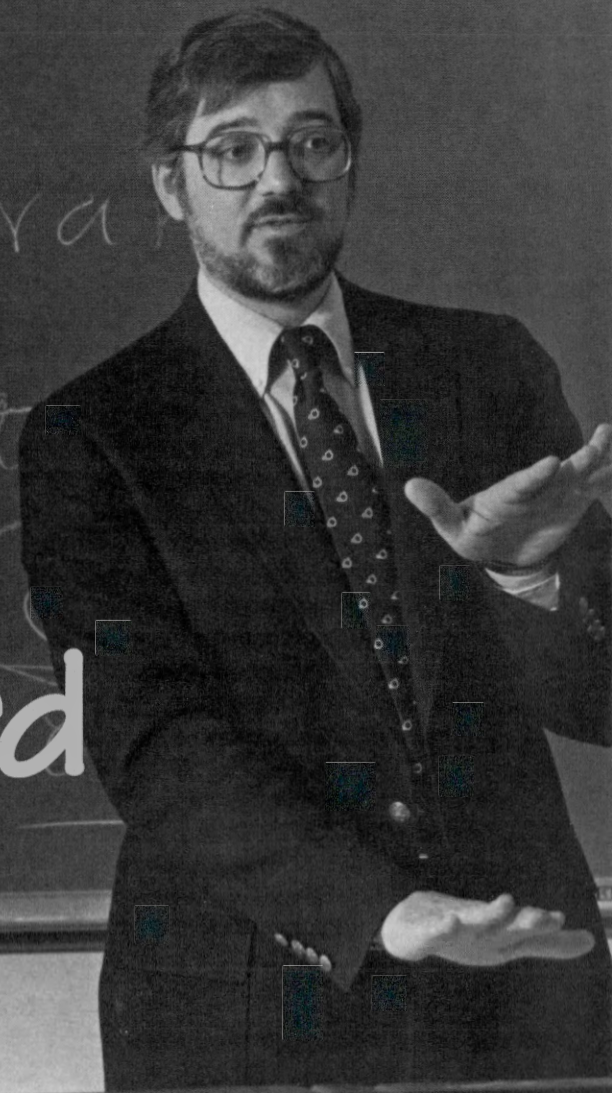
Automobiles

resting. I shouldn't have two cars. I don't have the money to outfit two cars with tires and insurance and all the other things cars want. But I can't bring myself to sell Mabel, because now she's not my car— she's my friend.



Ryan McGee's essay was entered in the AEJMC first person article writing competition.

Back to the Blackboard



BY JENNI CARLSON

From the dean's office window, the campus sprawled below. Mixed in against the greens were contrasting yellows, browns and oranges. A breeze wafted through the open window, bringing with it the coolness of the coming fall.

And change.

It was blowing through the School as well. Mike Kautsch sat in the corner office he has occupied since 1987. He spoke simply of his decision to step down as dean. It was time for a new and different challenge.

As he talked, it was apparent he had been thinking for several months about a personal change. He said the thought began to solidify as the 50th-anniversary celebration for the William Allen White School of Journalism and Mass Communications drew to a close during the spring of 1996. "The 50th-anniversary celebration gave completion to some of the principal goals that I had set for myself," Kautsch recalled. "I also thought that the 50th would be a turning point for the

school, and I came to feel like it was an important turning point for me."

Kautsch announced in August that he would resign as dean effective June 30, 1997. He said he would take a six-months leave of absence and return in January 1998 to teach. John Broholm, who teaches broadcast news, said it would be a plus to see this H.O.P.E. award-winning teacher back in the classroom. "This guy," Broholm said, "is a world-class instructor."

Kautsch said his summer in Costa Rica as a Knight International Press Fellow confirmed his realization that the need for change was inevitable. The trip gave him an opportunity to reflect. "It's easy to become so deeply involved that you don't really analyze what you're doing and why you're doing it."

That day back in 1987 when Kautsch was named dean, he and Tim Bengtson went to the faculty lounge for a cup of coffee. Bengtson, who heads the advertising sequence, congratulated him on the job. Kautsch

Mike Kautsch's decision to step down as dean brings change to the School and returns a H.O.P.E. award winner to the classroom

thanked him, but said that he couldn't see himself as the dean forever. Maybe ten years.

Today, faculty, staff, students and alumni reflect on those ten years, and most do so fondly. "Has Mike Kautsch called every play right? Probably not," David Guth said. "But he's called most of them right, and he's done so in an increasingly difficult environment." Guth specializes in crisis communication, which gives him an appreciation for the pressures of a dean's job.

Despite a decline in dollars allocated by the Kansas legislature and an increase in unfunded, state-mandated programs, the School has maintained a high level of quality. In March 1996, *U.S. News & World Report* ranked the graduate program ninth in the nation. The undergraduate program has received similar praise. When *U.S. News* asked journalists for their opinions, they cited KU and its print program most often for high

quality. "To maintain that kind of excellence at the undergraduate and graduate levels in the face of declining resources is really a tremendous achievement," Bengtson said. Additionally, every sequence, emphasis and program has received private support and tasted success during Kautsch's tenure.

In 1990 the Knight Foundation established the Knight Distinguished Chair of Journalism with a \$1 million endowment. The award went to three schools that year; it was used here at KU to support teaching and research about community journalism.

In January 1997, a marketing communications graduate program opened at the Regents Center, with students already on a waiting list.

Stauffer-Flint was fully wired, which provided all faculty, the *University Daily Kansan* and two computer labs with Internet access.

An integrated media lab pulled all student labs under one director, and brought students and

equipment together, no matter the class or project. The School has moved toward more interdisciplinary education. "Certainly, there will be specializations," Kautsch said. "But we can't afford to assume anymore that students will graduate and work in only one profession during their career."

KJHK began simulcasting its programming on the Internet in December 3, 1994, the first college station to do so. KUJH Channel 14, KU's student-run television station, celebrated its first broadcast in April 1996 and began distributing real-time video on the Internet December 10, 1996.

The School and its students continue to capture national awards in advertising, magazine and broadcast. *The University Daily Kansan* has remained one of the nation's best college newspapers.

Kautsch's contribution to the *Kansan* cannot be ignored, said Tom Eblen. "He has been a steadfast and understanding supporter of the things that go on in the *Kansan* even when he disagrees 100 percent." Eblen works as the *Kansan's* general manager. He added, "I think it's fair to say that a reasonable proportion of his hair that has turned white has been caused by the *Kansan*."

While serving as dean, Kautsch never strayed far from his own area of communications law. "I accept invitations to make media-law presentations so I may contribute to public understanding and appreciation of First Amendment freedoms," Kautsch said. "While on the road, I am often able to meet alumni and other friends of the School who can help with fund-raising, alumni relations and placement of our students in first jobs and internships."

Meeting and maintaining contact with alumni of the School has been one of the most enjoyable parts of his job. He said their enthusiasm for and connection to Kansas never falters. Kautsch's pride in the School and its alums, their accomplishments and their lives is just as unflinching.

The School will need its alumni friends even more in the future. The new dean must build on the private fund-raising base that Kautsch established since legislative funding for higher education has fallen on hard times. Bengtson said that a new dean "will have to do things very creatively." The good news is that the School has a base. "The ship is very much afloat, thank you," Bengtson said. "However, it must not only remain afloat but also sail the seven seas."

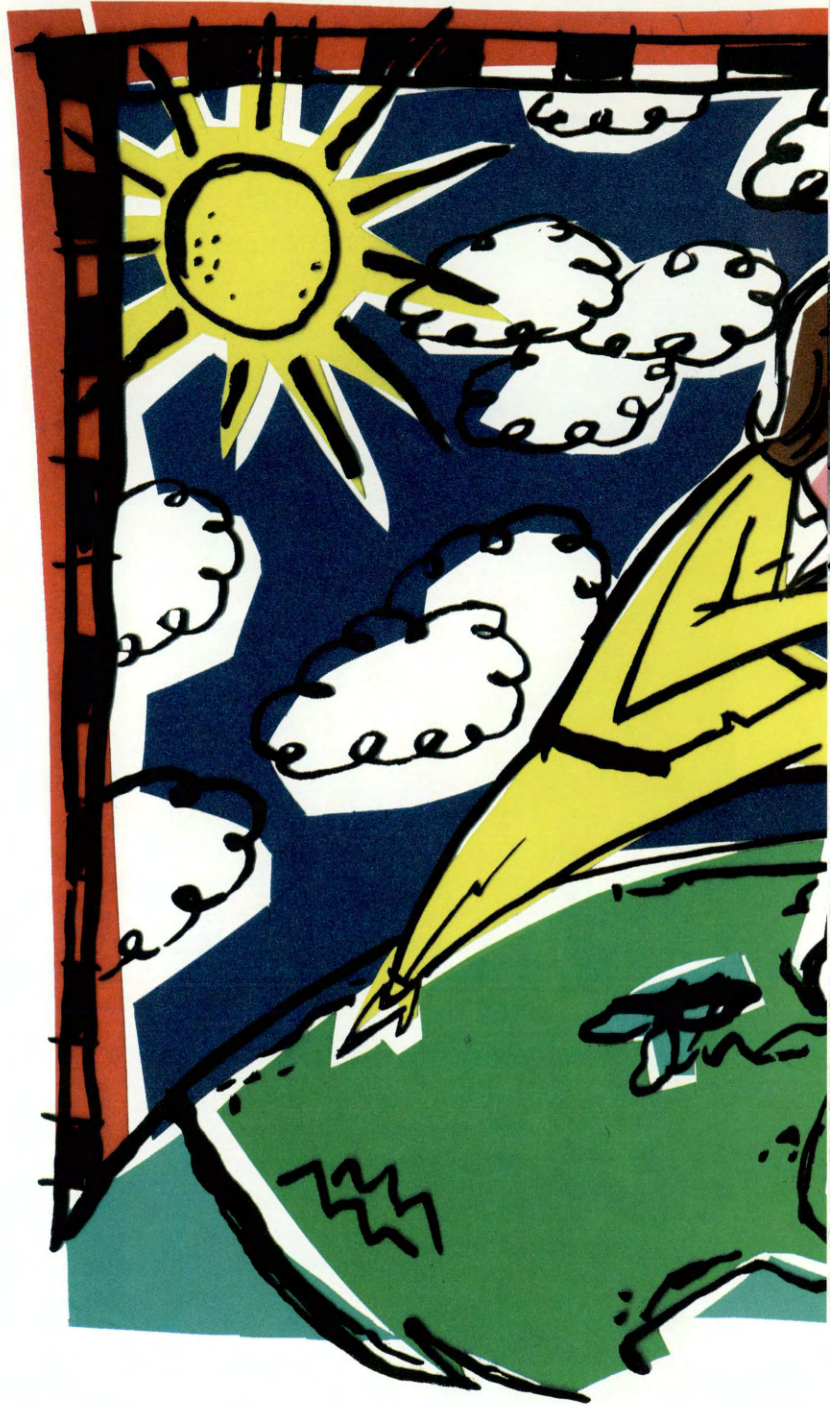
Jenni Carlson was sports editor for the *Kansan*. She is a senior in news editorial.

Steve Purcell

The A's and B's of Overseas

DAVID DAY

HOME-GROWN EXPERTS TRAVEL ABROAD TO TEACH AND BE TAUGHT, EARNING HIGH MARKS FOR THE SCHOOL. THE WORLD MAY BE GETTING SMALLER BUT THESE FREQUENT-FLYERS ARE PILING UP THE MILES.



A NINE-YEAR-OLD BOY STARES AT THE UNFAMILIAR cityscape framed by the window of the bus. He turns and looks at his twelve-year-old sister. She knows. They're lost.

Their daily ride to school, which begins on a commuter train and ends when they disembark the city bus several blocks from their school, is again a trip into the unknown. They are in an unfamiliar city surrounded by unknown people who speak a different language.

The bus lumbers along its path, finally breaking through the suburbs into the heart of Buenos Aires, Argentina. The two American kids gaze intently through the window, searching for any small oasis of familiarity.



Artwork by Dan Keifer

Fast-forward nine years. The eighteen-year-old American watches as the train window frames the landscape. He gazes out at the dilapidated shacks built on stilts at the edge of a jungle. He looks at his twenty-one-year-old sister. The scenery is unfamiliar, but a familiar memory returns. He smiles at his parents and turns back to the window, watching as the beauty of Costa Rica unfolds.

Family adventures in far-away places are just part of growing up with a globe-trotting father. And traveling to eleven countries by age ten is normal when your father builds bridges. J. Laurence Day isn't an engineer; he's a journalist and a professor. But the cultural bridges that he builds may be stronger than those of concrete and steel.

As a J-School faculty member from 1966 to 1988, my father focused his interests and energies on international journalism, primarily South and Central America. In 1974, he was a Fulbright Scholar and spent a year in Buenos Aires, Argentina, to help establish a journalism school. In 1983 he served as director of KU's study-abroad program in Costa Rica. His frequent trips to nearly every country south of the border necessitated adding additional pages to his passport.

Back in the 70s and early 80s it was Larry Day who carried the flag for international interests in the J-School. By the mid-80s the School, stretched by a burgeoning enrollment and declining resources, was unable to focus much on international studies. My father left KU in 1988 to go to the University of



West Florida in Pensacola, where their department of communication arts was committed to strengthening an international program in a place where they had the necessary resources.

Now I'm completing my own master's degree at KU, and everywhere I look there are signs of international outreach: international students from Malaysia, Taiwan, Hong Kong, Tokyo, France, Russia, and yes, Costa Rica. Many faculty members have some pretty interesting stamps in their passports, and the faculty have two Fulbright Scholars this year: Adrienne Rivers and Tom Volek.

Volek has emerged as one of the new leaders of the School's international efforts. He is the first to say that international programs are extremely time and resource intensive. Faculty members take on international work in addition to their regular teaching duties. In recent years, he and other faculty members have renewed relationships with such international partners as Costa Rica and have established new ties in Kyrgyzstan, Korea, Ecuador and Ghana.

Mike Kautsch said the '90s renewal of interest in international programs mirrors a larger commitment by the university. Chancellor Robert Hemenway has made international relations a priority at KU. Hemenway wants to ensure that students have an opportunity to study abroad, if they so choose, said Terry Weidner, director of international studies and programs.

Since Volek spearheaded efforts to establish

relations in Kyrgyzstan, the School has helped start a marketing and communications curriculum at Kyrgyzstan Technical University in the capital city of Bishkek. Kyrgyzstan is situated in the Tien Shan mountains of Central Asia. The United States recognized Kyrgyzstan's independence on December 25, 1991 and was the first country to open an embassy

in the fledgling nation. The J-School learned from George Woodyard, former dean of International Studies, that the KU Medical Center had undertaken efforts to meet medical needs there. Woodyard told Kautsch that the fledgling nation was also struggling to develop an independent news media. Kautsch learned that there was federal grant money to help in the effort. "We took some serious steps to initiate the study of journalism and mass communications in Bishkek," Kautsch said.

Bob Basow and Chuck Marsh accompanied Volek to Kyrgyzstan in the summer of 1995. The "Blazer Boys" (so named for their matching blue blazers) spent two weeks lecturing and conducting seminars on advertising, public relations and broadcast journalism.

Basow, who took an intensive Russian language course at KU, stayed an extra week to practice his language skills and learn more about daily life in Bishkek. Basow admitted his Russian needed a lot of help. During a return trip to Bishkek in 1996, Basow was walking with his interpreter, Nazgul, when they passed a friend and his son. "I tell this guy, in Russian,

“I tell this guy, in Russian, what a nice little son he has. After we get up the street Nazgul said, ‘Do you realize that you told my friend he had a nice little pig?’”

what a nice little son he has. After we get up the street Nazgul said, ‘Do you realize that you told my friend he had a nice little pig?’”

The language barrier hasn’t stopped faculty members from building close professional and personal relationships with international colleagues. And, according to Weidner, establishing personal relationships is a key factor in building successful international programs. “I think one of the nice things about these relationships is that they are not just academic, not just institutional, but are based on friendships.” One benefit, according to Weidner, is that these friendships help expand and sustain academic and professional relationships.

Over the years KU faculty members and staff have had the opportunity to form friendships with their counterparts at the University of Costa Rica. The two institutions have had a formal exchange program since 1958. It is the oldest international exchange program not only at KU, but in the Western Hemisphere. Costa Rica is Central America’s oldest and most stable democracy. “Politically it has been a very stable country. Geographically it’s a beautiful place and the people are warm and friendly,” Woodyard said.

Kautsch has visited Costa Rica, as has Paul Wenske, who collected information for an international reporting course. Kattia Pierre, now a graduate student in advertising, served as an interpreter for Kautsch and Wenske when they visited her homeland. Pierre taught marketing and communications classes in Costa Rica. She said the exchange program gave her an opportunity to learn what other people were doing in her field, and she was grateful for the personal insights that came from living in a different country. “You find out that people have the same concerns, but solve their problems in different ways.”

Although the relationships with Kyrgyzstan and Costa Rica have become the most prominent, other faculty members are building other bridges as well. Adrienne Rivers continues as a second-year Fulbright Scholar at a university in the West African nation of Ghana. Linda Davis studied in Ecuador in 1995 and presented a paper on her findings in Chile in January 1997. Davis said that international work added an area of specialty to her research and enhanced her teaching abilities. Because of her international work, she said she could better teach students about global marketing.

Volek and his family headed to St. Petersburg, Russia, in January, 1997. Volek will teach at St. Petersburg State University. “I will try to give my Russian colleagues, students and professionals a glimpse of how America works,” Volek said. “I will teach the basics of communications law and advertising. I’m sure they will find some of our concepts strange, and I hope that will lead to some lively exchanges. Perhaps when it is all said and done, we will have a better understanding of each other.”

And Volek’s family? “This move will be a new learning experience,” Volek said. “At first it will be survival for the kids. But I imagine kids will be kids anywhere you go.”

Volek’s twelve-year-old son and sixteen-year-old daughter seem to be on the same path I remember in my own childhood. My father introduced my sister and me to adventure in new lands. Volek is opening the same door for his children, and the J-School is opening the world to its students as it opens the door to the world.

David Day grew up in Lawrence, moved to Florida with his family and has returned to KU to complete his master’s.

War for the Words

This is one boot camp that prepares students for a battleground strewn with misplaced modifiers and other assaults on “our beautiful bastard language”

John Hart

JOURNALISM 451, EDITING I, is to journalists what basic training is to soldiers—a course that teaches cadets how to avoid the little mistakes that can blow an entire operation. More than 3,000 students have filed through Editing I since the class started in 1946. For all that time, KU editing professors have driven their subjects to perfection, knowing that students will invariably fall short, but eventually achieve excellence.

Editing I students are drilled

in the fundamentals of grammar, spelling, syntax and style. They learn the difference between *who* and *whom*, *that* and *which* and the subtleties of *since* and *because*. They learn when to use a semicolon; they learn when to use a colon. They hone these skills with exercise after exercise. Even the best students receive graded papers bloodied by their professor’s pen.

In the past fifty years, more than a few Editing I students have gone on to careers as copy

editors. Others acquired skills to use in their careers: law, freelance writing, reporting, corporate and public relations, advertising, broadcasting and business. There were those among us who considered the course nothing more than an exercise in tedium. They sat in the back of the class wanting to ask the question, “Does anal-retentive always have to be spelled with a hyphen?”

For some students, copy-editing may lack the glamour of investigative reporting or the



creative flair of graphics, but at KU it has always been treated as a fine art.

Bruce Swain said, “Happily, the KU tradition differs from schools where copyediting is relegated to the status of a necessary evil. Some students think editing is a sort of mystical gift—either you are born with the ability or you aren’t—the way I once felt about physics.” Swain, currently on leave, said a student can emerge from the class a far better wordsmith after learning a few basic guidelines.

The school’s editing tradition gained much prominence through the career of John Bremner, who relentlessly drove his subjects to become masters of the fundamentals and in the process achieved a remarkable record of success. “Copy editors are the guardians of the news-room,” said Bremner, who wrote *Words on Words*. He inspired students to “learn the thrill of monotony” and to become masters of “our beautiful bastard language.” He taught at the School from 1969 until 1985, when he retired. He died in 1987, and his loss is mourned by editors and lovers of the English language to this day.

Mary Carter, assistant national editor for the *Dallas Morning News*, was one of Bremner’s students. She described him as a delightful terror in the newsroom.

“He was a mix between Orson Welles and Zeus,” Carter said at a dinner honoring Bremner in October 1996.

Paul Jess retired in May 1996 after twenty years of teaching editing and sharing work in the trenches with Bremner. Jess’ goal was to have his classes simulate the experience of being a copy editor. “Copyediting is almost as much a state of mind as it is a mix of technical skills,” Jess wrote in



the manual he used for his classes. Copyediting is “easy to learn about, but not easy to learn.”

“I want to be a copy editor because of Professor Jess,” Kimberly Crabtree said as she reflected on her own recent strict drills from Jess. “The J-School holds itself to a higher standard. He upheld that standard.” Crabtree has worked for the *Kansan* as a reporter, copy editor and news editor.

Les Polk’s name is synonymous with that higher standard to hundreds of KU and Wisconsin students. He came to KU in 1986. Jess said Polk was instrumental in helping the School make the transition to computers. Polk came from an impressive professional background that included twelve years as the news-production editor of *The Wall Street Journal*.

After Polk’s death in 1990, Swain and Jess served as the School’s resident editing gurus.

Swain said he enjoyed working with KU students because they were conscientious. He added that teaching copyediting had become harder over the nineteen years he taught the course at various schools. “We are no longer, with a few glorious exceptions, dealing with people who grew up reading. We are dealing with people who grew up watching TV—and, often, not even reading newspapers. As a copy editor, you must be grounded in the literate culture,” Swain said.

To that end, KU students are expected to consult the *Dictionary of Cultural Literacy* or other reference books to check a writer’s assertion that the Ming dynasty predated the Shang dynasty (it did) and to determine whether you capitalize the “d” in “dynasty” (you don’t). Better yet, to know if references collide (they do) and what to do about it. (Keep on checking.)

Pillars of punctuation from left: Les Polk, Bruce Swain, Paul Jess, John Bremner, Chuck Marsh, John Ginn and Malcolm Gibson.

OF COURSE

Kay Hawes, a 1994 graduate and associate editor of *Golf Course Management*, said she chose Swain to serve on her master's committee because of his gift for precision. "As a professional, I have been surprised at the number of little decisions journalists have to make every day. Having someone point that out to you while you're still in school, before getting out into the real world and learning the hard way, was an important lesson."

Chuck Marsh, who specializes in business communications, also teaches editing. He was editor of *American Way*, the in-flight magazine of American Airlines, and other corporate magazines. "Some stories are just so important, it's vital that they be right. Not many people can make them right." Marsh said that students with great copyediting skills can work anywhere.

"Professor Marsh is not only a good writer but also a good grammarian," said Ted Frederickson, an editing veteran and now head of the news-editorial sequence. "Chuck takes pride in how he teaches, and he loves to talk about the rules and why we have them."

When John Ginn came to the School in 1992 after a thirty-five-year career as a reporter, copy editor and publisher, he urged students to adopt this mindset: "There are mistakes in here. Let's see how many we can find." An energetic response from his students would trigger Ginn's

next lesson: Restraint also is a virtue. "Professor Ginn taught me never to change anything unless I had a concrete reason for changing it. We're here to help, not hurt, the reporter's story," said Virginia Margheim, a senior in news-ed.

Ginn led the search committee that brought Malcolm Gibson to the School in August 1996. When asked how it felt to carry on the

School's editing tradition, Gibson offered an immediate and visceral response: "Damned intimidating." Gibson is particularly committed to helping his students become literate human beings. He plans to increase

students' reading so that they can observe the power of good language.

Gibson knows he won't carry KU's editing standard alone and promises to beg, borrow and steal as much as he can from his colleagues and predecessors. He will prepare students, as have all the others, to take what they learn into advanced editing with Tom Eblen and into Editing II with Mike Cuenca.

All the School's editing professors want KU students to take their places in the profession, having stood for a short time here at KU on the shoulders of giants.

John Hart earned his bachelor's degree in political science from Kansas State. He completes his master's in May 1997.



EDITING I FINAL EXAM (excerpt) John Ginn

You have four hours. The first three hours and fifty-five minutes will be closed book. As usual, you will have five minutes with books open. Follow directions to the letter. Your grade will be based on accuracy, substance and neatness.

General Knowledge

1. History—Sketch the development of human thought. Estimate its significance. Compare it with the development of any other kind of thought. Demonstrate that you understand the correct usage of "lie" and "lay."
2. Science—Explain the nature of matter. Include in your answer an evaluation of the impact of the development of mathematics on science. Be concise.
3. Religion—Describe the history of the papacy from its origins to the present day, concentrating especially but not exclusively on its social, political, economic, religious and philosophical impact on Europe, Asia, America and Africa. Avoid generalizations.
4. Music—You will find a piano under your seat. You may use it in this part of the exam only. Write a piano concerto. Orchestrate and perform it with a flute and drum. Write a compelling review of the performance. Demonstrate your mastery of how to use "that" and "which."

Journalism Ethics

1. The disassembled parts of a high-powered rifle have been placed in a box under your desk. You will also find an instruction manual, printed in Swahili. In ten minutes, a hungry Bengal tiger will be admitted into the room. Take whatever action you feel is appropriate. Write a 1,000-word account of this experience, using the pyramid structure of a news story. Make certain you acknowledge any conflicts of interests that arise because of the reporter's involvement in the story.

Covering the News

1. There is a red telephone on the desk beside you. Start World War III. Report at length on its socio-political effects, if any. Be sure to follow AP style. Avoid the use of false purpose.

Extra Credit

Define the universe. Give three examples. Demonstrate that you have mastered the use of "who" and "whom."

If you finish early, feel free to leave after turning in your work.



STUDENT PROFILE

Karen Gersch got on board one big project her senior year in business communications. She brought her own Kansas values to serve the Eisenhower Center and now guess who Karen likes?

She Likes Ike

Jennifer Hong



Photo courtesy Karen Gersch

KAREN GERSCH WAS ONE of thirty-one students on the charter bus heading to Abilene, Kansas. Her business communications projects class took a Friday in September to go meet its client—the Eisenhower Center and its staff.

David Guth, who teaches the class, said Gersch was a good example of the goal-oriented, hard-working students at KU. He first saw these attributes in her during the semester she enrolled in his broadcast production and writing lab. He said Gersch tackled assignments that many students dreaded. “And she laughed at all my jokes. That won her a lot of points with me.” For her part, Gersch said that Guth gave her “a lot of grief,” but she preferred teachers who provided criticism and told her how to improve.

Guth may define Gersch as goal-oriented and hard-working, but her grandmother,

Dorothy Prince, still sees Gersch as the “very determined, quick-witted and opinionated child” she once was.

Gersch said she learned from the example her family set for her. She remembered her mother and her grandparents as hard-working. In her family, working was just what you did. She said she learned how to provide for herself. At age thirteen she worked on a paper route. “I wanted to make money, and that was just the way you did it at that age,” said Gersch. Her enthusiasm paid off in more ways than one. Clients left Halloween candy, Christmas bonuses and Easter baskets for her. When she noticed one of her customers was pregnant, Gersch persistently asked when the baby was due. After the baby was born, the woman asked Gersch to babysit, and she started moonlighting. This provided training for later when she had to work to pay

her way through college.

Gersch’s grandmother pushed her to pursue a college education. After all, Prince said “She’s my designated caretaker. No shanty town or nursing home for me. I’ve already picked out my condo.” Gersch can’t remember when she took on this role but said, “I honestly think it was from birth. It’s been modified recently to a condo in Hawaii. I’m saving for that now.”

Gersch’s lessons in hard work and determination served her well in the projects class. The class, which is required of students in the business communications sequence, provides a chance for students to develop a public relations campaign for a real client. Gersch, as part of an eight-person team, developed a plan and put together the materials necessary to raise funds for and
continued on page 39

Nice to Hear from You

The *JJ* staff wants to hear from you. There is much more to know about you, but we can't put you in type unless we hear from you, and yes, it has to be in writing. Hope to see you in print next year

1996

Molly Alspaugh

is a design assistant at Fleishman-Hillard, an international public relations firm in Kansas City.

Jan-Eric Anderson

is media buyer/planner for Leo Burnett, an advertising agency in Chicago.

Meghan Anderson

is advertising and public relations manager for Old Chicago restaurant in Lawrence.

Laralissa Ayestas

works for Seba International in Houston as an administrative marketing assistant.

Heather Barnes

is retail account executive at *The Kansas City Star*.

Eugene C. Beatty

is a customer service sales representative for TCI cable television in Kansas City.

Elizabeth Billups

completed a public relations internship at Barkley & Evergreen, an advertising agency in Kansas City where she is now public relations account coordinator.

Norman Bilow

is an assistant media planner with DMB&B, an advertising agency in St. Louis.

Jana Blackburn-Calkins

works as an associate producer for WDAF-TV in Kansas City.

Kevin Boetcher

is photographer at WIBW-TV in Topeka.

Deborah Bohrer

is marketing coordinator at Jefferson Memorial Hospital in Crystal City, Missouri.

Jessica Bongers

did a one-year public relations internship with Fleishman-Hillard in London.

Jennifer Brannan

enrolled in law school at the University of Kansas.

Bryan Breckenridge

is sales staff associate at Sprint North Supply in Lenexa.

Molly Bukaty

coordinates special events for the Kansas Special Olympics in Kansas City.

Stefanie Carlon

is retail sales representative for *The Lawrence Journal-World*.

Jennifer Carter

is travel sales and marketing manager for the Lawrence Convention and Visitors Bureau.

Stacey Carter

is a sales assistant at Katz Television in Kansas City.

Tara Cissell

is an assistant media planner at Foote, Cone & Belding in Chicago.

Jessica Clemmer

did a six-month internship with the PGA Tour in Tulsa.

Chris Colby

is a reporter for the *Anderson (Indiana) Herald-Bulletin*.

Ed Connealy

is in customer relations at Toyota in Los Angeles.

Jennifer Conrick

is an assistant in the media department at Bemstein-Rein Advertising in Kansas City.

Christy Couey

is attending graduate school in sports administration at the University of Kansas.

Kristy Coughenour

took a public relations internship at Datacore in Kansas City.

John Dale

is a sales representative at KCCV in Kansas City.

Bruce Davenport

is an assistant manager at Gap, Inc.

Billie David

works as a reporter in Lawrence for Telegraphics.

Susan Deady

is a weekday morning producer at WIBW-TV in Topeka.

Cortney DeBasio

is a public relations account coordinator at Hickerson Phelps & Associates in Kansas City.

Jenni Derryberry

works as managing editor at *Super Floral Magazine*, Vance publishing Corp. in Kansas City.

Chesley Dohl

is a features writer at Sun Publications in Kansas City.

Chris Doyle

is a second lieutenant with the United States Marine Corps.

Tom Dulac

is an agent for Northwestern Mutual Life Insurance Co. in Kansas City.

Tom Erickson

writes sports for the *Southwest Daily Times* in Liberal.



Andy Morrison

Nancy Euston works in media at MMG Worldwide, Kansas City.

Travis Falstad is an assistant to the director of artist development at Red Ant Records in Beverly Hills.

Brad Feinberg is an assistant media planner for DMB&B in St. Louis.

Tom Field attends graduate school in higher education at the University of Kansas.

Erin Fogarty is deputy press secretary for Senator Bob Kerrey of Nebraska in Washington, D.C.

Tina Fowler copywrites for The Hughes Group, an advertising agency in St. Louis.

Christoph Fuhrmans is a copy editor for the *Hilton Head Packet* in South Carolina.

Kris Gillespie directs promotions at Matador Records in New York.

Angie Gunther attends Kansas State University and plans to apply for medical or dental school.

Christy Harris attends law school at Washburn University.

Amy Hetager is an assistant in the marketing department at Worlds of Fun in Kansas City.

Meegan Hilton is a public relations assistant for US West in Denver.

Braden Hopkins works as a business analyst for Koch Industries in Wichita.

Dean Hovind is in small business group sales at Sprint in Kansas City.

Tim Hruban worked at Arlington International Race track in Arlington, Illinois until October 1996.

Jennifer Hughes is an associate editor at *The Grower*, Vance Publishing Corp. in Kansas City.

Jennifer Humphrey is finishing LA&S classes for a second degree.

Jonathan Hupp is campus director for Jayhawk Campus Ministry in Lawrence.

Michelle Jacobs is an assistant media buyer for Saatchi & Saatchi DFS, an advertising agency in Kansas City.

Per Joergenson is a proofreader for the *National Catholic Reporter* in Kansas City.

Jill Johansen attends graduate school in health and physical education at the University of Kansas.

Jennifer Karkela is in advertising sales at *The Kansas City Business Journal*.

Nicole Kenny is a media buyer at Harmon Smith Advertising in Kansas City.

Sharon Lee is editor of *Juniors*, a bi-monthly magazine published by Eastern Publishing Ltd. in Singapore.

Autumn Leonard is working as an assistant manager at Maurice's, a Lawrence clothing store.

Angelina Lopez is a reporter for the *Des Moines Register*.

Monique Madeira is a candidate for an MBA from the University of Kansas.

Tony Matthews is a recruiter at Advanced Business Consultants in Kansas City.

Amy Mauch is an account executive at TMP Worldwide in Kansas City.

Molly Maxwell works as promotions assistant at *Metropolis* magazine in New York.

Amy McCoach works in creative services at Vance Publishing Corp. in Kansas City.

Kim McConico is a production assistant at Channel 41 in Kansas City.

Michelle Melnik is an assistant media buyer for DMB&B in St. Louis.

Ted Miller is a special assistant to State Treasurer Sally Thompson.

Dan Mudd is an assistant project manager for the Sunflower Group in Kansas City.

Heather Niehaus works in classified advertising sales at *The Statesman Journal* in Salem, Oregon.

Ryan Norris works in programming for KQRC radio in Kansas City.

John Novak is a national accounts technical assistant at Lockton Companies in Kansas City.

Michael Ohlde has an internship with Knapp and Associates, an advertising agency in Kansas City.

Melissa Pennell is the volunteer/public relations coordinator for the Polycystic Kidney Research Foundation in Kansas City.

Megan Poplinger works in the editorial department of *Where Kansas City*, a tourist guide in Kansas City.

Melanie Posey is a reporter for KTKA-TV in Topeka.

Irene Prilutsky is a master's candidate in radio-television at the University of Nebraska.

Jennifer Radke is an assistant media planner for Bernstein-Rein Advertising in Kansas City.

Chad Rader is an assistant sports editor at *The Emporia Gazette*.

Dan Reed is a technical manager at Blairlake New Media in Kansas City.

Stephanie Remus is an assistant account executive in public relations for Bernstein-Rein Advertising in Kansas City.

Chris Richardson is a representative for Internet advertising at *The Lawrence Journal-World*.

Michael Robinson works in the marketing pool for Hallmark Cards in Kansas City.

Edmee Rodriguez enrolled at the University of Kansas to take magazine classes.

Brian Roeder has an internship at Sturgis Plus World in Overland Park.

Aaron Romek is a weekend producer for Channel 49 in Topeka.

Chris Ronan works as a sports reporter for KSNT-TV in Topeka.

Tanya Rose attends law school at the University of Kansas.

Nicole Rostock is an assistant media buyer at Bernstein-Rein Advertising in Kansas City.

Elizabeth Schrag will teach English as a second language in Korea.

Libby Seifert works for The Richards Group in Dallas in account service.

Bradley Seitter is an associate sports producer at WDAF-TV in Kansas City.

Carrie Sgarlat is an account coordinator at The Avion Group in Kansas City.

Matthew Shaw works as an intern for Group One, Barkley and Evergreen, an advertising agency in Kansas City.

Jennifer Simmons is a staff member for Campus Crusade for Christ.

Tom Skates works as marketing assistant for Kansas City Rubber and Melting in Kansas City.

Charlotte Skelton is assistant media planner at D'Arcy, Masius, Benton & Bowles in St. Louis.

Amy Smith is program coordinator for the Leukemia Society, Wichita.

Lana Smith works as an account executive for Eire Partners, an advertising agency in Chicago.

Chad Stafford is a registered representative for Franklin Financial Services in Kansas City.

Greg Stearns works as a manager for Pizza Hut in Kansas City.

Tom Stickney is a part-time, weekend reporter for KSNT-TV in Topeka.

Erin Streeter works as a reporter for KQTV in St. Joseph, Missouri.

Jennifer Testa has internships with Waddell and Reed and Montgomery Ward Credit.

Jennifer Torrez is a marketing and public relations assistant for United Way of Topeka.



Tracy Wilson

Stephanie Utley works as a retail sales representative for *The News-Leader* in Springfield, Missouri.

Anna Vizcarra works for Great Plains Video Productions in Kansas City.

Robyn Wherritt works in the media department for the Houston Rockets.

John White is an account manager for Pepsi-Cola Company in Liberal.

Scott Williams works for Cintas Corporation in Kansas City as a sales representative.

Robin Wilson is a reporter and morning anchor for KSNT-TV in Topeka.

1995

J.R. Clairborne is a reporter for the *Ithaca Journal* in New York.

Paul Henry is an associate producer for Free Range Media, a World Wide Web design firm in Seattle, and is working as coordinator of Vertical Market for the company.

Angela Kokoruda attends law school at the University of Missouri-Kansas City.

Jason McDaniel is a public relations account coordinator for Bernstein-Rein Advertising in Kansas City.

Matt Spett is an assistant account executive at Publicis/Bloom, an ad agency in Dallas.

1994

Corryn Flahaven is an account manager for Tapscan, a software company in Birmingham, Alabama.

Jeff Mayo is studying law at the University of Minnesota.

Kati (Wolken) Walker works as director of marketing for Northwestern Mutual Life in Phoenix, Arizona, and in October 1995, married Pete Walker (J-95).

1993

Bill Leibengood is an account manager for Barkley & Evergreen in Kansas City.

Julie Smith is an assignment editor for ESPN. She works on the program "RPM 2night" on ESPN-2 and does the auto racing coverage for "SportsCenter." She lives in Avon, Connecticut.

1992

Kirsten Jamison works as an advertising sales representative in group sales for K-III magazines in New York.

Louie Lopez graduated from Harvard Law School in June 1996, and will be working for Jenner & Block, a law firm in Chicago.

Sean Sheridan works for Microsoft in Redmond, Washington. He is a production manager and content editor of the *Read Ahead* CD-ROM, the multimedia companion to Bill Gates' book.

1991

Frank Bustamante manages client services at Wallace, Saunders, Austin, Brown & Enochs, a law firm in Kansas City.

Shari Swearingen Garrett is managing editor for features at *The Macomb Daily*, a suburban Detroit newspaper.

Craig Hewins lives in Overland Park and works for Intertec Publishing as senior associate editor for *Video Systems* magazine, a trade publication for the video production industry.

Pam Kufahl

is working as a senior associate editor for *Transmission and Distribution World* magazine, an Intertec publication for the utility industry.

Shelly Schiessler

works as a project director on the Kellogg's account at I.R.I., a marketing research firm.

Kimberly Zoller Wewers

is an account manager for Sprint Communications in Dallas.

1990

Julie Adrian Gladman

is senior account executive at Fleishman-Hillard in Kansas City.

Elaina Khoury

is a senior account executive in public relations for Barkley & Evergreen, an advertising agency in Kansas City.

Virginia McGrath

is a senior account executive in the public relations group at Fleishman-Hillard in Kansas City.

Douglas D. Ohlemeier

is a marketing specialist for the Kansas Wheat Commission. He married Brenda McCarthy (KU Med Center-94) in August 1995.

1980s

Jeff Armstrong

is living in Fairway and has been promoted to director of advertising at UMB Financial Corp.

Janell Aust

is senior account executive in the Agribusiness Division at Fleishman-Hillard in Kansas City.

Kathleen Conkey

is working in New York as staff counsel for King World Productions, a TV programming and distributing company that produces "Inside Edition," "American Journal" and "The Rolonda Show."

Traci (Brown) Cox

copywrites for House of Lloyd, a direct-selling company in Kansas City. She and her husband, Rick, had a daughter in October 1995.

Michael Gebert

appeared on WGN-TV, "America's Talking" and "ABC Online" to promote his recently published book, *The Encyclopedia of Movie Awards*. He lives in Chicago.

Kathy (Oldfield) Hardelman

had her third child in July and is freelancing at EURO RSCG Tatham, a Chicago ad agency.

Susan D. Harper

is a technical editor at Black & Veatch, an engineering and architecture firm in Kansas City.

Julie Beck Hennon

started a jewelry company in Pittsburgh. She and her husband Don just had their second child, Kathryn Alexis.

Brian Levinson

has joined Harris Methodist Health System in Fort Worth, Texas, as vice-president of stockholder communications.

Scott Nelson

is a senior partner and group creative director at the Atlanta-based ad agency J. Walter Thompson.

Therese (Mufic) Neustaedter

was promoted in May 1995, to marketing manager in the Hallmark Cards product development division in Kansas City. She married Jeff Neustaedter in February 1996, in Kauai, Hawaii.

Etienne (Hoke) Olson

freelances as an ad copywriter in Houston. She married Kevin Olson in 1988 (B.S. Business-87). They have two sons, Andrew Quentin, 3, and Graham Everett, 9 months.

George Pollock, Jr.

is working as a page designer and copy editor at the *Fayetteville Observer-Times* in North Carolina.

Yvette Stark

is account executive and media specialist for Saatchi & Saatchi DFS in Kansas City.

Andrea Warren

has written *Orphan Train Rider: One Boy's True Story*. It has won the Boston Globe-Horn Book Award for Outstanding Nonfiction.

1970s

Ken Krehbiel

has been promoted to director of communications at the American Academy of Actuaries in Washington, D.C.

Rick Thiemert

was promoted to senior vice president of the agribusiness division of Fleishman-Hillard in Kansas City.

Romalyn Tilghman

is in Long Beach, California, publishing ARTS RAG, a periodical covering the national arts scene.

1930s**Maurine Welch**

Maurine Welch earned her bachelor's degree from the University of Kansas in 1932. "I took classes in what we called 'the shack,'" the stone building that housed the School of Journalism. Leon Flint, one of the namesakes of today's "shack," taught Welch. Welch was a reporter for the *University Daily Kansan* and earned twenty-five cents an hour working in the journalism reading room.

She graduated and then stayed home to raise her children. In 1943, when World War II opened opportunities for women in the workplace, Welch decided to give journalism a try. "I walked into the *Wichita Beacon* and asked for a job. I was hired on the

spot." Welch worked the stockyards beat. "Probably I was the first woman stockyards reporter in the world."

In 1957, Welch received her master's degree in home economics at Ohio State University. She wanted to write proficiently about the subject but felt she could not do that without a solid education. Welch worked as a freelancer for small specialty magazines, such as the Ohio Rural Electric Cooperative's industry publication. "My biggest sell was to *Better Homes and Gardens*. I sold them six short articles that didn't have bylines. But, I have the tear sheets to prove it."

Welch now lives in Clearwater, Florida, and reads the *St. Petersburg Times* everyday. She makes bread in her free time, and likes to write non-fiction and essays.

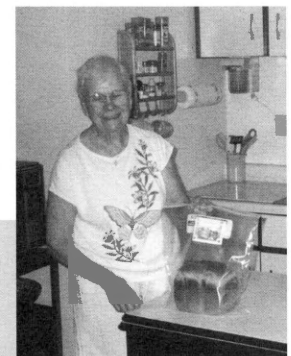


Photo courtesy of Maurine Welch

Solving Big Problems for Small Papers

Tonda Rush, president of the National Newspaper Association, has trooped through a blizzard of activities and actions on behalf of the little guys

Mary Rupert

ANOTHER SEVERE AND potentially crippling snowstorm headed for Washington. For Tonda Rush, the first woman CEO of the National Newspaper Association, a little bad weather, a blizzard or any other problem just makes life more interesting.

"I tend to be a person who finds challenges as they come along," says Rush, who lives in the Washington, D.C., suburbs thousands of miles from her hometown of Kansas City, Kansas. "I get intrigued by solving difficult problems, and the NNA has certainly had several of those." One of the immediate problems when Rush joined the NNA was what to do with its for-profit advertising subsidiary. It had fallen on hard times after a \$400,000 judgment was entered in a dispute over a New York lease agreement.

The changes in this 111-year-old, non-profit trade association that serves small newspapers came from the inside out. First the new CEO brought in a new staff. Then she moved the headquarters from run-down Washington offices to less expensive but more spacious quarters in Arlington, Virginia, which overlooked the Potomac River and Georgetown. She stemmed the flow of red ink, negotiated a reduced settlement, sold the

advertising subsidiary and won victories for small newspapers on postal rates and information superhighway legislation.

The NNA and small newspapers had found a voice. Four years ago, few people outside the membership knew much about the NNA. Mark Sheehan, a former Justice Department spokesman, came to the NNA as Rush's senior vice president. Sheehan says that back then they didn't have to answer reporters' questions because reporters never called. Now, he says, Rush's comments can be found frequently in industry stories. She is adept at giving sound bites. Although her Kansas accent is noticeable, her rapid-fire speech is quotable even when she discusses complex legal topics.

Rush has degrees in law and journalism from the University of Kansas, and she has worked as a reporter on two Kansas newspapers: the *Lawrence Journal-World* and the *Lansing Leader*. Sheehan says that Rush expects the entire staff to share her Kansas work ethic. If they have to work on weekends to finish work, they do. "She is underdrawn by other people's responsibilities," Sheehan says. "Whatever it is, she can do it in half as much time or better. She is a very good person to work for. There's no waste work and no busy work. There are no ego games. She's good at seeing



problems down the road and looking at other people's viewpoints. Sometimes she can almost see around corners. Like

Illustrations by Elaine Melko



chess players, some see three moves ahead—she sees six.”

For more than 100 years, men had held the top positions

in the newspaper trade associations. By the time women CEOs were hired in the 1990s, their path had been cleared by newspaperwomen such as Charlotte Schexnayder, the first woman elected as president of the NNA board. Schexnayder, publisher of the *Dumas* (Arkansas) *Clarion* and an Arkansas legislator, first met Rush in the 1970s. She awarded two national writing prizes to Rush and encouraged her to go to law school. Rush did and it came as no surprise to see her as the only woman finalist for the NNA top job in 1992. As chairwoman, Schexnayder didn’t vote but says that the predominantly male board recognized Rush’s ability, dedication to the industry, legal background, work on small papers and understanding of large papers. “I think she is one of the most efficient women I’ve known. She has vision and a way to accomplish things that ought to be copied,”

Schexnayder says. “She’s dynamic, caring and organized.”

Rush is a natural journalist. Her dad, Herb Rush, a retired

printing machinist, remembers her curiosity and that she was always asking questions. “Some of them I knew I couldn’t ever answer,” he says. He recalls that Rush worked her way through law school as a journalist. “She did a lot on her own,” he says.

Rush says she went to law school to develop a reporting specialty. But instead of legal reporting, she went to work for the Reporters Committee for Freedom of the Press, representing reporters in government access cases and other legal issues.

When the Reagan administration tried to gut the Freedom of Information Act, she focused on the legislative arena. That led her to the former American Newspaper Publishers Association, now the Newspaper Association of America, where she joined the legal department and worked for ten years. Rush also handled litigation against the postal service.

When she interviewed with the NNA, she discovered that some of that group’s biggest problems were the postal service and postal forms—ironically, things she thought she had left behind. “I do remember distinctly at some point—when I left the *Leader* in 1974—thinking, thank heavens, I will never have to fill out another postal form,” Rush says.

ALUMNI PROFILE

As watchdogs, newspaper associations have been barking at the mailman for years. Rush says that the postal service monopoly has changed from the days when most of the mail was

Aunt Minnie's letters. Today, she says, the post office is increasingly driven by ad mail and spends more energy on junk mail than on newspaper delivery. For daily newspapers, the problem has been a loss of core advertisers to the direct-mail industry. For years, Rush was part of the fight against more

discounts to junk mailers. When large and small publications fought each other during the most recent postal rate skirmish, Rush took the

role of David and testified against the Goliath interests that wanted a bulk discount at the expense of smaller newspapers and magazines.

New technology presents a special challenge for small newspapers against the huge media conglomerates and telecommunications companies. Rush testified in Congress for fair competition, access and rates. After three years of trying to prevent small publishers from becoming road kill on the information superhighway, the NNA's amendment was included in the law signed in February, 1996.

Some small papers are already on-line, while many weekly publishers such as Web Hawkins, a Kansas publisher, are not so certain electronic publishing will be the path of the future. What is important, to Hawkins and others, is that the NNA and Rush are keeping publishers informed. With

information about changes in telecommunications and postal rates, publishers are better able to make decisions. Hawkins, who was the NNA board president in 1988, compliments Rush's ability to get talented people to work together to advance the NNA's reputation as the best lobbyist for newspapers in Washington.

Rush suspects that the biggest challenge for small newspapers will be the survival of the community, with its downtown and small businesses. "To the extent that the discount houses are killing off newspaper advertisers, it's a problem for the community and a problem for the newspaper," Rush says. One more challenge for Rush and the NNA.

Mary Rupert completed her master's degree in May, 1996. She wrote this profile in her article writing class. She is a former reporter for the Lansing Leader.



the difference between

Us and People



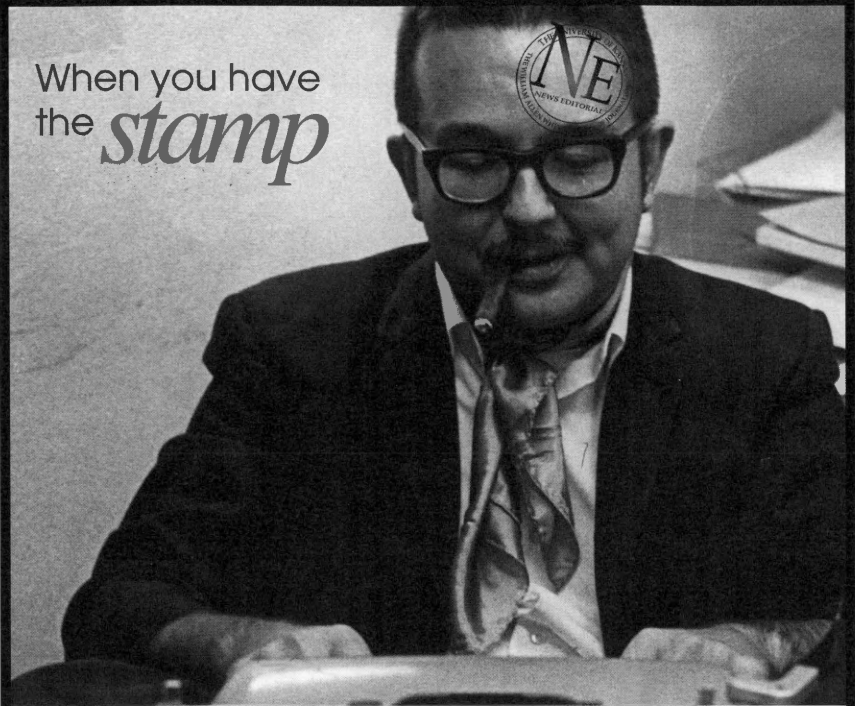
to promote the Eisenhower Center. The materials included such items as press kits, news releases, videos, letters and brochures.

The Center is planning a \$3 million renovation, so staff members were enthusiastic when Guth approached them about being the class's client this year. Guth, familiar with the Eisenhower Center from his own research, got the idea after seeing a Kansas City agency take on a similar project for the Truman Library.


The students' challenge was not only in coming up with a plan from scratch, but also learning to work in groups. "Students hate group projects, and the people in the industry say to put them in groups. There's very little you'll do in life that you won't do with some group collaboration," Guth said. Gersch worked well with her group, directing it by prompting all the members to express their own ideas. Her team, in trying to introduce Eisenhower to a new generation, planned to take advantage of the Internet by placing a survey online. The group presented its plan to the management and staff of the Eisenhower Center at the end of the semester.

Gersch graduated in December, but said she didn't know where she would go. She's had a long-standing attraction to North Carolina because of its mountains and coastline, and said she would like to move there for a year or two if only to say she did it. Most of all she said, "I want to do public relations for a corporation. That's my dream now."

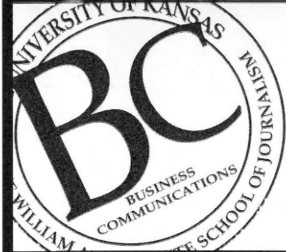
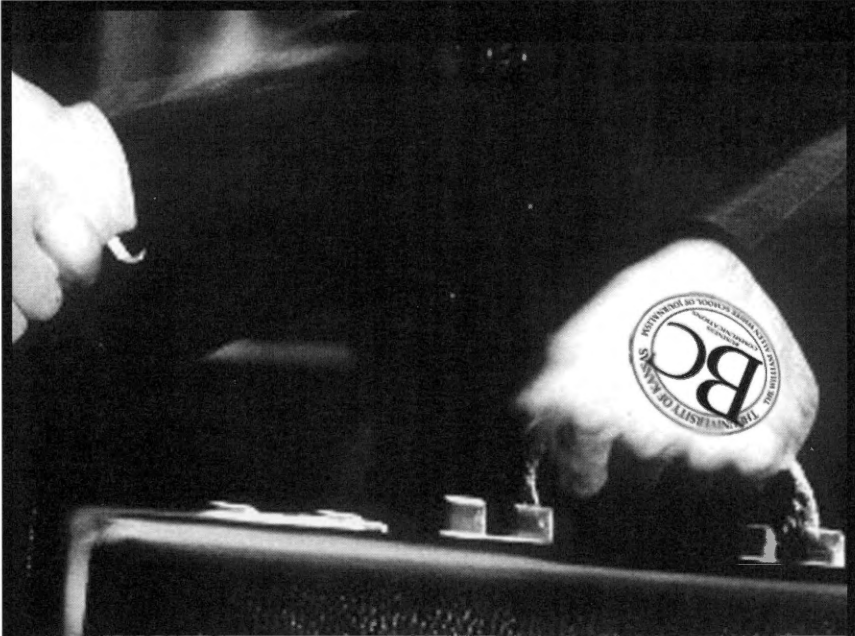
Jennifer Hong is a senior from Ballwin, Missouri, in the magazine sequence. She has completed two internships at Intertec in Kansas City.



When you have
the *stamp*



the
scoop
comes naturally.



the
upper hand
is always labeled

Etymology

—from the Greek *ετυμολογια*, pronounced “*etymologia*”—the evolution of words.

Words are travelers. Some of them travel from language to language, adopting native customs and dress as they go. And so, for every word, there is a story. Words carry with them more than a current definition; they have lots of baggage. Run that luggage through the x-ray machine and see what you find.

Diurnal

Journal worked its way down from the Latin *diurnal*. Considered by some to be the first newspapers, diurnals were records of the happenings of the Roman senate. *Diurnal* means “daily” but they didn’t come out daily. Today there are dailies, but we don’t call them diurnals. We call them journals. Go figure.

At one time, a pica was a collection of guidelines for religious holidays. In the 16th century, it took on its current



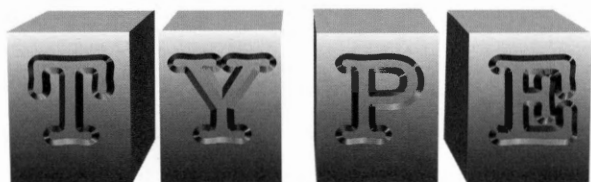
usage as a printer’s measure. The word *pica* probably comes from *pie*, as in *magpie*, a bird

that eats a variety of things. This origin doesn’t explain the journalistic sense of *pica*, but it does explain why another definition for *pica* is a craving for something unfit for consumption, such as a magpie.



Fact is from the Latin *factum*, meaning “thing done.” *Fact* then takes on the meaning of something observably true. The Latin root of *factum* is *facere*. *Facere*, made its way into French as *faire*, which means “to do.” *Faire* migrated from Old French to English as *feat*. Meanwhile, *facere* came straight from Latin to English as, among other things, *facile*. Easy.

News made its way into English from the Old French *novelles*, which means “new things,” which we call novelties. The French word came from the Latin *nova*, which also meant “new things.” *Nova* survives, but now refers to a certain kind of star—one that renews itself.



All of the ways in which we use the word *type* come from the Greek *τυπος*, pronounced “*typos*” and meaning “impression.” Therefore, *type* in the printing sense is derived from the notion that when an ink-coated plate hits paper, it leaves an impression. When we say that an Angus is a type of cow, we are really saying that an Angus is an impression of a cow.



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