



**JJ**

**JAYHAWK JOURNALIST**

February 1998

**COOL NEWS**

**HOT MEDIA**

**An Inside Report on KU's J-School**

## Departments



### THE BEAT

The J-School makes an impact, receives kudos and rewards, and goes the distance.



### COMMENT

In the Dominican Republic, MEGAN JORDAN learned more than she could in a classroom.



### PORTFOLIO

Editorial cartoonists draw on experience.



### OF COURSE

Magazine publishing teaches students what they, and the magazine field, are made of.  
*By Brandey Chewning*



### STUDENT PROFILE

Caroline Goss finds that creative ideas for ad campaigns can come from just about anywhere.  
*By Liz Musser*



### FACULTY PROFILE

Dean Jimmy Gentry brings his management skill and vision to lead the J-School.  
*By Kathy Daneman*



### ALUMNI NEWS



### DETAILS

If professors' office walls could talk ...



## 26 So Long, Coach

After 28 years as an adviser without equal, Dana Leibengood is walking off the field of dreams and into retirement.

*By Holly Lucas*



Cover Art:  
*Cathy Hett*



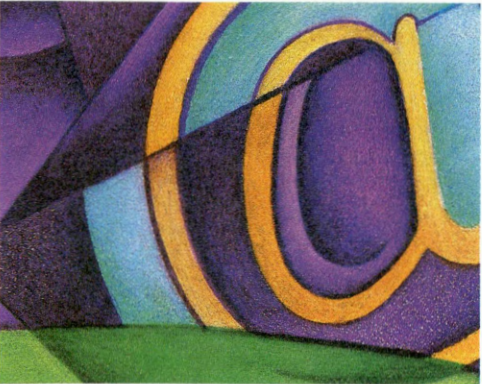
## 12 Tapping Into Mystery

As a child, ERIC SCHROEDER found that magic came in many forms—from the majesty of an oak tree to the charm of a well.

## 16 Nice Shots

With seventy *Sports Illustrated* covers behind him, just for starters, J-School graduate RICH CLARKSON beats all in the wide world of sports photography.

By Lisa Petr



## 22 Old Media New Tricks

Journalists navigate their way into a World Wide Web of job opportunities.

By Carrie Patton

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## Letter from the editor



In sixteen weeks (what seemed to us like short weeks), we produced an issue of the *Jayhawk Journalist* that displays some of the best student work, provides information, and keeps you on the cutting-edge of journalism.

The staff, a team of advanced magazine and design students, worked many hours both in and out of the classroom. Our computers hummed and creativity flowed—most of the time. Working with writers and artists, shouting headline ideas, painstakingly editing copy, and sometimes laughing ourselves silly, we got a taste of the real-life journalism world that awaits us. We think we chose an array of stories that reflects the J-School and unites those who have left with those of us still here.

The *JJ* is a cross between a literary magazine and a journalism review. It is designed to showcase the work of some of the top students in the J-School. We asked professors to help us with the story selection, and they did. The Essay is a first-person piece written for the magazine article writing course. The most popular *University Daily Kansan* editorial cartoons are featured in Portfolio. And the Comment was selected from among the essays written for the editorial and interpretive writing course. Lisa Petr's alumni profile of Rich Clarkson and the Alumni News department bridge gaps of time and distance. The cover story about new media, by Carrie Patton, and The Beat present you with news of the industry and the J-School. We also say good-bye to Dana Leibengood and introduce you to our new dean, Jimmy Gentry.

The pages of the *JJ* represent where the J-School has been and where it is. But most importantly, it lets us glimpse the future—both the J-School's future and our own. I'm proud of the issue and the staff. I hope you will be too.

-Kerry Hillard  
Managing Editor

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Kerry Hillard

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

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## Building Change on Tradition

It's an exciting time to be in the business of journalism. New forms of media seem to emerge on a regular basis. New technologies provide new challenges and opportunities. And new types of jobs—many paying much better than the more traditional jobs in our profession—are created every day.

For those of us in journalism education, this is an equally exciting time. But while media organizations have been forced to change to remain competitive, many journalism programs have been slow to embrace new approaches. The faculty and administration of the the School of Journalism have known for some time that change was essential but for a number of reasons that change was slow in coming.

No longer. This has already been a hectic year with faculty committees taking a hard look at the School, what and how we are teaching, where the media industry seems to be headed, and what our students will need to know to flourish in their careers. Before the school year ends, we should have a new curriculum in place and should be poised to take a major step into the digital future.

But let's start at the beginning. Shortly after I moved into the dean's office here in July, I created a small committee to identify the values the School had built its reputation upon. The committee next identified values that should guide us into the next century. Not surprisingly, in many cases the past and future values overlapped. So we created a third list that integrated the past and future. These core values now provide the foundation for curriculum revision and other changes under way at the school.

- A diverse, collaborative and dynamic student-centered environment.
- Excellence in learning, teaching and mentoring.
- Free expression and conscientious, ethical journalism as cornerstones of a democratic society.
- Critical and creative thinking.
- Meaningful research and creative activity.
- Imaginative outreach and collaboration on this campus, in this state and in the professions of journalism.

After the core values were adopted, the next step was to do a strategic or SWOT analysis of the school's strengths, weaknesses, opportunities and threats. So a faculty SWOT committee spent about six weeks analyzing the school, trends in media, and a host of other factors.

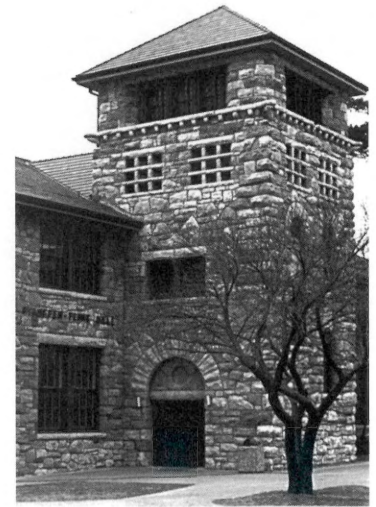
Several of the committee's findings have become particularly important as we shape a new curriculum. Foremost is the belief that new resources will follow the leader. As the committee report put it, "the sea change in global information systems presents an opportunity for the School to take the lead and to take advantage of the resources that inevitably accompany the leadership position."

Two threats loom particularly large as the school charts its future, however: the uncertain future of media and a failure to make change at the School. The committee observed, "Even media professionals don't know what forms of delivery systems media will employ five years from now. A journalism school that trains professionals to work for traditional print, electronic and corporate media faces the horns of a dilemma: Abandon its franchise and march lemming-like toward a perhaps flawed vision of a media future —or—Preserve what has been a successful status quo while other schools adapt and educate students for an increasingly digital world. Faced with this choice, the greatest threat is doing nothing."

The committee echoed that concern by concluding, "The School itself has been inflexible and slow to change at a time when the new information marketplace rewards flexibility and risk-taking."

Clearly, the SWOT committee's conclusions are a mandate for change. But at a time when it would be easy to become distracted by the glamour of the Internet, the work of the values committee brings us back to what has always been important to this journalism school: excellence in teaching, a focus on student needs, and a commitment to free expression and conscientious, ethical journalism.

Those core values are providing the foundation for the changes at the School. So although students will be taking new courses designed to prepare them for a changing media world, the fundamentals that have long been a part of this school's traditions will underlie all of their activities.



-Jimmy Gentry  
Dean



Illustration by Lisa Tuckal

## MAKING AN IMPACT

Tipped by a brief in the newspaper about a KU football player and his failure to pay child support, Spencer Duncan wrote the story “Sacked,” addressing the problem of college athletes struggling with NCAA regulations that prohibit them from holding jobs. For his compassionate treatment of the subject and tough investigative reporting, Duncan received a Roy W. Howard Award.

Fellow reporting students Susan Gatton, Megan Jordan and Liz

Musser also won the award, which recognizes outstanding in-depth reporting and social impact. Duncan and Gatton, who won first place awards, earned \$3,000 each. Second place winners Jordan and Musser won \$2,000 each.

“I just wanted to show that there was a problem out there that needed to be addressed,” Duncan said. “I was really surprised to get an award for it.”

Similarly, the other students’ articles

addressed problems in the community. Gatton wrote about a single mother giving a baby up for adoption, Jordan confronted the threat of the “millennium bug” in computers, and Musser documented the lives of homeless young people in Lawrence.

The Roy W. Howard contest is a national contest sponsored by Indiana University and the Scripps Howard Foundation. More than 100 entries were submitted.

*By Megan Maciejowski*

### Really Liking Ike

A team of students in professor David Guth’s business communications projects class faced a real problem with their real client, The Eisenhower Center in Abilene, and reaped a real reward for their effort.

The students won first place in the Public Relations Society of America competition for their “Like Ike All Over Again” campaign. Their solution presented the Eisenhower Center to a new generation.

Several area universities also competed in the competition.

“Not only did the students do a wonderful job of

solving the problem of a client, but the project taught them the value of history and that history is relevant,” Guth said.

In addition to a trophy and a certificate, members of the winning team shared a \$500 prize. Members of the team included Julio Cuadra, Dan Jackson, Stephanie Miller, Marne Minks, Blish Mize, La Rochelle Murray, Carrie Snodgrass and Melodi Wolf.

*By Brandey Chewing*

## FREEDOM FIRST

Although Susanne Shaw was raised in a newspaper family in Wellington, she never intended to go into journalism. At KU, she majored in education. When J-School Dean Ed Bassett hired her in 1971 to teach reporting as an assistant professor, she launched her career in both. Under his guidance, Shaw learned the value of rigorous and unselfish teaching, a lesson that has endured throughout her twenty-six years at KU.

In August, the Freedom Forum recognized her dedication by awarding her the first-ever Freedom Forum Lifetime Achievement Award in journalism education. The Freedom Forum is a nonprofit foundation dedicated to free speech and press.

At KU, Shaw has taught and advised students, been editor of the *KU Alumni Magazine*, has twice managed the *Kansan*, and has been a two-time associate dean. Since 1986, Shaw has been executive director of the Accrediting Council on Education in Journalism and Mass Communications, a group of professionals and educators who monitor journalism programs at universities nationwide.

Said Dean Jimmy Gentry: “It’s a well-deserved award for a career of significant service to both the University of Kansas and, more broadly, to journalism education as a whole.”

*By Lisa Petr*



## Kennedy Kudos

Homelessness is not a problem typically associated with Lawrence, but it is a reality. Two J-School students documented the lives of young people living under the Kansas Bridge and garnered national recognition for their efforts. Liz Musser and Edmée Rodriguez won the Robert F. Kennedy Student Award for their story and photos about young homeless people, which appeared in the December 6, 1996, issue of the *University*

*Daily Kansan*, and later in *The Kansas City Star* and *The Wichita Eagle*.

The Kennedy awards recognize outstanding journalistic work about disadvantaged people in American society, and awards are given for each category of professional journalism. The student category was added this year; Musser and Rodriguez were the only recipients in that category. They were honored at a reception in Washington, D.C., hosted by Ethel Kennedy.

Musser and Rodriguez split the \$1,000 award money, and each received a bust of Robert F. Kennedy.

Musser said that the young homeless people she wrote about gave her a perspective of how fortunate she was. "They're your age, and you can laugh at their jokes," she said. "But they're staying under the bridge, and I'm going home."

Rodriguez said the homeless people seemed remarkably comfortable with her, and it made her job easy as the photographer, but she said that the people still affected her. "Shooting this story was one of the most important jobs I've done," she said.

Musser plans to graduate in May, and Rodriguez is now a photographer with *The Emporia Gazette*.

By Emily Vrabac

## IT'S A WONDERFUL LIFE

Samuel Adams was honored for lifetime achievement by the National Association of Black Journalists. The award was presented at the NABJ's national convention on July 18, 1997, in Chicago.

The committee that nominated Adams, associate professor of journalism, was made up of many former students, including Patricia Weems Gaston, an assistant foreign editor for *The Washington Post*. Gaston said that she and the other former students talked about nominating Adams for the past several years.

"It's the life experience, wisdom and perspective he brings to the table that impact students," said Gaston. "He's touched so many, black and white."

Adams has been teaching at KU since 1973. He founded and curates the Ida B. Wells award, which has recognized achievement in promoting and hiring minorities in the media for the past fifteen years.

Twice nominated for the Pulitzer Prize, Adams has covered events ranging from the Civil Rights Movement under Martin Luther King Jr. to hunger in America. In the 1960s, Adams wrote a grant that earned \$1.5 million for the Voter Education Project.

By Erin Johnson

who  
do students  
learn from?



*ACD, Bernstein-Rein*

*former director of corporate  
public relations at HBO*

*former editor of  
American Way magazine*

*former managing editor  
of Gainesville, Fla. Sun*

*former Vice-president of  
Harte-Hanks Communications*

**They learn the latest trends in the business from experienced professionals. They don't just prepare students to survive in the real world, they ensure that KU graduates will be a step ahead of the rest.**

*KU Journalism.*

*Real experience for real students.*

**what**  
computer access  
is available?



**Photoshop**

**Quark Xpress**

**Free e-mail**

**3 state-of-the-art  
Macintosh labs**

**Lexus-Nexus**

**Netscape**

**Multimedia capacity**

**Knowledge of computers and the Internet is vital to a career in journalism. Students have access to three computer labs equipped with the latest graphics and Internet software.**

*KU Journalism.  
Real experience for real students.*

## **RICH REWARDS**

Carole Rich's pioneering spirit paid off. Rich, associate professor in journalism, was selected as the 1997 Del Brinkman teaching professor.

Rich was the first person in the journalism school to receive the honor, which includes a \$5,000 teaching award. Early in 1997, former Chancellor Gene A. Budig donated \$15,000 to the School to recognize its faculty and to honor former journalism dean Del Brinkman.

"It was an award for a job that I already considered an award," Rich said. "It's nice to be rewarded for something you love to do."

A nominating committee of journalism faculty recommended Rich to the dean. The decision later was finalized by an awards committee

composed of members of the School's board of trustees.

Rich received the nomination because of her skills as a Reporting I teacher, and for development of the J-School's first online journalism course, which she started in the fall of 1991, said professor John Ginn, member of the nominating committee.

"I take it as high praise when my students tell me on their evaluations that I'm as effective as Rich."

Two more journalism professors will receive the Del Brinkman teaching honor within the next two years. Nominees must have consistently stimulated student achievement, contributed to the profession, and served the School's effort to maintain excellence in education.

*By Umut Bayramoglu*

## **William Allen White Award**

David Broder says that ethical standards in the federal government are at an all-time high. He should know. The recipient of the 1997 William Allen White Citation for Distinguished Service has covered every national campaign and convention since 1960.

Broder, a national political correspondent for the *Washington Post* and a Pulitzer Prize

winner, accepted his citation on February 7, 1997, William Allen White Day at the School of Journalism.

In addition to his optimism about Congress, Broder's acceptance speech also included advice for future reporters. With the growing influence of special interest groups, he stressed the importance of explaining political issues clearly. "We are

not getting essential facts through to people that they need to exercise their responsibilities as citizens," he said.

The White citation has been given annually since 1950 to the journalist who best exemplifies White's ideals. The recipient is chosen by a panel of the William Allen White Foundation's trustees.

*By Liz Musser*

## **Bengtson's Banner Day**

Tim Bengtson has always admired student athletes for their ability to juggle school and sports successfully. Last May they returned the compliment. Bengtson, an advertising professor, received the Del Shankel Teaching Excellence Award, named for former chancellor Shankel.

"My reaction was one of surprise," Bengtson said. "Anyone who wins an award on this campus is surprised because there are so many good teachers."

The award was presented at the fourth annual Jayhawk Academic Achievement luncheon, an event that rewards the work of student athletes.

Nominations were solicited from third- and fourth-year student athletes across campus. A panel of five student athletes narrowed the field of nominated professors to five, all of whom were recognized at the luncheon. Bengtson walked away with the plaque that day, along with a \$500 honorarium.

*By Carolyn Desandro*



## New Faces

Both tradition and innovation accompanied the new faces that joined this year's J-School faculty.

Three professionals served as guest lecturers. Roger Verdon, managing editor of the *Lawrence Journal-World*, taught Reporting I in the fall. Verdon brought real-life perspective to the classroom by preserving the newsroom atmosphere. "The demands are the same and I expect the students to act professionally." Before coming to Lawrence, Verdon worked as managing editor of the *Hutchinson News*.

Liz Leech, a 1977 graduate of the J-School,

taught a fall session of Reporting I and works as a freelance writer. Leech formerly was Chicago correspondent for McGraw-Hill News.

Gerry Cain, a 1985 J-School graduate, juggled the responsibilities of owning his company, T.I.P. Marketing Research, and teaching a fall section of campaigns. Cain focused on providing students with a realistic view of the advertising field. "I help students put together an advertising plan, and I also know how to implement that plan," Cain said.

Dan Simon joined the school in June as the *University Daily Kansan* advertising adviser. A 1991 graduate of the J-school, Simon left his job as the classified advertising

manager of a California newspaper to return to Lawrence for what he called his "dream job."

Terry Bryant, a 1986 J-School graduate, was hired as the manager of the Dole Hall Media Lab. Bryant, who formerly worked as a sportscaster, played a large part in the nightly newscast at KUJH Channel 14, the J-School's TV station.

Carlena Haney is the J-School's new Radio and TV secretary. Haney, who earned both an undergraduate degree in Spanish Education and a master's degree in English Education from the University, said she not only served as support for the faculty and students but also learned from them.

By Kerry Hillard

## Magazine Moguls

Tanya Bezel and Anne Peressin found out that ingenuity pays off. They both received first place awards in a national student magazine contest sponsored by the Association for Education in Journalism and Mass Communication.

Bezel, a graduate student from Russia, placed first in the Individual Prospectus category for her magazine, *Translator*. The magazine idea satisfied an informational need for Russians who want to work as English translators. Peressin placed first in the Service & Information Article category for "The Hair Necessities," an article that satisfied Peressin's need to find alternatives to shaving her legs. Each received \$100 awards.

The work of two other students won honorable mentions in the AEJMC contest. Emily Reid's project, *Limelight*, a consumer magazine for parents of children who are involved in performing arts, placed in the Individual Prospectus category. Tim Dzubay's article, "Working Out Vietnam," about a Vietnam veteran struggling with Post Traumatic Stress Disorder, placed in the Investigation & Analysis Article category.

By Elena Macaluso

### BROADCASTING SUPPORT

For distinguished community service, Bob Templeton was honored with the Grover Cobb Award. It is awarded to the Kansas broadcaster who has been noted for public service and stewardship to the community.

Now retired, Templeton received his broadcast credentials at KAYS radio station in Hays, where he had been manager since 1973.

Radio/TV faculty have given out the Grover Cobb Award annually since 1957.

Templeton was honored October 8 at the Kansas Association of Broadcasters convention. Chancellor Bob Hemenway presented the award.

By Kathy Daneman



The J-School has forged a partnership with the *San Jose Mercury News* as part of the first Association of Schools of Journalism and Mass Communication Newspapers-in-Residence program. The program brings journalism professionals to schools to provide students with a real understanding of newsroom life.

The J-School won one of five \$10,000 grants; nineteen schools applied. Dean Jimmy Gentry and Associate Dean Susanne Shaw wrote the grant proposal with the *Mercury* in July. The grant has paid for travel, housing, receptions and dinners. The program is funded by the John S. and James L. Knight Foundation and is run by ASJMC.

The *Mercury's* progressive, quality-oriented approach to journalism, and its commitment to ethical journalism made it a good fit with the J-School, Gentry said. The *Mercury* became the focus of a national ethical debate when its executive editor, Jerry Ceppos, admitted in an editorial that the paper made errors in judgment and presentation in its "Dark Alliance" series, which implied Central Intelligence Agency involvement in the sale of drugs to support the Nicaraguan Contras.

Ceppos, David Yarnold, managing editor, Jennifer LaFleur, database editor, and Bob Ryan, Mercury Center editor, each spent a week in the journalism school speaking to both news and ethics classes.

By Kathy Daneman

Illustration by Mitch Lucas



# Going the Distance

For the last twenty-two years, KJHK has offered a popular alternative to commercial radio—but only if you lived in Lawrence. Now Kansas City listeners can hear KJHK 90.7 FM in their own neighborhoods.

KJHK has increased its power from 100 watts to 3,500 watts, which means those living in areas from the Missouri-

Kansas state line in Kansas City to halfway toward Manhattan can enjoy the music. The station hoped to increase the potential number of listeners from one hundred thousand to one million, said Gary Hawke, general manager of KJHK.

Among KJHK's motivations was enabling the students at University of

Kansas Medical Center, the Regents Center, and commuting students to hear its music. The increase also allowed the station's DJs to get wider exposure, Christi Humphries, station manager, said.

By Dana Brooks



# where

## will I get the best education?

**TV Broadcasting • Advertising • Radio Broadcasting • Newspaper • Internships  
Magazine • Professional connections • Career placement • Scholarships**

Professional journalists are aware of KU Journalism and its ability to turn out intelligent and innovative young minds. In addition to ensuring a quality education, the faculty strives to help students find jobs. A database of alumni is constantly updated so that students have professional connections all across the country.

*KU Journalism. Real experience for real students.*

# Remember



The J-School lost three students in 1997. Neither J-School students nor faculty can remember another time when three students died within three months. We would like to honor LaTina Sullivan, James Park and Julie Schaeffer. They touched the lives of friends, families and fellow students. They will be missed.

## LaTina

photos courtesy of The Kansan



**LaTina Sullivan** died June 11 shortly after leaving the *Kansan*. Sullivan was editor and died of an acute asthma attack minutes after putting the paper to bed.

"She was a beacon of light, and any of us who were close enough to stand in her light were truly blessed," said Ayshea Charity, KU graduate and close friend of Sullivan's.

Compassionate and independent, Sullivan, 23, touched many lives during her four years at the University. The Memphis, Tennessee, senior in journalism and English would have graduated in August 1997. Her degree was awarded to her family.

"She was enormously talented, and would have made a wonderful journalist," said Tom Eblen, faculty adviser to the *Kansan*.

Survived by seven siblings, Sullivan worked to pay for her education. Beside

her position as editor of the *Kansan*, she worked as a nanny and at Watson Library.

She was a McNair scholar and a member of the Omega Omega chapter of Delta Sigma Theta sorority.

By Anna Attkisson



**James Park** lived large. At 6-foot-6-inches, he was known to friends and family as the "gentle giant" for his ability to make people feel at home. Park's former roommate, Brian Grass, said that Park was like a big brother in their fraternity, Phi Kappa Tau. "He raised everybody," Grass said.

Park, 21, died June 11 in a car accident in Gunnison, Colorado. Park, a broadcast management major, was working as a summer intern for KWSB-FM radio at Western State College in Gunnison.

Professor John Katich, Park's adviser, believed he knew Park better than most of the faculty. He recalled students who called Park the gentle giant, and said he was charmed that Park's grandfather had given Park the same nickname.

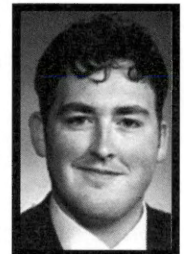
"It really says something about the kind of person Jim was," Katich said.

Park had just begun his course work in the school of journalism.

Shortly after his death, friends and family established a memorial fund through Phi Kappa Tau. Park served as

the vice-president and as membership orientation leader of the fraternity.

Park came from a large family in Overland Park. He is survived by his parents, William and Sue Park, and three brothers and two sisters.



By Erin Johnson



## Julie



**Julie Schaeffer's** favorite quote was, "Dance like nobody's watching. Love like you'll never be hurt. Sing like nobody's listening. Live like it's Heaven on Earth." Most people who

knew her knew this quote as well. She used it often.

Friends say Schaeffer had an amazing wit and smiled even on her worst day.

"I can't imagine Julie having an enemy in the world," said Ilene Cantor, a friend of Schaeffer.

Schaeffer, 21, died Labor Day in a car accident while she was driving back to Lawrence from her home in Chesterfield, Mo.

A senior in advertising, Schaeffer worked for two semesters on the creative staff designing ads for the *University Daily Kansan*. She was also a member of the Kappa Kappa Gamma sorority.

"Julie was very creative and talented," said Mark Ozimek, advertising business manager for the *Kansan*. "She was bright, friendly, and definitely a professional person to work with."

Schaeffer is survived by her parents, Neal and Marilyn Schaeffer, and a brother and sister.

By Carolyn Desandro

# LET THE HONORS ROLL

**Jill Bailey**, winner at the Student Addy competition. **Chris Bennish**, received Award of Merit from the International Association of Business Communications. **Evan Blackwell**, award winner in profile writing in the William Randolph Hearst national writing competition. **Kristie Blasi**, Dow Jones Newspaper Fund Editing Internship. **Brock Bowling**, first place radio feature, radio sport play-by-play, television package news story and television feature at the Kansas Association of Broadcasters student competition; regional Mark of Excellence award from the Society of Professional Journalists. **David Breitenstein**, award winner in in-depth reporting in the William Randolph Hearst national writing competition; regional Mark of Excellence award from the Society of Professional Journalists. **Brad Brooks**, summer internship on *Wall Street & Technology* magazine. **Nate Bukaty**, second place sports play-by-play at the Kansas Association of Broadcasters student competition. **Melissa Burgos**, received Award of Merit from the International Association of Business Communications. **Kelly Cannon**, award winner in spot news reporting in the William Randolph Hearst national writing competition. **Jennifer Carlson**, award winner in profile writing in the William Randolph Hearst national writing competition; winner of the Agnes Wright Strickland Award. **Brian Chenault**, received Award of Merit from the International Association of Business Communications. **Jodie Chester**, Dow Jones Newspaper Fund Editing Internship. **Kelly Connealy**, winner at the Student Addy competition. **Kim Crabtree**, offered Dow Jones Newspaper Fund Editing Internship. **Ashleigh De la Torre**, Donald Alderson Memorial Award. **Spencer Duncan**, award winner in sports writing in the William Randolph Hearst national writing competition. **Amy Grill**, first place public service announcement at the Kansas Association of Broadcasters student competition. **Heather Hayden**, selected to attend the Direct Marketing Collegiate Institute. **Jamie Heimberger**, first in the graduate division of a radio package at the Kansas Association of Broadcasters student competition. **Correy Honza**, first place public service announcement at the Kansas Association of Broadcasters student competition. **Holly Kaiser**, received Award of Merit from the International Association of Business Communications. **Nicole Kennedy**, award winner in in-depth reporting in the William Randolph Hearst national writing competition. **Behnoosh Khalili**, BPEF internship at *Electronic Media*. **Holden Kushner**, first in complete radio feature at the Kansas Association of Broadcasters student competition. **Desmond LaVelle**, winner at the Student Addy competition. **Jan Livingston**, winner at the Student Addy competition. **Colleen McCain**, award winner in spot news reporting in the William Randolph Hearst national writing competition. **Jeff McCarragher**, first in radio package news stories at the Kansas Association of Broadcasters student competition. **Ryan McGee**, scholarship from the National Association of Home Repair Writers. **Grey Montgomery**, offered Dow Jones Newspaper Fund Editing Internship; honorable mention for the Rusty Leffel Concerned Student Award. **Thomas Moore**, award winner in editorial writing in the William Randolph Hearst national writing competition. **Liz Musser**, regional Mark of Excellence award from the Society of Professional Journalists. **Rob Nelson**, winner at the Student Addy competition. **Krista Nye**, received scholarship to attend the Direct Marketing Collegiate Institute. **Anna Ortiz**, first in complete radio feature at the Kansas Association of Broadcasters student competition. **Jamie Partridge**, second in radio package news stories at the Kansas Association of Broadcasters student competition. **Carrie Patton**, ASME summer internship with *Money* magazine. **Brenda Pierce**, award winner at Anheuser-Busch "Know When to Say When." **Stacey Ragan**, Award of Merit from the International Association of Business Communications. **Edmée Rodriguez**, second place in sports photography in the College Photographer of the Year competition. **Sara Rose**, winner at the Student Addy competition. **Keri Russell**, first in radio package news stories at the Kansas Association of Broadcasters student competition. **Rieley Scott**, Alexis Dillard Student Involvement Award. **Neal Shulenburger**, award winner in sports writing in the William Randolph Hearst national writing competition. **Jason Strait**, award winner in feature writing in the William Randolph Hearst national writing competition. **Brent Suiter**, regional Mark of Excellence award from the Society of Professional Journalists. **Corey Sutton**, received Award of Merit from the International Association of Business Communications. **Teresa Veazey**, honorable mention for the Rusty Leffel Concerned Student Award. **Penny Walker**, Dow Jones Newspaper Fund Editing Internship. **Ann Weishaar**, scholarship from the Kansas Chapter of the Society of Professional Journalists. **Carrie Williams**, winner at the Student Addy competition. **LeAnne Zoglman**, received Award of Merit from the International Association of Business Communications. **Phi Beta Kappa** Jennifer Carlson, Nikki Chandler, Camden Fisher, Samuel Gazdziak, Robert Gorset, Gail Johnson, Virginia Margheim, Colleen McCain, Anne Peressin, Wendy Reese, Amanda Traugher, Sarah Wiese, Leanne Zoglman. **Kappa Tau Alpha** Amanda Arbuckle, Tatyana Bezel, Marc Buehler, Gerry Cain, Jennifer Carlson, Nikki Chankler, David Day, Mallorre Dill, Khristina Fassett, Camden Fisher, Samuel Gazdziak, Roger Gronset, Nicole Hartshorn, Matthew Hood, Laurel Hudson, Gail Johnson, Susanna Loof, Virginia Margheim, Colleen McCain, Hilary Mogue, Joseph Ontjes, Anne Peressin, Elizabeth Rate, Amy Ryding, Shelly Shepard, Amanda Traugher, Glenn Warning, Sarah Wiese.

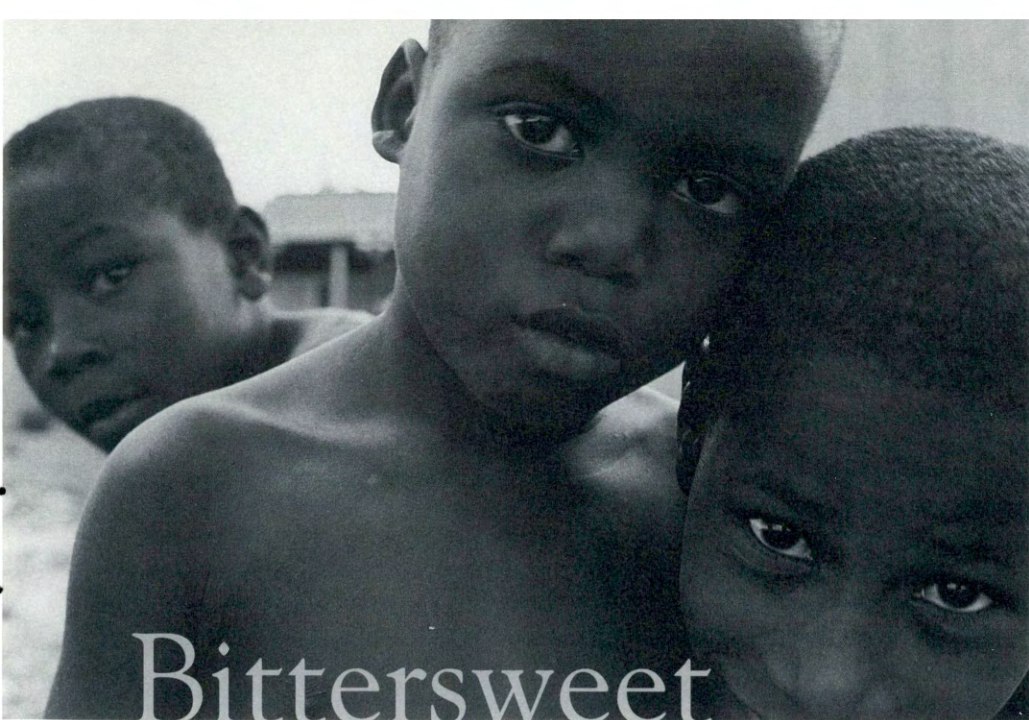


photo courtesy of LeeAnn Steadman

# Bittersweet

Experiencing life in the Dominican Republic taught MEGAN JORDAN more than she could ever learn inside a classroom

It's hard to write about something that touched your soul and changed your heart. It's hard to explain what you're feeling when you're not even sure yourself. But those experiences are the ones that need to be shared. So bear with me.

It was Sunday, and it was hot. Sticky. I had arrived in the Dominican Republic last night with fifty members of my church youth group. Work gloves and sunscreen in hand, we were to spend the next seven days building a health clinic. The project, headed by the Haitian Missionary Baptist Church, had been under way for three years and depended on visiting groups like ours for money and labor.

Today, however, we were visiting the people we had come to help, those the clinic would serve—poor Haitian sugar cane cutters and their families who could barely afford food, much less basic health care.

Most of the group set off for the rural villages in large vans, but I traveled with a small team of nurses in a far-from-new Isuzu Trooper. We planned to spend the day dispensing vitamins, antibiotics and painkillers. Old suitcases full of medicine, a large jug of water and our hot bodies filled every available inch in the Trooper.

We bumped along the dusty road,

past low-growing trees and flowering bushes that masked the ugly poverty of this Third World country. Wedged into a corner of the back seat, I squirmed, trying to stop the rivers of perspiration running down my legs. An overpowering, almost sweet mixture of smells blew through the car's open windows. I couldn't decide if I wanted to hold my nose or breathe in deeper.

Soon we left the vegetation behind and were driving past acre after acre of sugar cane. The cane stretched to the horizon, standing stiffly under a strong sun. Then we saw them.

In a scene reminiscent of the 1800s, two huge oxen stood patiently, chained to a wooden cart piled with sugar cane. Two men hacked at the plants' thick stalks with curved blades, and a third threw the long pieces up to a man standing on the mountain of cane. The laborers were dwarfed by the cart, whose wheels were more than seven feet tall. Obviously, even on this day of rest, they had been at work a long time because the cart was almost full.

Our driver, Ketly, stopped the car and we pushed through the cane field to talk to the workers. Their gaunt bodies shone with sweat, and their wrinkled faces broke into toothy smiles as we approached. The men looked old

to me, like they should be sitting at home, not slaving in the heat. All of them had brown teeth from gnawing on sugar cane, often the only food they got all day.

We had come armed with small bars of soap, toothpaste and toothbrushes. Ketly was translating a conversation between the nurses and the men on the ground. I turned away from their eager talk and lifted my eyes to the man who was now sitting on top of the cart. Shaded by a straw hat, he was the oldest of them all and appeared exhausted. His hands showed that he was no stranger to hard work. Seemingly uninterested in our arrival, he stared placidly across the field.

Ketly turned to walk back to the car, and I realized I still had a toothbrush in my hand. A little nervous, I stood on tiptoes to hand the box to the man. He just held it, staring down as if he could not believe the box was now his. Then he looked up, and I saw a tear slide down his face. He raised the toothbrush over his head and, in the only English I had heard from any of the men, said, "First."

It was his first toothbrush.

All week, as we poured concrete floors for the clinic, I thought of the wizened old man in the sugar cane field. We were spending thousands of dollars building the clinic, but one toothbrush had made him happy. As some group members whined about our meals, our hot quarters, our lumpy beds, I knew that neither that man nor anyone he knew had ever experienced the luxury we complained about. He had never even owned a toothbrush.

Suddenly, the trip was over. I climbed on a plane and went home to Kansas City. Air conditioning. Street lamps. Manicured lawns. McDonald's. Clean water. My house, stuffed with furniture and knick-knacks.

Then, tears. I cried. I cried for everything I had and everything I took for granted. And I knew it really wasn't over, because I would never be the same.

# Tapping into Mystery

As a child, ERIC SCHROEDER found that magic came in many forms—from the majesty of an oak tree to the charm of a well

Grandma's house was different from any other house that I had ever seen before. It was like something that I read about in school or saw in the movie *The Grapes of Wrath*. The house was white, but most of the paint had begun to wear away. In the front yard there was everything you might expect to see on a small, country farm in Arkansas. An oak tree towered out front with a tire swing attached to one of its steady arms. Next to the tree was a beat-up, blue swing set in which a family of wasps had taken residence.

A wooden porch wrapped around three sides of the house. One side had been boarded off because Grandpa had fallen through the floorboards and broken his arm. On the front side was a green glider. The other side was free of obstacles, except for something unexpected and wonderful—a well. The well's shaft had been rocked in with stones and mortar that extended above the porch three feet and deep into the ground beneath. A square, metal sheet covered the well's opening. It was fastened to the well with a piece of chain and held in place by a large stone that rested on top. The well was just outside the kitchen screen door, close enough for Grandma to get fresh water daily and to allow her to stay dry when she needed water during thunderstorms.

I was eight the summer I became fascinated with the well. Other summers, I had been too busy climbing the oak tree to notice anything on the porch. I had never seen anything like the well before anywhere. I approached the well uncertainly. My aunt told me that this was where Grandma got her water. I didn't see a hose attached or a faucet that you could turn on, so how could this be the source of water?

One day, I decided that it would be my mission to figure out how water came from the well, a mission that was interrupted by the sound of my mom calling me to lunch.

Reluctantly, I went in the house. We ate ham sandwiches, fresh green beans and corn. The sun beat down on us through the screened windows, making my T-shirt stick to my back like a wet newspaper. Grandma set a glass of tea in front of me. I took a sip and then kind of stopped. The tea had an exotic taste. I always thought that my mom made the best tea, but this tea that Grandma made was even better. I asked my mom why the tea was so good. She said it was probably because it was made with well water.

I could hardly sit still through the rest of lunch. I had to explore this well. I needed to see this water that it produced. I had to know how far the metal bucket would actually go before it scooped up the refreshing water that tasted like nothing else. As my parents helped clean the table, I asked

my Aunt Bernice to show me the well. "Sure, why don't you grab a chair to stand on," she said.

Finally, no more wondering about what was inside. I would now be able to see for myself. As Aunt Bernice lifted the metal square off the top, I didn't know what to expect. My mom had read me stories about wishes being granted when you tossed money into a well. I didn't expect to turn into a major league baseball player, but what I did experience was just as magical. I inched my chair closer to the side of the well. I could barely see over the edge, so I moved even closer to the front of the chair, until I was standing on my tippy-toes, straining to see into the mysterious depth.

Darkness. I could not see to the bottom of the well, even with the Arkansas sun blazing in the sky. I could smell something kind of musky, almost like the creek behind my house smelled after a rain storm. I could hear my voice echo as I told my aunt that I didn't see anything.

Aunt Bernice took a metal pail that was sitting by the side of the well and lowered it down into the darkness. She turned a crank that was hanging from the roof of the porch to send the pail even farther down. It seemed like forever to me since the pail had disappeared. I stared into the well but could only see its stone sides spiraling downward toward the darkness.

Splash! Was that water, I wondered. How could they keep the water trapped down there? As my aunt pulled the pail back toward the sunlight, I imagined what else could be inside the bucket. Maybe a frog or a snake would come crawling out. I leaned a little farther over the well's edge, seeing the shadow of the metal chain and bucket dance across the stone. Finally, I could see, and the pail that was empty just moments before was now overflowing with water. My aunt took the pail and emptied it into a green basin that she placed just inside the kitchen.

I wanted to taste this water, so I scooped out a spoonful and put it to my lips. It tasted like the tea, minus the tea, of course. Nowhere else had I ever tasted a glass of water like this, and never before had I enjoyed a glass of water like this. I returned to the well to take another look inside.

I still could not see the water that I had just tasted, but I knew that it was there. I didn't need to see it to know that this was something special. Grandma's well was one of a kind.

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*Eric Schroeder graduated in May. He is an assistant editor for World Grain magazine and works part-time on the Kansas City Star sports desk.*



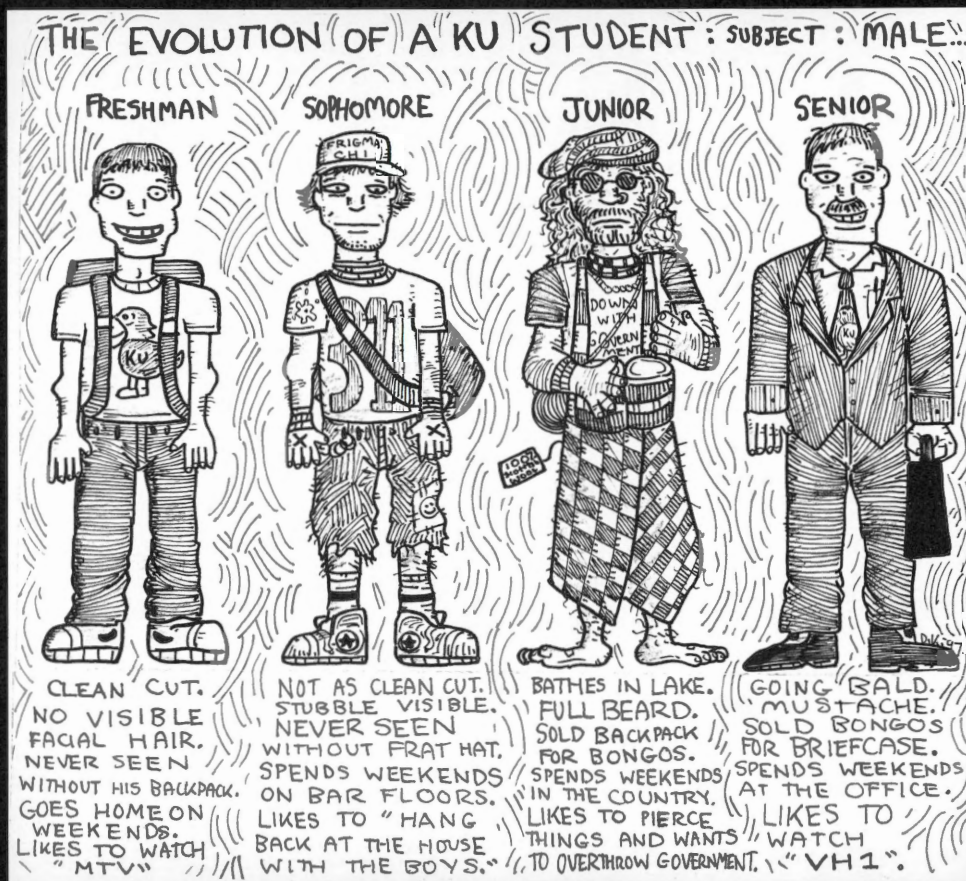
Illustration by Chris Hargis

HARGIS

# Drawing on Experience

Wit, observation and artistic skill are tools of the trade for these *Kansan* editorial cartoonists

W. DAVE KEITH



W. DAVE KEITH

Stanley freshman in fine arts

"When it comes down to it, college students are just silly looking. So I decided to show how college can change even the most normal-looking kid. But in the end, KU has made the confused lad a fine, upstanding citizen," Keith said.

CLAY MCCUISTION

El Dorado freshman in journalism

While walking along Jayhawk Boulevard, McCuistion noticed an empty space on the facade of Strong Hall. The observation sparked his curiosity and became the punch line for one of his first political cartoons. "Nike's corporate philosophy is to get the swoosh on everything," he says about Nike's university sponsorship.

KEVIN T. FROST

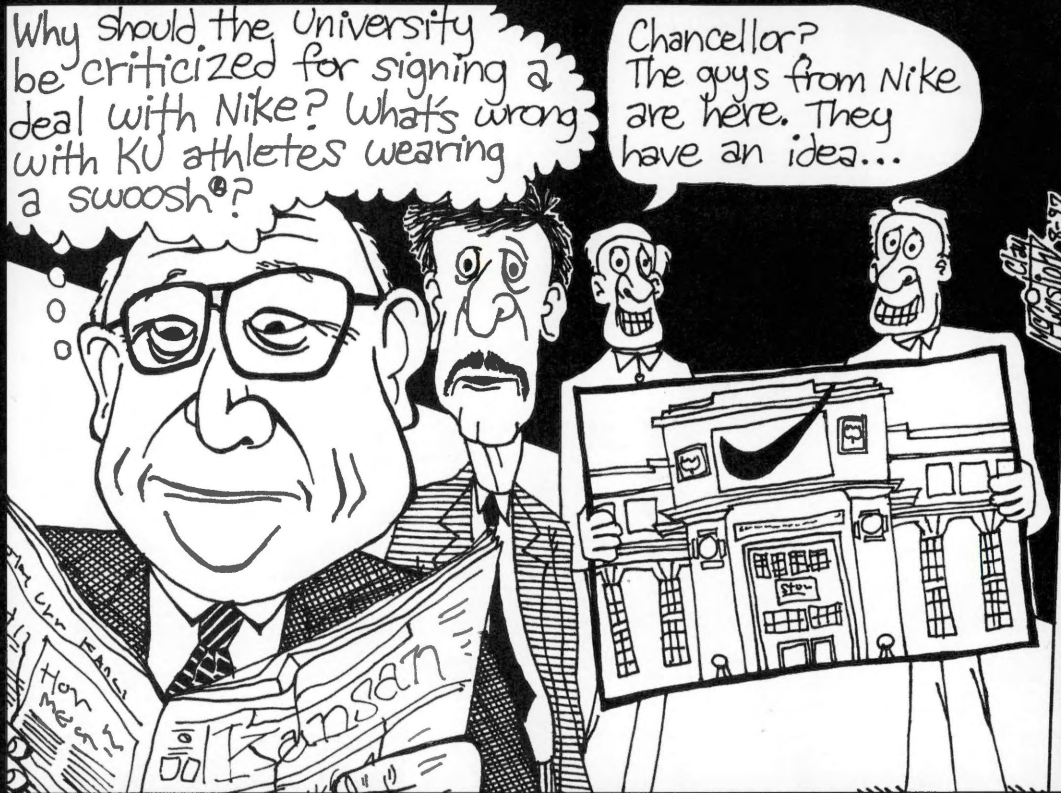
Topeka junior in English

The University's designation as the No. 8 party school struck Frost as appropriate and begged for a cartoon knock off. Frost was humble about his abilities, maintaining that sketching a witty cartoon didn't take much effort with a humorous subject matter.

"It's weird to me and almost embarrassing when people tell me they're funny. I think they're observations that most people could make, but choose not to notice."

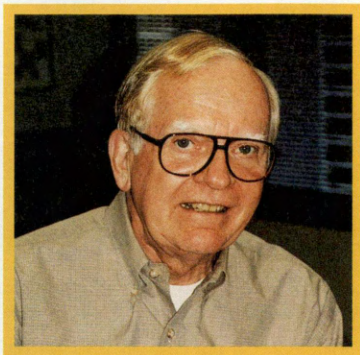


CLAY MCCUISTION



KEVIN T. FROST





By Lisa Petr

# nice shots

**WITH 70 SPORTS ILLUSTRATED COVERS TO HIS CREDIT,  
JUST FOR STARTERS, J-SCHOOL GRADUATE RICH CLARKSON  
BEATS ALL IN THE WIDE WORLD OF SPORTS PHOTOGRAPHY**

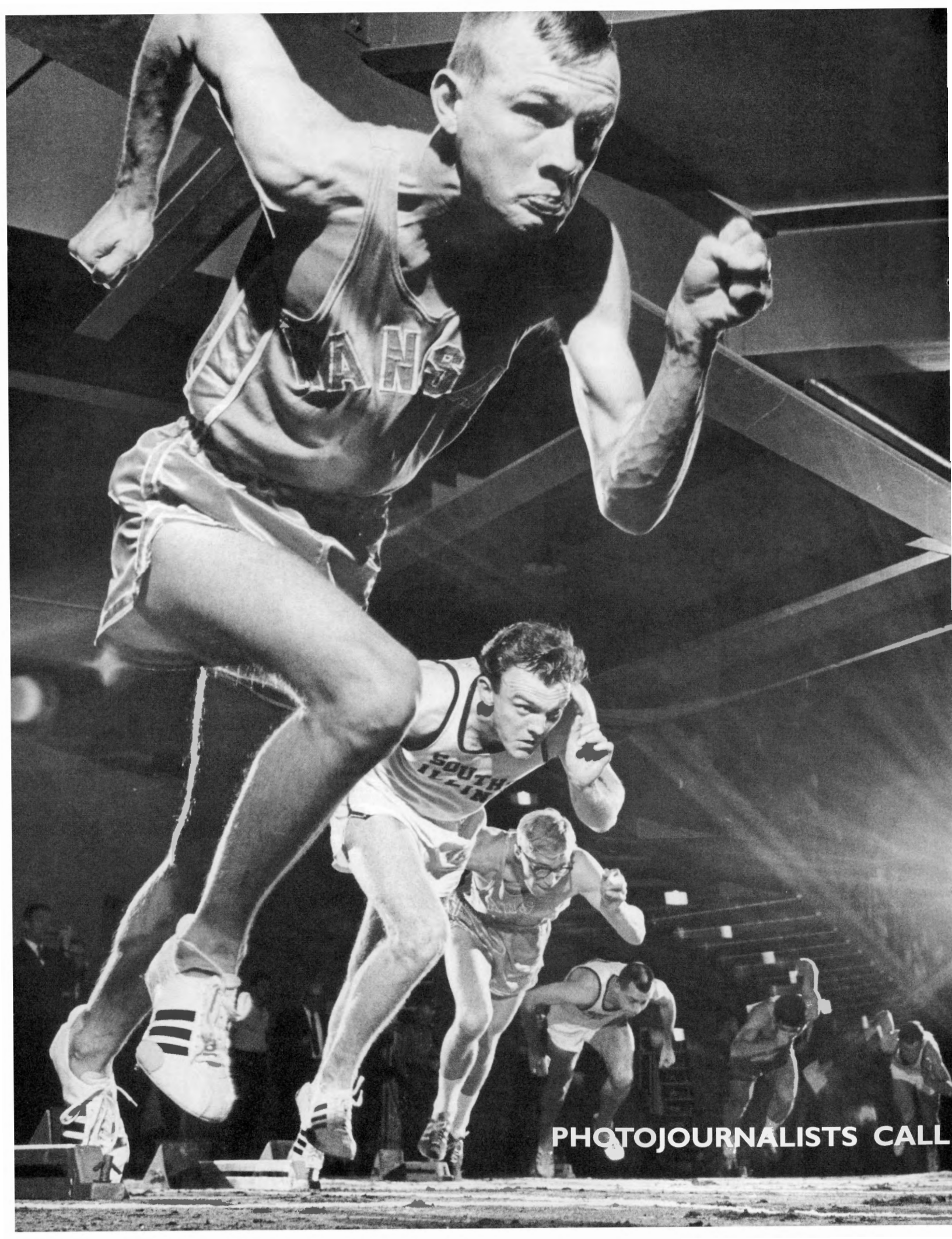
When it comes to sports photography, Rich Clarkson has been there, done that, and he has the negatives to prove it. He shot the first Super Bowl when the Kansas City Chiefs fell to the Green Bay Packers in 1966. He was there when Danny Manning led KU's "Cinderella" basketball team to victory in the 1988 NCAA Championship Game. And he was one of two photographers that captured Greg Louganis on film as his head collided with the diving board at the 1988 Seoul Olympics.

Photojournalists world-wide work by his example. They call him an icon in the industry of sports photography. They aren't wrong. Rich Clarkson is a pioneer. He motivates, he teaches. He's one of *American Photo* magazine's fifty most influential photographers of all time.

No one taught Clarkson the trade. He learned the fundamentals by tinkering with a Kodak ABC developing kit when he was nine, and by scrutinizing examples he found in *Time* and *LIFE* magazines. Clarkson learned well. So well, that while

**Athletes from around the world march in during the opening ceremonies of the 1996 Atlanta Games. As director of photography at the main Olympic Stadium, Clarkson not only supervised 700 to 800 photographers, but also found time to shoot. Clarkson has photographed eight Olympics.**

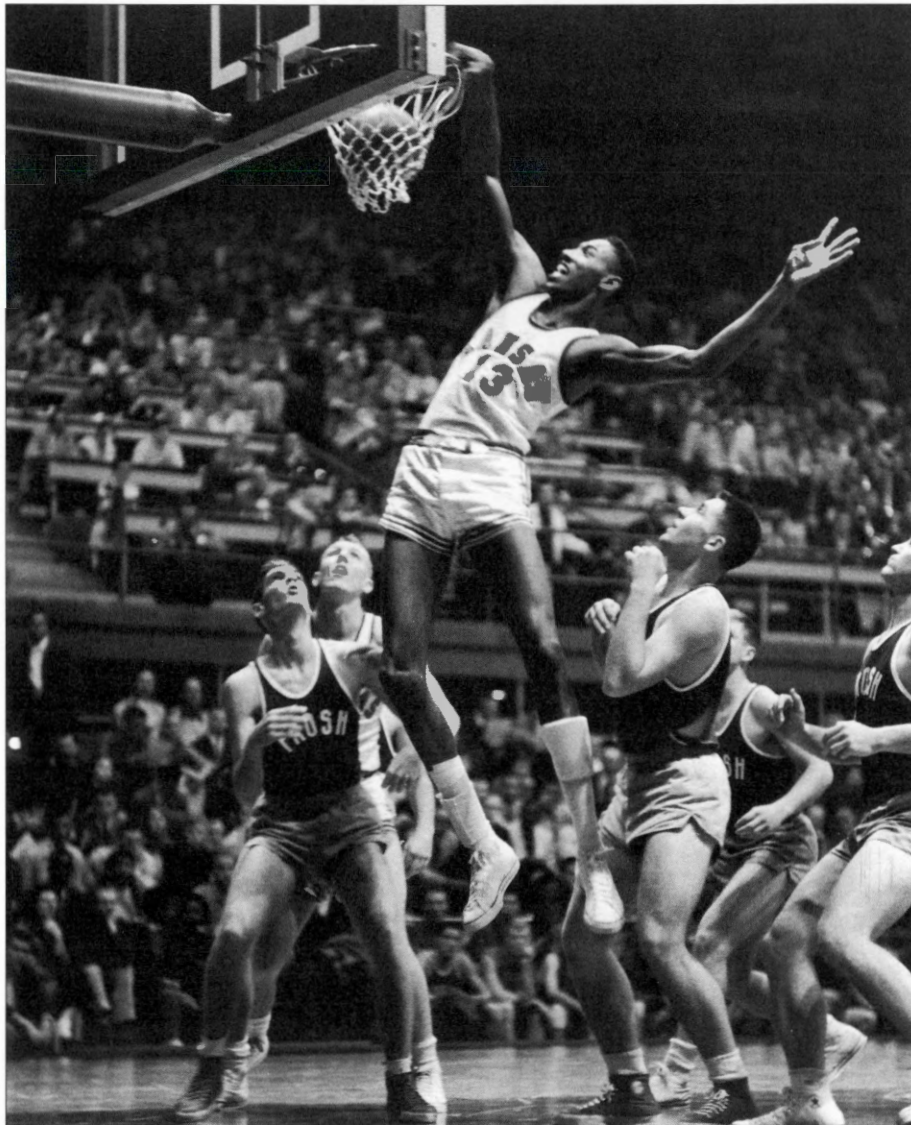




PHOTOJOURNALISTS CALL

**At KU's annual media day, freshman Wilt Chamberlain stuns the crowd by slamming the ball through the hoop. This photograph was the first of many Clarkson had published in *Sports Illustrated*. It was also one of two pictures Clarkson had featured in the magazine's "Gallery of Unforgettable Portraits" last July.**

**Runners look to the finish line as they begin a final heat in their dual meet with South Illinois at Allen Fieldhouse. Prior to the race, Clarkson strategically placed strobe lights above the track to illuminate the runners' faces as they came out of the starting blocks. In using strobe lighting for indoor sporting events in the 1960s, Clarkson was ahead of his time.**



a student at KU, he was discouraged from taking any photojournalism classes because he was already beyond what the curriculum could offer.

Clarkson is propelled by self-discipline and dedication. As a senior at Lawrence High School, he rarely saw anything unless it was through the tiny glass window of his camera—especially KU basketball games. Clarkson used to shoot the first half of the game, then race home, develop the film and make prints in time to get them on the 9:15 bus to Kansas City and the 9:20 bus to Topeka. This left him just enough time to go back and

shoot the last few minutes of the game. His effort had him selling pictures to the Associated Press as well as more than five area newspapers.

Clarkson was born in 1932 in Oklahoma City, and his parents, both KU graduates, moved to Lawrence when he was three. He followed family tradition and attended KU, graduating from the J-School in 1956.

After graduation, Clarkson joined the service. Because the Air Force said his eyes weren't good enough to fly, he served as an information services officer for two years.

This experience, along with the

work he did in high school and college, landed him a job as director of photography at the *Topeka Capital-Journal*. While there, Clarkson maintained a staff that had undiscovered, yet talented novices working side by side with veteran photographers. Some of the young, new "hotshot" photographers he hired included Anthony Suau, Gary Settle, Perry Riddle, Bill Snead and Brian Lanker. These individuals were only a few of the many who lived and breathed Clarkson's instruction and guidance, and who later were named Photographers of the Year.

"Clarkson's legacy is not only what

**HIM AN ICON IN THE INDUSTRY OF SPORTS PHOTOGRAPHY.**

**Greg Louganis performs the memorable reverse dive with 2 1/2 somersaults in the pike position in which his head collides with the diving board at the 1988 Summer Olympics in Seoul. Because Clarkson was trying to capture every one of Louganis's dives from a different angle, he was one of only three photographers to capture this preliminary dive.**

he did as a shooter, but it's all the people he nurtured and brought along as well," Settle said.

Clarkson also worked at the *Denver Post* for five years, and was director of photography and senior assistant editor at the *National Geographic*.

In 1987 he founded Rich Clarkson and Associates, a Denver-based photography and publishing group that produces books, organizes exhibitions, and archives photos for the National Collegiate Athletic Association, the Denver Broncos and the Colorado Rockies baseball club. In archiving the photographs, Clarkson's company has taken advantage of new technology to store entire collections of photos on disks rather than in traditional boxes.

"In terms of publishing and what this digital age is capable of doing right now, things are extremely positive. This is the best time there's ever been, and what we have done is convince clients that we

would bring them the finest photography and marry it with new technology in such a way that is easier and more economical for them to use it," Clarkson said.

Clarkson has co-authored five books, was director of photography for the book *A Day in the Life of America*, has worked regularly under contract for *Sports Illustrated*, *Time* and *LIFE* magazines, and has been involved in many organizations including serving as president of the National Press Photographers Association in 1976.

This resumé is the by-product of years of determination and some amount of luck. Here's one example: When KU hosted its annual media day in 1955, Clarkson saw the opportunity to shoot the team's new freshman recruit, Wilt Chamberlain. Being the "naive kid" that he says he was, he sent a copy of the prints off on a whim to *Sports Illustrated*. A few days later, and fifteen minutes after the conclusion of a staff meeting regarding the next issue's feature on Chamberlain, the magazine's editor received Clarkson's prints on his



desk. He looked them over and called Clarkson that same day to tell him he had great angles and nice lighting. The pictures were sold, just like that.

Clarkson is the king of perfect timing. He has witnessed three airplane crashes. He has one of them on film: the airplane's descent, the moment it was stripped of its landing gear and its wings, and the final seconds when it came to a complete stop on the runway so that the

runner kicked off one shoe. Clarkson sold the picture to *LIFE* for \$250—enough to pay for his brand new camera.

People who know Clarkson know the depth of his character and of his work. Chris Johns, who worked for Clarkson in Topeka and is now one of five staff field photographers at *National Geographic*, fondly remembers him as an uncompromising idealist, complex and yet generous in every aspect of his life.

basketball today.

Clarkson still manages to shoot, but not as much as he used to. He says fieldwork these days allows photographers little room for creativity because publications aren't as flexible as they used to be. Plus, at most news events, dozens of photographers vie for the same shot. Clarkson has always said that he doesn't want to stand behind a rope and be one of fifty photographers lining

## **RICH CLARKSON IS THE KING OF PERFECT TIMING.**

unharmful servicemen could deplane and embrace their astonished wives.

His sophomore year at KU he saved enough money to buy a new high-tech camera. Wanting to test it out before using it on a real assignment, he decided to shoot a few of the high school preliminaries at the KU Relays. He camped out at the final hand-off of the 4 x 100 relay. The third runners rounded the final turn neck-in-neck. The anchor runners took off and stretched back their hands to receive the baton. Just as their fingers clenched the batons, each anchor

“He has high journalistic ethics and integrity, and believes in the power of really good story-telling and journalism.”

Recently he's taken his story-telling skills on the road with the KU basketball team. He traveled with the men's team last season while working on a book commemorating 100 years of KU basketball. Although the book was not done on the University's behalf, Coach Roy Williams welcomed Clarkson at games, in locker rooms, at dinners and in his own home to give Clarkson an insider's look at KU

up for a picture.

“You can make better pictures with more creativity and less hassle by going to a sandlot baseball game instead of a major league game,” he said. “If someone really wants to move their career ahead, go where you're on your own and where no one's objecting to you. Go where you can get to know your subjects and work with them neatly so that you can make the really good pictures.”

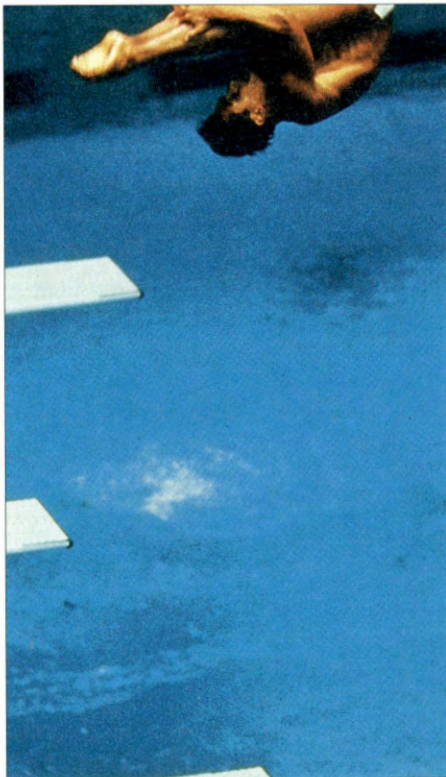




Illustration by Melissa Dehner

# OLD MEDIA NEW TRICKS

By Carrie Patton

**M**Y COMPUTER AND I ARE LOCKED IN A BATTLE OF wills. A supposedly simple task—my recent attempt to make the leap into cyberspace from my home computer—turned into a five-day ordeal, beset by more technical difficulties than the Mir space station. It was an all-out war between mind and machine. I finally came out on top, but I still fear that my computer is waiting to ambush me with more problems. I fear that if I turn it off at night, it might never come back on.

This isn't very reassuring to someone who is thinking about working in new media. However, I have learned that you don't have to be a computer programmer to work for an online publication. Journalists are jumping ship from traditional print and broadcast outlets and are building successful careers working on the Internet.

New media is a broad category that encompasses online newspapers, webzines and a vast variety of publications that disseminate information over the Internet. If you've never seen a webzine, here's a quick overview of how it works. The user types in an address, called a URL, that tells the computer where to locate a specific Web site. For example, the URL "www.thriveonline.com" brings up the first page of

*Thrive*, a Web site devoted to health, fitness and lifestyle issues. When the first "page" of the web site appears on the screen, you see a list of feature articles to choose from, interspersed with graphics and photographs—kind of like a magazine's table of contents. Each story title and photograph is linked to another screen of information. When you click on an interesting item, the computer takes you to the page with that story on it.

A very basic Web site is constructed using HTML, or Hypertext Markup Language. It is used to put labels, or "tags," on the text that tell the computer how the words should look—where to indent, which words to underline and how big the type should be. A rudimentary knowledge of HTML is all it takes to construct a basic Web page with pictures and text.

Programmers use HTML and other, more complex programming languages, to make web sites interactive, and it's interactivity that separates publications online from those on paper. Quizzes, polls, contests and chat rooms help the reader to become part of the story. On *Thrive's* health page, for example, readers can use a variety of tools to research ailments, such as asthma, diabetes and heart disease. You can e-mail your questions to a doctor, listen to audio clips of healthy

## Journalists navigate their way into a World Wide Web of job opportunities



and asthmatic breathing sounds, chat with other asthma sufferers, or search a database of articles about asthma. A magazine with as much information as you can access through *Thrive* would be thicker than the New York City phone book.

### The online community and the reader-writer relationship

Online journalism is more than just a new way to package information. It makes information sharing a two-way street, a dialogue in which the user is not just a consumer but also an active participant. In most online publications, a byline functions as an e-mail link to the writer.

The reader can contact the writer directly to request clarification, elaboration or justification for certain points in a story.

Many online publications have a policy of responding to all e-mail inquiries, which makes the writer more accountable to his or her audience. Online writers need to understand that they are expected to be responsive to the community, said Dayana Yochim ('90) the Fool's School Principal at *The Motley Fool* ([www.fool.com](http://www.fool.com)), a Web site devoted to personal finance.

"You have to be there, willing and ready, to answer questions and sometimes, to admit that you're wrong," Yochim said.

Online chat rooms and bulletin boards also provide a place for readers to banter about the subject of the story. Virtually anyone can express an opinion without editing or space limitations.

Chat rooms and bulletin boards are more than just a forum for public debate. When individuals with a common interest in a particular subject come together, an online community has been created. People develop relationships, learning from one another and sharing their ideas and experiences.

As a medium that encourages—even relies on—reader participation, Web publications actually put the reader in a position of editorial influence. Because readers are guiding the conversations in chat rooms, editors can get a first-hand view of what is on the readers' minds.

"When you put a feature story online, that's the beginning point," Yochim said. "It evolves, and sometimes the community stimulates ideas for new

## Digital J-School

As society moves into the digital age, the J-School is determined to be a leader in advancing technology in education. There are already several plans in the works to bring the school into the next millennium.

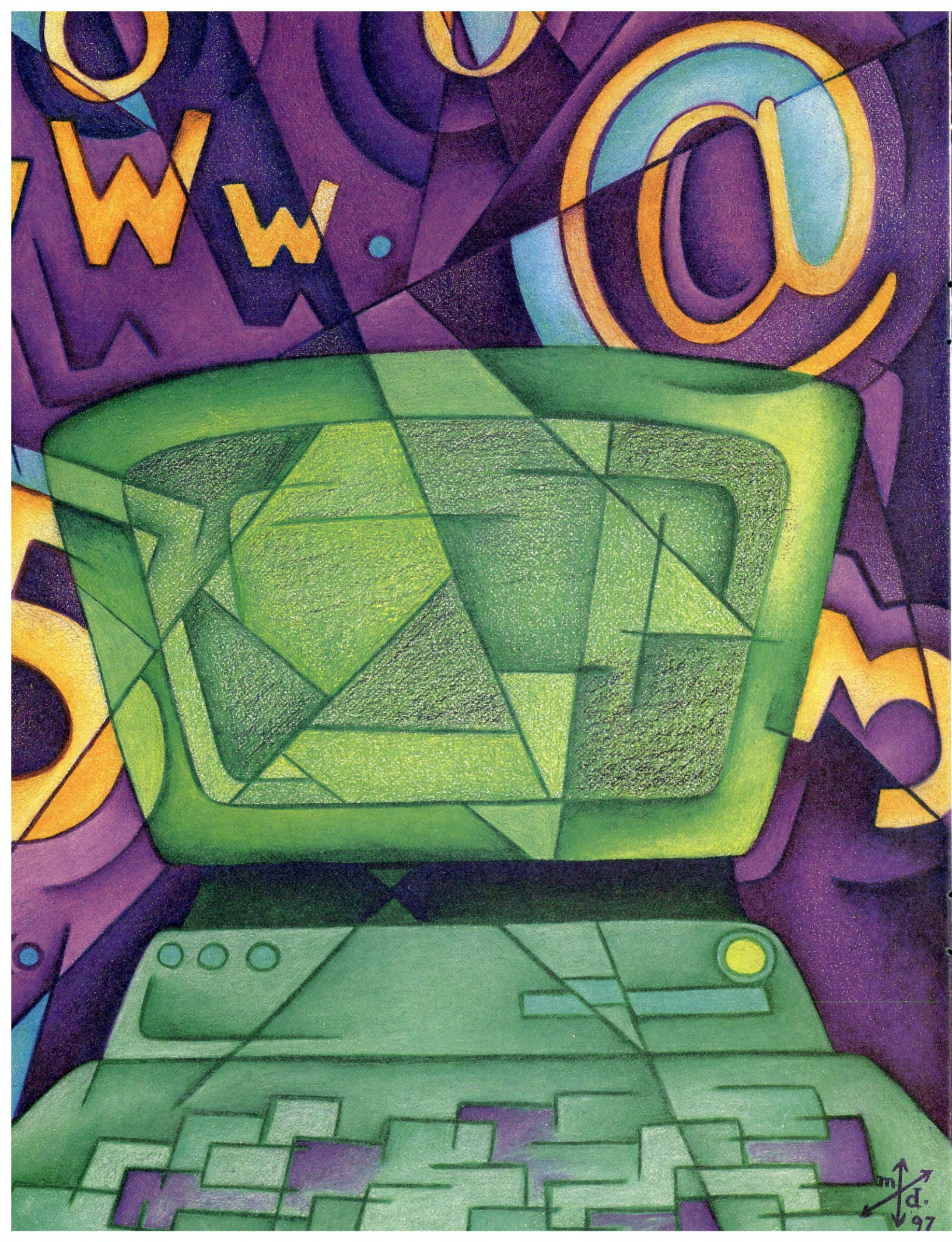
- The J-School is interviewing candidates to fill the new position of new media leader for a two-year contract. The leader will work with faculty and the dean to integrate new media into the curriculum, teach and work with students, faculty and professional journalists. The School is looking for someone who can articulate a vision for Web publishing and digital media, and provide students with the tools and knowledge to work in the journalism field of the future.

- The J-School also has plans to launch a multimedia Web site for the J-School called the *Digital Jayhawk*. The site is intended to be a lab product much like the *University Daily Kansan*, *KJHK* and *KUJH*, said Gary Hawke, general manager of the School's integrated media lab. He says the site will offer information and stories on news, sports and the arts, among others. It may also link to other KU sites. The *Digital Jayhawk* will use state-of-the-art technology, including real audio and video, and ultimately will have the capacity to broadcast anything from campus speeches to KU basketball games. The site also will have the capability to publish various campus publications online such as the *Jayhawker* yearbook or the literary magazine, *Kiosk*. The tentative address for the site is [www.digitaljayhawk.edu](http://www.digitaljayhawk.edu).

- Professor Carole Rich teaches "Online Journalism." Now in its fourth semester, the course covers such topics as how to create Web pages and online resumes, how to do research on the Web, how to present a story online, ethical issues and advertising. Rich also is teaching a course in online journalism that's available on the Internet.

- The *University Daily Kansan* continues its online publication, *UDKi*, [www.kansan.com](http://www.kansan.com). The site includes daily news, classified ads and weather updates, as well as links to other newspapers. The site, in its second year, is also preparing an archive of past issues.

—Behmoosh Khalili



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97

stories. We are out there talking with our community, and oftentimes we get our content from our community.”

## Getting started in web publishing

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The good news for technophobes like me is that technical knowledge is unnecessary for online writers and editors at many Web sites. Nancy Gupton, J-school class of '92, says she doesn't know any HTML, but that didn't stop her from landing a job as a copy editor at *CNN Interactive* ([www.cnn.com](http://www.cnn.com)). Most Internet publications have distinct editorial and production staffs. The editorial people develop the content—the stories, art and ideas for interactive features on the Web site. The production staff is responsible for HTML encoding and other areas of technological expertise.

Journalists and other “word people” usually find their niches as content developers for Web publications. The content developer's job is to think of effective ways to use the Web site to present information, including stories, data, and video and audio clips. Many editorial staffs don't even do much original reporting for stories, instead borrowing ideas and text from sister publications or networks. At *CNN Interactive*, writers take information from CNN television broadcasts and convert it to web reports.

Web site content needs to be presented in ways that are eye-catching, compelling and easy to use, making effective use of text, video and audio. Many content developers even take interactivity a step beyond chat, offering polls, quizzes, games and contests.

A good content developer needs to have a vision of how technology can be used to tell a story. Advanced technological skills are essential for making that vision a reality, but that is the production staff's role. A content developer who cannot program is like an architect who is clumsy with a hammer—an understanding of how things work is more important than an ability to actually make things work.

“You need to understand the technology and how it affects the reader,” said Yochim at *The Motley Fool*. “You need to be able to use it to your full advantage. That doesn't mean you need to know how to program, or how to build a page or a chat room, but you need to understand how they work together and enhance the content.”

Although Yochim did not have any coding or

programming skills when she started working in new media, she said that any technical knowledge, including HTML, would be helpful. This is the scary part for many people who aspire to work in emerging media.

## Taking the plunge

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Relax, take a deep breath, and repeat after me: “I can learn HTML.” I kid you not. And it will probably be easier than programming your VCR. Learning HTML is only challenging because it's unfamiliar, not because it's inherently difficult. Actually, it's about as complicated as using a secret decoder ring from a box of Cap'n Crunch.

I went to KU grad Bill Skeet ('88, '94) for advice on how to learn the ropes of Web publishing. As the chief designer for Knight-Ridder New Media, which develops sites for the chain's newspapers, Skeet knows a thing or two about how to build a Web site. However, even he had to learn HTML from scratch back when the World Wide Web was in its infancy. During his grad school days at KU, Skeet learned HTML by taking a free computer class one afternoon at the campus computer center. Just a few hours of training gave him a working knowledge of HTML. Within two days, Skeet said, he had completed a prototype for the online version of the *University Daily Kansan*.

Skeet's advice for beginners is to take a class or buy a good how-to book, and then just dive in and start using HTML. “You have to just get inspired and do it,” he said. “Either you learn how to do it or you don't.”

*CNN Interactive's* Gupton has this advice for aspiring new media professionals: “Explore the Web as much as possible. That's the best training for working in this field. Look at all the sites that are out there, and see what's good and what could be improved.”

With more newspapers, magazines, and radio and TV stations going online, the Internet promises to offer a booming job market for journalism graduates. Just as a journalist can work for a newspaper without knowing how to run a printing press, you can work in new media without being a programmer—although it helps to be able to turn on your computer.

# SO LONG COACH

By Holly Lucas



illustration by David Schell

HOLLY LUCAS is a senior in journalism studying business communications. She has followed the schedule that Dana Leibengood mapped out for her for two years.

**H**ER TRUST IN DANA LEIBENGOOD WAS SO STRONG, SHE TOOK her first job sight unseen on his recommendation alone. "I have always placed complete trust in Dana's word," said Janice Early-Weas, a 1977 graduate who is now director of community relations at Lawrence Memorial Hospital. "He has the unique talent of making people feel special and confident. It is sort of a self-fulfilling prophecy. If he told you that it was the perfect job and that you were the perfect person for the job, you believed it."

Leibengood has instilled that kind of confidence in thousands of students who have passed through the J-School. Their stories all echo the importance they have placed on his guidance for the last twenty-eight years. After the end of June,

his yellow sheets of paper will no longer map out journalism students' academic careers.

In 1969, he finished his master's degree in journalism and then became assistant to the dean at the J-School. That fall, he began advising students, his yellow steno pads becoming the trademark of his coaching career in the field of journalism. In 1970, he helped establish the Kansas Scholastic Press Association, starting the annual tradition of journalism contests among all Kansas high schools to scout for local talent, recruiting for the University.

"I came to the School of Journalism to major in advertising, and Dana was the best advertisement I found," said Mendi Hanna, a 1994 graduate who is a regional

marketing manager at Collegiate Advantage in Shawnee. Her trust in Leibengood paid off as he coached her toward internships, his yellow piece of paper her guide all four years. "His advice helped shape my life and my career. He helped me to get my present job, and now I am coming to him to recruit students. Our connection has finally come full-circle."

Leibengood took over his current position as director of Student Services for the J-School in 1992, allowing him to concentrate on the two aspects of his job he likes best, advising and job placement.

"The J-School has always had a mission of preparing students to go out and work professionally," Leibengood said. "The key to getting those professional jobs is school experience and internships. The better I know the students, the easier it is to place them with employers who will allow them to shine."

That desire to help students reach their full potential is a quality that J-School alumni remember when they come to him, seeking talented students for internships and job openings.

"I have really come to rely on his vote," said Eric Morgenstern, a 1978 graduate who is currently president of Morningstar Communications Company in Overland Park. "Dana is not only good at charting your educational path. He goes beyond that to the second level—matching the right individuals with the right organizations. I have probably given twenty-five people positions because he sent them to me. He knows how to match me up with the right people for my needs, and if Dana vouches for them, I know they are the best."

Leibengood, ever modest, takes no credit. "Student loyalty helps me place internships because the old Crimson and Blue runs deep," he said. "Advising and career placement are the two most rewarding aspects of my job because the students' performances have established a reputation of their own. The main credit should go to them."

One of Leibengood's four children, Bill, a 1993 graduate, said that it is likely his father really doesn't know his own

value, even though it is a firmly established fact with those he has advised over the years. "It is amazing how many times someone comments on my last name when they take my credit card. When they find out he is my father, they immediately start into a story about how much he helped them during school." As an account executive at Barkley & Evergreen, Bill said that there are times when his last name prompts praise from his competitors about the invaluable advice they received from his father.

Many alumni believe that the time they spent with Leibengood was just as important as the time spent with their professors. "Dana teaches you in a different way," Janice Early-Weas said. "He teaches you the important lessons about life, like how to listen and how to make someone feel important. When you left his office, you always felt like advising meant more to him than just signing his name."

Last year, Leibengood met with about five-hundred students during advising, all of whom left clutching his yellow sheets of paper. Journalism professor Suzanne Shaw, who has worked with Leibengood for twenty-six years, said that he meets with more students than all the other faculty members combined. "His influence and knowledge will be impossible to replace," she said. "The students will be the ones who will miss him the most because they all know that there will never be another Dana. He will leave a huge void when he retires that is hard to comprehend because he has always gone about his job so quietly."

Sitting behind his desk, Leibengood is surrounded by journalism books, baseball encyclopedias, family photos and autographed baseballs. "I love this place," he said, looking at the autographed picture of baseball legends Lou Gehrig and Joe DiMaggio hanging beside him. "What product is better than bright young students? Helping students to get an education is the most worthwhile job I can think of. When I leave, I am going to miss the contact with them the most."

After 28 years  
as an adviser without equal,

**DANA LEIBENGOOD**  
is walking off the field of dreams and  
into retirement

The School of Journalism will honor Dana Leibengood by creating the Dana Leibengood Student Services Center. The center will include services such as student advisement, recruiting, retention, job interviews and placement, and internships. The School hopes to build an endowment to fund equipment and personnel to work in the center, as well as student assistantships.

For information call Dean Jimmy Gentry at (785)864-4757

# Magazine Punishing

Journalism 660, Magazine Publishing, is perhaps the most demanding of all magazine courses. It teaches students what they, and the magazine field, are made of. In the end, (most) students think it is worth it

Brandey Chewning

In her syllabus for Journalism 660, Associate Professor Sharon Bass writes that the magazine publishing class puts the student, “in the driver’s seat.” It certainly does, but it leaves even the most confident students feeling like they’re driving blindly through a blizzard. J-660, an introduction to the magazine industry, teaches students how to get information about magazines, and how advertising and circulation affect editorial and financial planning. Through a series of three research drafts, students must create a viable idea for a new magazine and produce research to show that their concept will have a loyal audience. Once the idea has been approved, the student must develop a circulation plan that includes a direct mail package, develop an advertising plan detailing content of the media kit, and finally, write the business plan, which includes budgets and cash flow projections for the first two years.

Through the three-step research draft process, an impressively thorough business plan is created. Students may then present their final business plan in their portfolio to potential employers and possibly to potential investors who may be interested in financially backing the production of their concept into a new magazine.

Appreciation of the class and the depth of its curriculum generally comes after students complete their business plans and they have had a chance to reflect on the experience. What follows are excerpts from a conversation about J-660 with four students who remember the grueling and rewarding experience quite vividly, and the reflections of a recent J-School graduate who now can fully appreciate the experience.



illustrations by Julianne Donovan

**Q:** What was your favorite part of the project?

**Emily:** My favorite part was when I got the first research draft back because I really thought I had no idea what was going on. I was in tears the night before. I called my mom and told her I didn't know what I was doing and then I got it back and I realized I didn't flunk it.

**Jennifer:** Definitely the direct mail package. First, we took an exacto knife, and the first semester you don't even know how to use an exacto knife, so I was cutting off the dancers' hair and feet. It was great. When it was all done I took it around to every room in the sorority house and told everybody to look at how cool it was.

**Erin:** I think I enjoyed the last section, the spreadsheets. I plugged in all the numbers and I thought, "Am I doing this right?" and I made money. I was one of I don't know how many people in the class who made money. (giggles)

**Q:** What was your least favorite part of the project?

**Jennifer:** Hell on Earth was the spreadsheets. I made so much money. I made more money than anybody else in the class. When Professor Bass asked the class how much everybody made, I lied. I subtracted thousands of dollars because it was just ridiculous. I went home and started subtracting money. I stayed up nights and nights trying to get the spreadsheets to work. (To Erin) I can't believe you liked the spreadsheets.

**Erin:** I detested the direct mail package. It came at a bad time,

and I didn't feel like I knew what I was doing yet. My grandfather had a heart attack two days before it was due, and the morning it was due I was going to have my wisdom teeth cut out. I just wanted to get rid of it. I just slapped it together. It looked like hell.

**Tiffany:** I hated the spreadsheets too. They just sucked. I mean I don't even remember them. I guess I just blocked them out because the experience was so awful. I was so irritated when I handed them in and discovered I had to do them over. The spreadsheets were a nightmare.

**Q:** What was your biggest challenge?

**Emily:** That first research draft. I had to accept that I wasn't supposed to know what I was doing. You just have to stumble your way through this project.

**Erin:** I didn't have a computer with a decent printer. I spent the entire semester in the computer center because I got addicted to the project. I'd work in one lab until 10 when they kicked me out, and then I'd go to the other lab until 3 in the morning.

**Q:** What did this class teach you about the magazine industry and about yourself?

**Emily:** I realized I do have it in me to create a prospectus for a magazine. The first day of class when Professor Bass handed out the syllabus, I nearly changed

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## About the Panelists

### Emily Reid

Emily's concept, *Limelight*, is designed to guide parents who have children in the performing arts. After working in the magazine industry for a few years, Emily plans to go to law school. Her dream is to be an editor for the *Harvard Law Review*.

### Jennifer Yeoman

Jennifer's concept, *Vive, Rire, Danse* is a magazine for the educators and parents of young children in ballet, designed to teach them how to raise children in the dance environment. Jennifer is both a magazine and news-editorial major. She plans to do design or news/magazine writing.

### Erin Johnson

Erin's concept, *XX*, is a practical magazine for women that addresses issues of investment, careers, and even how to fix a car. Erin sees herself editing or working in the advertising department of a magazine after she graduates.

### Tiffany Kohl

Tiffany's concept, *Connection*, is a magazine aimed at junior high and high school kids, and is designed to give them better information about news, politics, literature and fashion. Tiffany would love to work on a magazine, but doesn't want to limit her options. She plans to attend graduate school.

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my major. But I stuck it out.

**Jennifer:** You have to be a go-getter in the magazine industry. You can't just sit back and wait for people to spoon feed you the way you do in the rest of the University. You have to actually go out there and fight and get the work done yourself.

**Erin:** It taught me what the industry is about. It taught me I could accomplish something big. I thought Bass was insane when she said we would do this. I was really proud of myself, and I don't get like that often.

**Tiffany:** I got a lot out of this class, as torturous as it was. It had a lot of business aspects I wasn't expecting. We have to sell our concept. We have to make it look good. My perceptions of what I thought it would be like to work for a magazine are different than they were before. You can't come out of the class and not be really proud of yourself.

**Q:** If you could do your business plan over again, what would you do differently?

**Jennifer:** I would have tried to start earlier and put more time into it. When I read back through my business plan now I see holes and ideas I would like to add. It's just amazing how much I missed because you know so much more when you're done that you just don't know when you're doing it.

**Tiffany:** I would procrastinate less and think more because, of course, I procrastinated too much, and it definitely weakened the final project. I would still like to sharpen my concept.

**Q:** At what point did you realize you would finish?

**Jennifer:** When I did the direct mail package it was the only time I had any connection with what my magazine was supposed to be and who my audience was. When I got it done I realized, "Hey, my magazine is going to look like this someday and I'm

going to have readers." That was my moment.

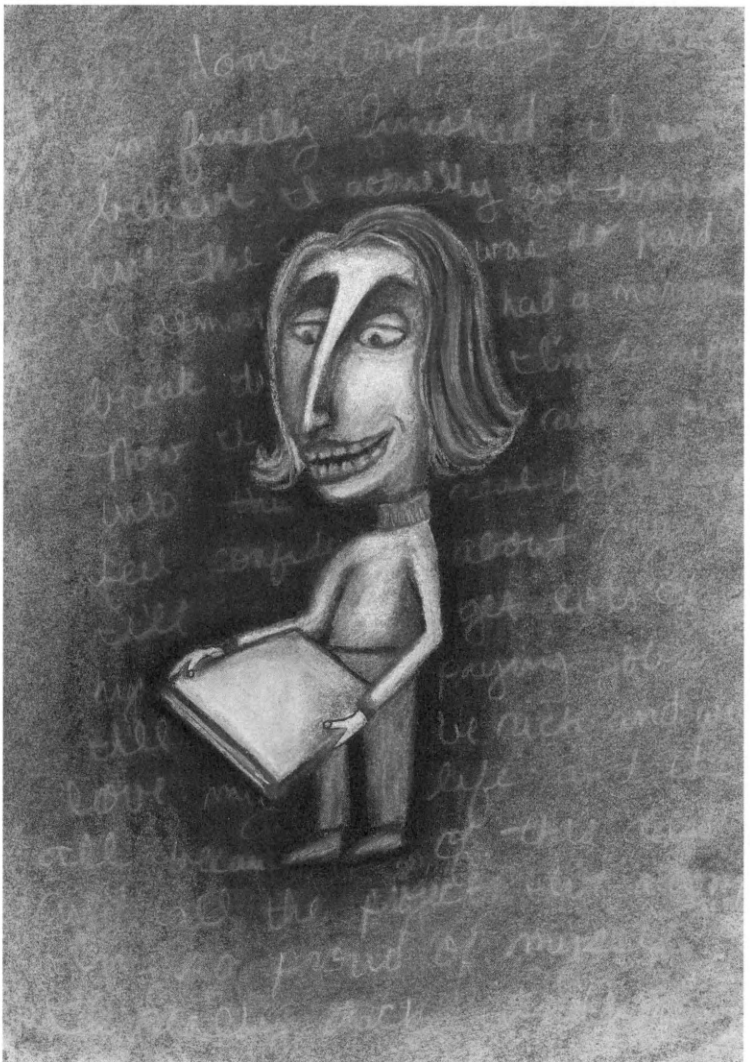
**Tiffany:** I got it done two hours before it was due. My last vision of it was coming out of the printer, and I was laying all fifty pages of it out separately so the ink wouldn't get on the back of the pages. I wanted to walk away from it a couple times, but I didn't. I finally got it done.

The distanced perspective of Jennifer Derryberry, a former *JJ* managing editor, 1996 graduate of the J-school and Journalism 660 survivor, exemplifies the benefits of Magazine Publishing. "I loved it because it consumed

my life," said Derryberry, who is now editor of *SuperFloral* magazine at Vance Publishing Corporation in Lenexa.

Derryberry explained that the class gives students a strong overview of each aspect of a magazine and exposes them to the fact that magazine publishing is a business.

"Because of that class I know that I very much want to move into publishing," she said. Her concept, *START*, an acronym for Straight Talk About Real Teens, was created to matter-of-factly address issues facing young teens. "I loved the class because it was exactly what I wanted to be doing," she said.







# Inspiration Points

Creative major Caroline Goss finds that good ideas for ad campaigns can come from just about anywhere

Liz Musser

While trying to come up with ideas for her latest ad campaign, Caroline Goss thought about her boyfriend.

"It was pretty random," Goss said about concocting the theme of her campaign for the Pastamatic pasta maker. "I was going to visit my boyfriend one weekend, and he plays in a jazz band. I started to associate music with freshness, and now I literally have pasta coming out of a saxophone."

Goss, a Tulsa senior in creative advertising, said there's no special formula when it comes to designing ad campaigns. But that's why Goss is so good at what she does. Whether she's inspired by the ethereal sounds of the band Portishead, a chapter in a Kurt Vonnegut novel, or her boyfriend in Berkeley, California, Goss always comes through with a strong idea. In a world where routines, restrictions and requirements dictate daily life, Goss has found a niche where creativity and an off-beat approach work in her favor.

"I cannot, one night, sit down and come up with an ad campaign," Goss said. "Some days it's not working and I have to abandon it, but then later I can be out at the bar and something comes to me and I think, 'Oh, I hope I can remember this tomorrow.'"

Danielle Madeira, one of Goss's five roommates, confirms

that Goss's approach to work is less than routine. She said that Goss exists at one of two extremes: a nonchalant student who would rather drink a beer than study, or the hermit workaholic who stays in her room with the door closed for days.

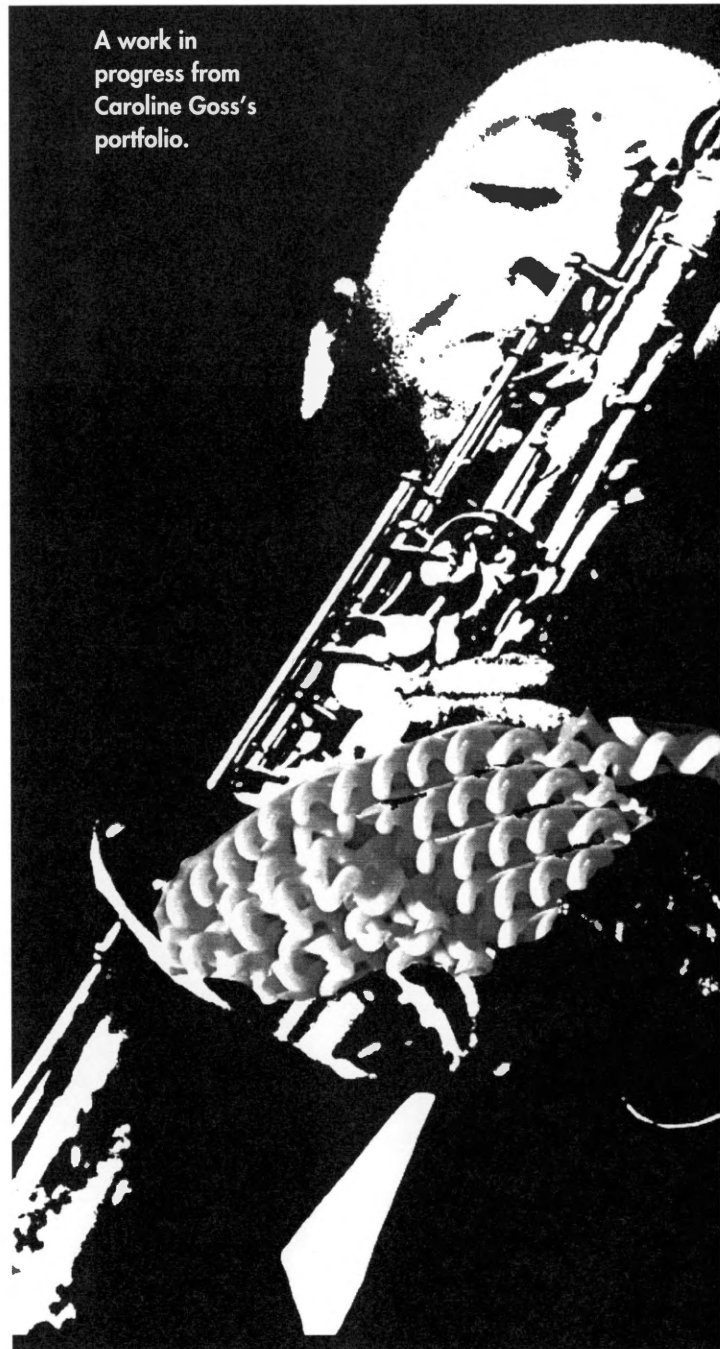
"When she's working on a project, she's in her own world, and you don't talk to her. It's weird how she gets consumed by it," Madeira said. "But the best is when she comes out of her shell. Caroline is very dedicated to what she does, but she is also very poetic and has a keen sense of what is beautiful in life."

Like many of her campaign ideas, Goss's decision to major in advertising happened almost by accident. During her first two years at the University she dabbled in English and psychology. She admits that she would really like to be an art major. However, the rewards of these fields, including a tangible income, were not enough to satisfy Goss's determined spirit.

"One day, my mom sat me down and said, 'You would be miserable putting your all into something and getting nothing concrete out of it,'" Goss said. "And I knew she was right."

Goss wound up as an advertising major after a friend casually suggested that it was something she might enjoy. She worked one semester on

A work in progress from Caroline Goss's portfolio.



## STUDENT PROFILE

the *University Daily Kansan* selling ads, but soon realized that sales, with its 9-to-5 schedule, didn't suit her creative spirit. After her sales stint, copy writing and design were the next logical choices. The fit was much better, but Goss admits that the prospect of working at an agency scares her a little bit. "I'm not just a machine that can be turned on and off," she said.

Arlo Oviatt, Goss's professor in her advertising, copy and layout class, said Goss is a student who shows a lot of potential, in part because of her off-beat nature.

"The people who are most successful in this field are the ones who are a little avant-garde," he said. "Caroline is able to live in a practical world where people expect a linear approach to life, but her ideas come from a place that doesn't accept that."

Although Goss has chosen to pursue advertising as a career, she is keeping the door open for other opportunities. Last summer, she went to Los Angeles where she took a screen writing class at the University of Southern California. The result was her screenplay entitled *Leverage*.

Goss describes *Leverage* as a mystical, coming-of-age story about three young women. If the script makes it to the big screen, she would like to see the movie produced independently.

Oviatt said that Goss's interest in writing screenplays would not distract from her success in advertising. He said that almost every person on every creative staff he has ever worked with had some sort of side project reserved specifically for self expression. For some, their creative projects turn into their life's work. He pointed out that the director John Hughes

started out as a copy writer at Leo Burnett in Chicago. "Caroline will be in such good company when she enters this field that it won't even be funny," he said.

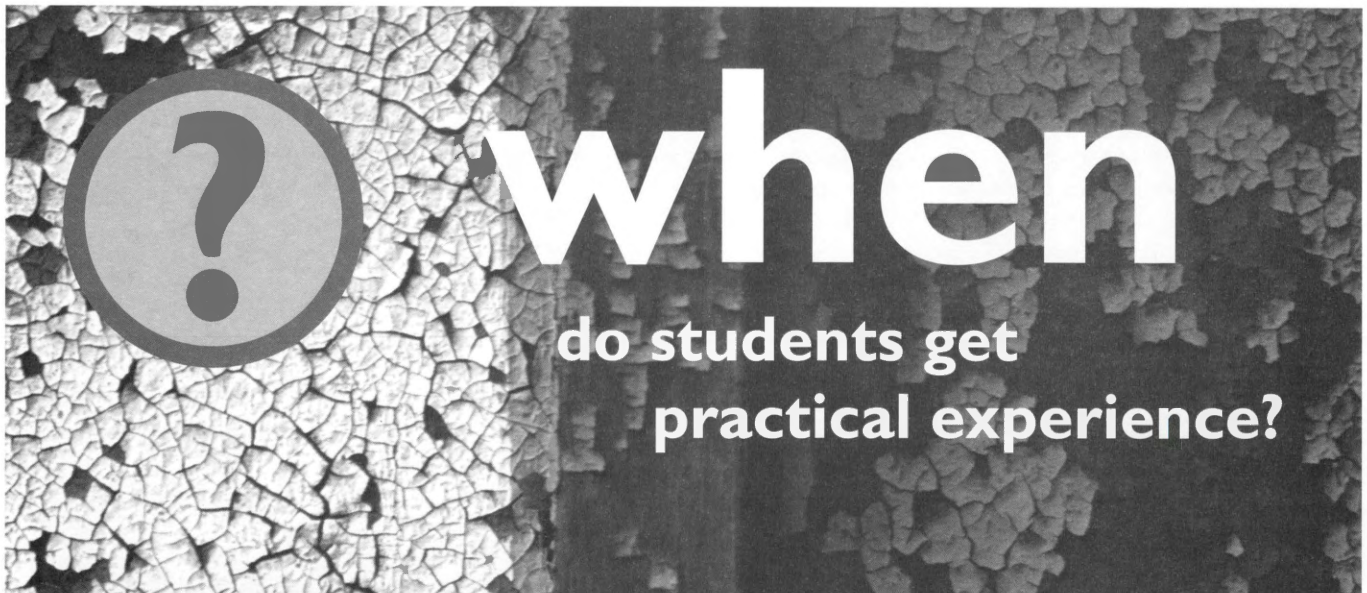
Goss said that she ultimately hopes to strike a balance between her pragmatic plans and her celluloid dreams. After she graduates in May, she'll head to California to try to get her foot in the door of the film industry. She also plans to send her portfolio out to agencies in hopes of landing a stable job.

True to her poetic sensibilities, Goss is staying idealistic about the future.

"I really just want to enjoy life's moments," she said. "In the end, it really isn't what you produced, but how you lived your life."

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*Liz Musser is a senior in journalism. She wrote this article in the magazine article writing class.*



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# A Gentleman and A Dean

A "simple boy from Mississippi" brings his management skill and vision to lead the J-School

Kathy Daneman

There's just something about a man named Jimmy. From the stuttering charm of Jimmy Stewart to the wide grin of Jimmy Carter, Jimmys are a disarming lot. The J-School's new dean, Jimmy Gentry, is no exception. Gentry tends to avoid sounding boastful, preferring to come in under the radar. He prefers change to stagnation, and honesty to good, old-fashioned brown-nosing.

Gentry came to KU from the University of Nevada at Reno, where he had served as dean of the School of Journalism since January 1992. Before that, Gentry worked as a professor and chair of the editorial department at the University of Missouri's School of Journalism. He earned both his master's and Ph.D. from MU.

Gentry said he fell into journalism the usual way. He was a good writer in high school and won a couple of awards. He wrote for the paper at Millsaps College in Jackson, Mississippi.

The Millsaps athletic department asked him to be the sports information director, so he swapped press releases for tuition. He graduated in 1966 with a degree in history, which he said wasn't extraordinarily



photos by Brian Flink

marketable. So Gentry moved to Columbia, Missouri, to pursue "a practical degree in journalism."

The man who describes himself as a "simple boy from

Mississippi" happened into administration by accident. While running the business journalism program at Missouri, his colleagues asked him if they

47

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## FACULTY PROFILE

could nominate him to fill a void in the leadership. Gentry said, "I was silly enough to think I could do it." He was elected to be the interim chair of the editorial department and then re-elected for a three-year term.

The move to Reno from Columbia came after Gentry and his wife, Mary Beth, saw an ad and decided the opportunity was too intriguing to pass up. Reno has a small program, and he saw it as a chance to have a significant impact. And he did. Among other things, he brought Paul Mitchell, one of his graduate students and an African-American, with him from MU to coordinate recruiting and retention of students. "Gentry told me, 'I want you to embarrass everyone else on this campus in terms of getting students of color here,'" Mitchell said.

Within four years, they had doubled minority enrollment.

"I was successful because Jimmy allowed me autonomy. He is a person who likes to empower people to do what they do best," Mitchell said.

At Reno, Gentry put a troubled program back on track by getting people involved in the process. Gentry understands that involvement makes people feel like they own both the process and the result.

"The great thing about Jimmy is that not only can you learn from him, but he can learn from you," Mitchell said. "He's open and receptive. If you want change, you have to walk the walk. Jimmy walks the walk. And he's an exceptional listener. Good journalists hear. Great journalists listen."

KU J-School Associate Dean Susanne Shaw said she aggressively pursued Gentry for the dean position at KU because she knew him through the Accrediting Council on Education in Journalism and Mass Communications. She said she was quite impressed with how he solved problems and created a collegial atmosphere at Reno.

Gentry was the only one of thirty

candidates for the KU job to send in faculty evaluations with his application. Tim Bengtson, chair of the search committee, said some of the evaluations weren't one hundred percent favorable, but he was impressed with Gentry's honesty. "It said something about a person," Bengtson said. "He's the only one who submitted something negative. I think that is remarkable."

Gentry doesn't see it that way. The way he sees it, the search committee was made up of reporters who would have researched the good and the bad. "I was comfortable showing the evaluations to them," he said. "And I didn't think that the bad was that bad. I'm comfortable with me."

As part of the interview process, Gentry met with faculty, university administrators and students. During the final stages, he brought Mary Beth and their daughter, Kerry, with him. He said he wouldn't have done anything without their support.

Support also came from outside Gentry's family. "I talked to five of the best journalism school deans in the country," Bengtson said, "and Jimmy Gentry was unanimously listed as one of the up-and-coming deans because of his energy and innovation."

Among Gentry's mentors was a professor at MU who once made an off-hand remark that had lasting effects. W.B. Bickley told Gentry that he didn't have enough self-discipline.

"And he was right," Gentry said. "I worked hard, but I hadn't finished my degree. It was cause for self-reflection. I've changed a lot since then."

Del Brinkman, director of journalism programs at the John F. and James L. Knight Foundation and former dean of the KU J-School, says Gentry is down-to-earth. "Some are hierarchical in their approach to administration," Brinkman said, "but he listens to others. He's one of the group."

Leaning against the wall in Gentry's office is a framed picture

waiting to be hung. A memento of his leaving MU's J-School, it is inscribed "Wise shall be the bearers of light," and is signed by all the faculty.

The west wall is lined with books, mostly about organization and management. Media management is a great interest

Gentry said, if they can effect change in an organization. Students not only need excellent writing, editing and reporting skills, they also need the tools to make ethical decisions, to think critically and creatively, and they need to know how technology affects

for systematically teaching critical thinking.

Already, the KU faculty has developed a statement of values for the J-School and new approaches to the curriculum. It also has completed a strategic analysis, and is deeply into mapping out a strategic plan.

Sometimes Gentry doesn't want to figure out everything. He doesn't have a picture of what the end will look like. He does have a picture of the process. He believes that if the process is well thought out and the standards are demanding, the end product will be good.

He said, "Part of what will happen in this first year is that people are going to try and figure out who the real Jimmy Gentry is. And I'm going to try and be the real Jimmy Gentry all the time.

"I am a person who values honesty. I'm straight-forward. I have a good work ethic.

"The worst thing that can happen is if people try to kiss up to me. That is a waste of time. We need to change here and be aggressive about it. If we're going to disagree, let's disagree on an honest, intellectual level and be open about it."

Gentry is conscious of the power of managers, and he said he likes being a dean because, if they do it right, deans can have a big impact. Gentry won't enter into decisions lightly. He can be counted on to consult his colleagues while looking for the solution and to weigh his options carefully.

"When Jimmy came here," Bengtson said, "he had pretty big shoes to fill. It turns out, Jimmy has pretty big feet." 83



of Gentry's. So much an interest that he is teaching a class on media management this spring, which he describes as a bit of a reality check. He said it's easy for deans to be consumed by their work and forget the purpose of education.

Part of that purpose is to make students marketable. Students will be marketable,

communications and society.

When asked about specific plans for the School's future, Gentry was circumspect. "I like to do it and talk about it later. It sounds like boasting otherwise." But his work at UNR gives some clue to his thinking. There he became known for integrating emerging digital technologies throughout the curriculum, and



# Beyond the Hill

1997

**Tiffany Alaniz** works in the news department for KSNS-TV in Joplin, Missouri.

**Kevin Bates** is a reporter for the *Emporia Gazette*.

**Brian Beach** works in public relations at The Kamber Group in Washington, D.C.

**Norman Bilow** is an assistant media planner for DMB&B in St. Louis.

**Kendra Binford** took an internship with Dain Bosworth Inc. in Minneapolis.

**Evan Blackwell** is a sports writer for the *Idaho State Journal* in Pocatello, Idaho.

**Dawn Boeckermann** works as a direct marketing assistant for the Contemporary Marketing Department in Prairie Village.

**Jeremy Bowman** attends graduate school at the University of Kansas in sports administration and is a graduate assistant in sports information.

**David Breitenstein** reports for the *Anderson* (South Carolina) *Independent-Mail*.

**Ericka Brown** works in promotions for Hague Water Co.

**Jeannette Burchart-Hans** had a son in July 1997.

**Melissa Burgos** is an editorial assistant for SCR Tec at the University of Kansas.

**Leslie Cameron** works as an assistant media planner at Bernstein-Rein Advertising, Inc. in Kansas City.

**Jenni Carlson** covers high school sports for the *Kansas City Star*.

**Susanna Cisek** is a marketing assistant for Harking Glass in Overland Park.

**Amber Cohen** works as a corporate sales representative for Cellular One in Mission.

**Kim Crabtree** copyedits for *The Philadelphia Inquirer*.

**Bruce Davenport** works in sales for Cellular Systems, Southwestern Bell Mobile Systems in St. Louis.

**Ashleigh de la Torre** is a public relations assistant for Senator Pat Roberts in Washington, D.C.

**Alex Drude** works as news and sports director at KKOY AM-FM in Chanute.

**Adam Dumler** works as a circulation sales intern and newspaper sales crew leader at the *Lawrence Journal-World*.

**John Erck** handles media relations and special projects for *The Coach's Edge* in Lawrence.

**Khristina Fassett** is enrolled in Northwestern University's Ph.D program in history.

**Stephanie Fite** is a reporter for *The Packer* with Vance Publishing Corp. in Lenexa.

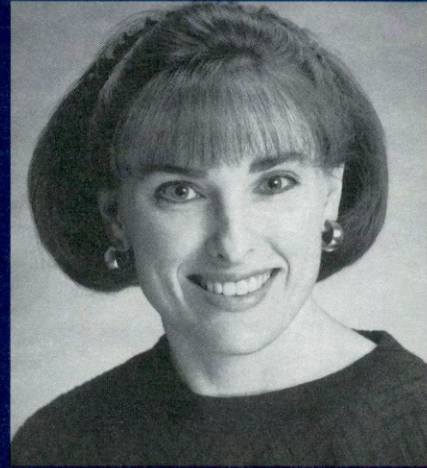


photo courtesy of Susan McBride

1980s

## Susan McBride

Aspiring writers usually hand their manuscript to an agent hoping that the work will soon be published and distributed.

When Susan McBride finished her novel, *And Then She was Gone*, she also took this route—four times. However, after her fourth agent failed to get the book published, McBride decided to try another tack: She entered her book into Mayhaven Publishing's First Annual Award for Fiction contest, in which the first place winner would get his or her book published. McBride's book won, and Mayhaven Publishing Company is scheduled to distribute the book this spring.

The novel is about a girl who is abducted from an upscale neighborhood. A police officer, who left her previous position at an inner-city department for a calmer life, winds up having to solve the case.

McBride is currently working on a sequel to the novel.

**Brett Flood**

is a news and sports reporter for KNZA Radio in Hiawatha and Sabetha.

**Sonja Foos**

works as an advertising account coordinator for Barkley & Evergreen in Kansas City.

**Kelly Frazier**

is an assistant media planner for Bernstein-Rein Advertising, Inc. in Kansas City.

**Alicia Garnica**

works as a media assistant for MMG Worldwide in Kansas City.

**Louis Goldstein**

is a marketing manager at United Consumers Federal Credit Union in Independence, Missouri.

**Amanda Goller**

is a candidate for a degree in international management at Thunderbird in Phoenix.

**James Grau**

works in college marketing for Atlantic Records.

**Jody Groton**

is an assistant media planner for Bernstein-Rein Advertising, Inc. in Kansas City.

**Rebecca Hall**

interns in the editorial department of *Atlanta Magazine*.

**Blake Hodges**

is a sales representative for KSMO-TV in Kansas City.

**Correy Honza**

is an information assistant for US West Communications in Englewood, Colorado.

**Gerald Hostettler**

works in the public affairs office at the Kansas Corporation Commission in Topeka.

**Brian Howard**

is a public relations account coordinator for Valentine Radford Advertising, Inc. in Kansas City.

**Laurel Hudson**

is an assistant editor at *Veterinary Economics* magazine in Lenexa.

**Jennifer Inskip**

coordinates accounts for GlynnDeVins.

**Eric Johnson**

is an assistant media planner at Ogilvy & Mather in Chicago.

**Jennifer Kalb**

works as a promotions assistant at KKCJ Radio in Kansas City.

**Nicole Kennedy**

reports for the *Huntington* (West Virginia) *Herald-Dispatch*.

**Amy Kepka**

is a graphic designer at *Crain's Business Insurance* magazine in Chicago.

**Jennifer Kinnard**

works in public relations at Harmon Smith Advertising, Inc. in Kansas City.

**Brian Kruse**

is a marketing representative at NAIT, Inc./VCW, Inc. in Kansas City.

**Adam Kuban**

is a copy editing intern for the *Statesman Journal* in Salem, Oregon.

**Lissa Kulseth**

is a producer at KCTV in Westwood.

**Craig Lang**

reports for the *Iowa City Press-Citizen*.

**Gary Lazarus**

works in events sales for the Greater New Orleans Sports Foundation.

**Kelly Longenecker**

works in the news department for KTKA-TV in Topeka.

**Susanna Loof**

works as a relief reporter at the Associated Press in Kansas City.

**Alison Mann**

reports for KOFO in Ottawa.

**Virginia Margheim**

is a part-time copy editor for the *St. Paul Pioneer Press*.

**Brain Masilionis**

coordinates accounts for Valentine Radford Advertising, Inc. in Kansas City.

**Jennifer McCullough**

produces news for KTKA-TV in Topeka.

**Suzanne McLinden**

works as an assistant to the trader at the Chicago Board of Trade.

**Blish Mize**

is a resource manager for the Ralph Lauren Corp. in New York.

**Liuba Montano-Laurel**

reports for *The Packer* at Vance Publishing Corp. in Lenexa.

**P.J. Murray**

interns at *People Magazine*.

**Anna Ortiz**

reports for KAIT-TV in Honesboro, Arkansas.

**Emily Redmond**

is a staff writer at Vance Publishing Corp. in Lenexa.

**Wendy Reese**

is a candidate for degree in sociology at the University of Kansas.

**Scott Riley**

is an assistant in entertainment marketing group for Frankel & Company in Chicago.

**Brenden Sager**

is completing a Spanish degree in Santiago, Chile.

**Jim Sampson**

coordinates accounts for The Walker Group in Scottsdale, Arizona.

**Stacey Schmitz**

is a network manager for NKH&W Inc. in Kansas City.

**Chad Sloan**

photographs news for KVII-TV in Amarillo, Texas.

**Amy Slotemaker**

is finishing a degree in Russian at the University of Kansas.

**Carrie Snodgrass**

works as a technical recruiter at Aerotek Data Services Group in Overland Park.

**Novelda Sommers**

reports for the *Corpus Christi* (Texas) *Call-Times*.

**Deborah Staine**

interns as a copy editor at the *Topeka Capital-Journal*.

**Will Stelle**

works in account services for Pepper & Associates in Overland Park.

**Kelli Stephanie**

is completing a degree in Spanish at the University of Kansas.

**Leslie Taylor**

copy edits for the *Battle Creek* (Michigan) *Enquirer*.

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**Pacia Thomas**  
is an assistant media planner for DMB&B in St. Louis.

**Gina Thornburg**  
writes sports for the *Emporia Gazette*.

**Paul Todd**  
attends the University of Kansas Law School.

**Amanda Traugher**  
interns as a copy editor at *The Washington Post*.

**Teresa Veazey**  
works as a marketing director for the Society of Decorative Painters in Wichita.

**Sarena Wallack**  
is an assistant account executive for Lally, McFarland & Pantello, Inc., a pharmaceutical advertising agency in New York.

**Doug Weinstein**  
is a freelance writer for *The Mobile Travel Guide* in Chicago.

**Robyn Weisbrook**  
works as a sports information specialist at the University of Missouri at Kansas City.

**Scott Welgos**  
directs news and sports for KOFO in Ottawa.

**Matt Wendt**  
produces the 6 and 10 p.m. news at WIBW-TV in Topeka.

**Jennifer Wiedeke**  
is working toward a graduate degree in sports administration at the University of North Carolina.

**Amanda Williams**  
works as an acquisitions editorial assistant for the International Marine/Ragged Mountain Press in Rockport, Maine.

**Tyler Wirken**  
is a photography intern at the *Olathe Daily News*.

**Amy Woodling**  
coordinates accounts for the One 2 One Marketing Department at Barkley & Evergreen in Kansas City.

**Cecilia Worley**  
is an assistant media planner at DDB Needham in Chicago.

**Steve Wretling**  
trains management for Enterprise Rent-A-Car in Denver.

**LeAnne Zoglman**  
works as a financial reporter for Bridge Financial News in Overland Park.

1996

**Jessica Clemmer**  
coordinates events in the marketing department for the National Association of Intercollegiate Athletics in Tulsa, Oklahoma.

**Erika Rasmusson**  
is an associate editor at *Sales & Marketing Management* magazine in New York.

**Jenny Stevens**  
works in corporate communications at Sprint in Kansas City.

**Barbara Joseph Warner**  
is the press secretary for Rep. Gerald Kleczka, D-Wisconsin. She also received a master's degree in government at John's Hopkins University.

1994

**Troy Tarwater** is an account executive for Al Riney & Partners in San Francisco.

1992

**Stephanie Patrick**  
won the 1996 Society of Professional Journalists' Mid-South Award of Excellence for coverage of a sniper attack in Jackson, Mississippi, while working at *The Clarion Ledger*. She also had a son, Samuel James, in December 1996.

1991

**Erin Gothard McNiff**  
is managing editor of *Go Boating* magazine and associate editor of *Sea Magazine*.

**Shawn Steward**  
is an account executive at Crescent Communications in Atlanta.



photo courtesy of Christine Tope



## 1980s

### Christine Tope

Hanging around movie sets with the likes of Walter Matthau, Bruce Willis and Barbara Mandrel was a fantasy for Christine Tope as she finished her advertising and film degrees at KU. But less than ten years after she walked down the Hill, it was a dream-come-true.

After graduating, Tope got a job at an advertising agency in Chicago, but also worked on student films at Columbia College. Eventually, she was asked to join the Directors Guild of America and left for Hollywood.

As the assistant director on one of her first motion pictures, *Out to Sea*, starring Jack Lemmon and Walter Matthau, Tope was responsible for organizing the schedule of the show—the order of scenes, where they should be shot, and ensuring that everyone and everything was present.

The work days were long, but Tope said she enjoyed her job. "A twelve-hour work day is normal. When a day hits fifteen or sixteen hours, you might hear us start to complain."

Tope also worked on "Get to the Heart: The Barbara Mandrel Story" (a made-for-TV movie) and recently finished *Armageddon*, starring Bruce Willis, Billy Bob Thornton and Liv Tyler, and directed by Michael Fay.

## 1990

### Sharon Hoch Baxter

works as an early childhood special education teacher in the Kansas City, Kansas public schools.

### Elaina Khouri

is an account supervisor of public relations at Barkley & Evergreen in Kansas City.

## 1980s

### Kathryn Anderson

works as a business analyst for the eastern sales division of Netscape Communications Corp. in Bethesda, Maryland.

### Marsha Kindrachute Boyd

is a freelance writer and runs a producing business in Kennesaw, Georgia.

### Robyn

**Richardson Caulfield** will celebrate in April the third anniversary of her public relations consulting business in Shawnee.

### Mary Ann Clifft

works as director of scientific publications at The Menninger Clinic and writes a weekly cooking column for the *Topeka Capital-Journal*.

### Michelle

### Green Jarsulic

had a daughter, Jessica Michelle, in October 1995.

### Susan McBride

wrote her first novel, *And Then She Was Gone*, which won Mayhaven Publishing's first annual Award for Fiction and the National Writers Association's Best Novel Contest.

### Jim Petterson

is director of media relations for The Nature Conservancy in Arlington, Virginia

### Christine Tope

is an assistant director in film and television. She recently completed *Out to Sea*, starring Walter Matthau and Jack Lemmon.

### Jolynne Walz

founded her own company, Martinez Foods Inc., and works in performing arts in Lawrence and Kansas City.

## 1970s

### Cindy Long Haugan

is the eastern accounts manager for Veterinary Medicine Publishing Group in Lenexa. She also received a master's degree of Science in Management from Baker University.

### Steve Haugan

is a vendor accounts manager at the *Kansas City Star*. 1960s

### Charla Jenkins

works as the Public Relations Director for the University of Kansas Department of Music and Dance.

## 1940s

### Gregg F. Stock

retired and is currently working on mystery manuscripts.

# if these walls could talk . . .

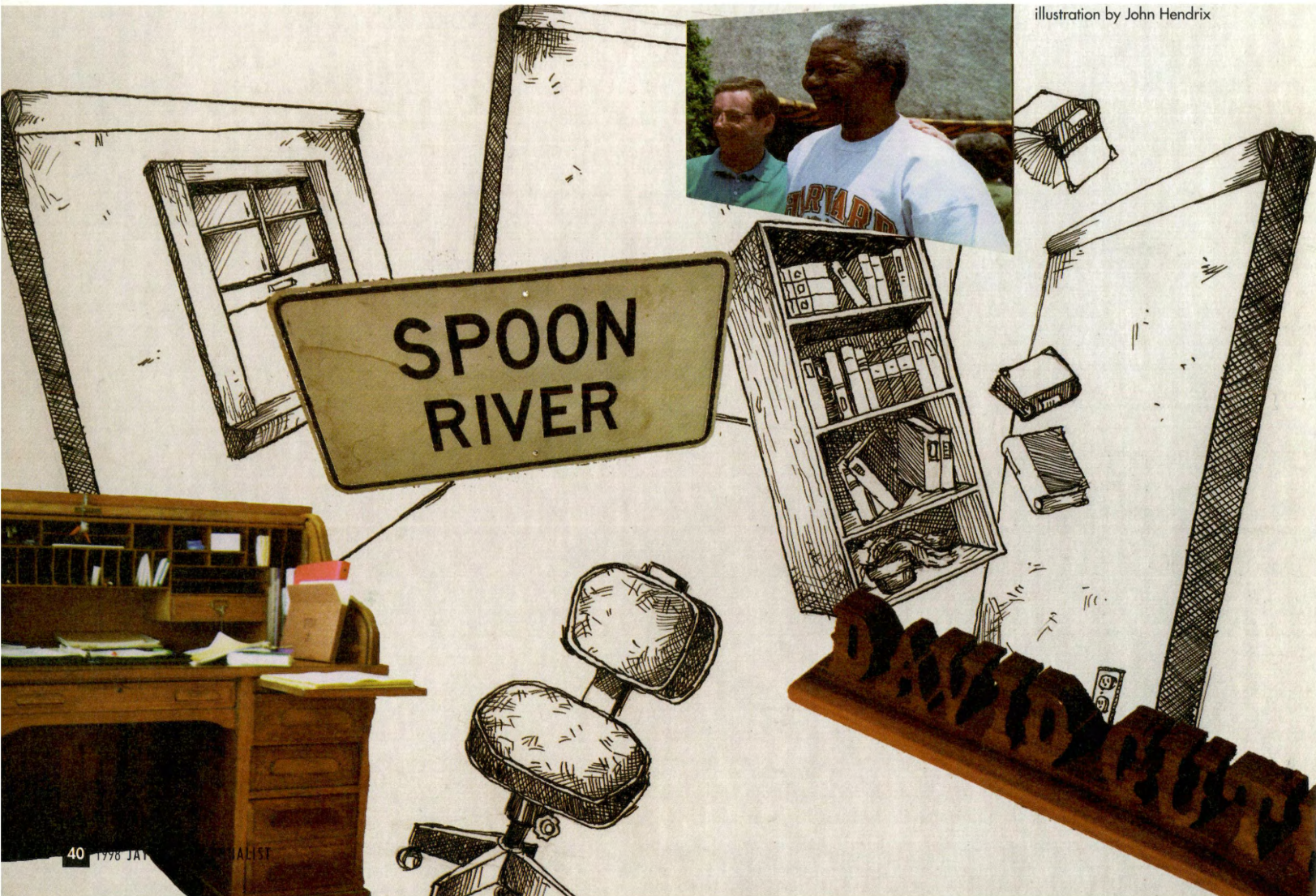
What you find in professors' offices is the stuff that legends are made of

- When Max Utsler was a Knox College undergrad, his class visited the cemetery that inspired Edgar Lee Masters' classic *Spoon River Anthologies*. "Those things actually happened; he just changed the names. I guess even then you had to worry about getting sued," said Utsler. Days later, Utsler and his friends took this sign from near the cemetery in Lewiston, Illinois. "It was on the ground, under mud, so I think the highway department would give me a little leeway."
- This desk currently resides with Rick Musser. When remodeling of Stauffer-Flint began in 1982, Musser had a student sit on the desk so construction workers would not move it. The desk was also a pillar in the offices of retired editing professors Paul Jess, and before him, John Bremner. Rumor has it the desk first belonged to Leon "Daddy" Flint.

- Malcolm Gibson's interest in the African press sent him on a fact-finding mission to Africa with other newspaper editors in 1993. Gibson was at the home of a South African journalist for a backyard barbecue when he heard a knock at the front door. He opened it and said, "Hi, I'm Malcolm Gibson!" To which the guest replied, "Hi, I'm Nelson Mandela!" The group discussed the election, among other topics, for three hours. "He answered every single one of our questions himself," Gibson recalls.

- Before coming to KU, David Guth was a public information officer for the department of correction in Raleigh, North Carolina. As a farewell gift, a warden at "Hotel Graybar," as Guth affectionately calls it, asked an inmate to fashion a nameplate in the wood shop. So the inmate, who was doing time for armed robbery, made the nameplate. Then he engraved his own name, Mike Locklear, at its base because, said Guth, "He wants me to remember him at his parole hearing."

illustration by John Hendrix



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