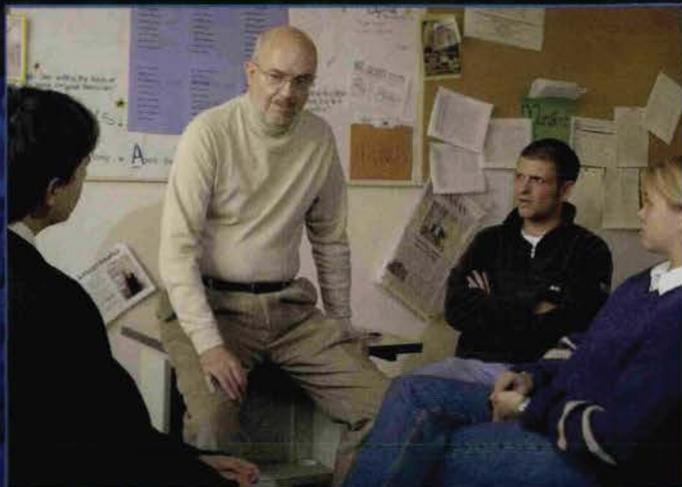




JAYHAWK
JOURNALIST

THE UNIVERSITY OF KANSAS • JOURNALISM ALUMNI MAGAZINE



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The latest news on programs, students and faculty in the J-School.

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BY RICK MUSSER

At a summer internship at WGN, newspaper professor Rick Musser discovers that broadcast and print aren't that different after all.

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The *Kansan* adviser of 15 years, known for his dry wit and red pen, retired in December, leaving a legacy.

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BY KATE WILLIAMS

After working in Washington, D.C. and on Al Gore's presidential bid, 1982 grad Janet Murguia returns to KU as head of University Relations.

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INTRODUCTION BY SARAH HANSEN

Six J-School grads tell how they and other journalists responded to the terrorist attacks—and the lessons they learned.

In this issue

On the cover: Illustration student Amber Koelzer's interpretation of how the events of September 11, 2001, affected the media

On the table of contents: (top) Retiring University Daily *Kansan* general manager, Tom Eblen, talks to students in the *Kansan* newsroom. Photo by Bill Snead (left) Looking up at Stauffer-Flint Hall, home of the Journalism School since 1952. Photo by David Peterson

Letter From the Dean

For 32 years the *Jayhawk Journalist* has given readers a feel for what's happening at the School of Journalism and with J-School alumni and friends.

In this year's issue we pay tribute to Tom Eblen, the retired but certainly not forgotten general manager and news adviser of *The University Daily Kansan*. You'll enjoy the profile, lovingly written by Katie Hollar, a former student who now works for the *Kansas City Business Journal*, and a centerfold for devoted alums to hang on their walls so they can be forever reminded that Tom hates split infinitives.

We also offer a story about September 11, in which journalism alumni from a variety of fields talk about how the media did and did not (but mostly did) manage the challenges they faced after the World Trade Center attacks. The story also features varying visual perspectives of September 11, thanks to students in a media illustration class in the School of Fine Arts, who created the illustrations as a class assignment.

As always, the *JJ* is student produced: All the photography, art, design and editorial content was created and edited by students.

National notice

The School continues to draw national attention for the curricular changes implemented over the past few years. I hope you recall that we are now giving students a broader approach to media while still focusing on the basics and preparation for work in the profession. *Quill*, the magazine of the Society for Professional Journalists, has taken notice and reported in its July/August 2001 issue that, "The School of Journalism and Mass Communications at the University of Kansas, is considered by many to be a model for innovative curriculum revision."



— James K. Gentry

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THE BEAT

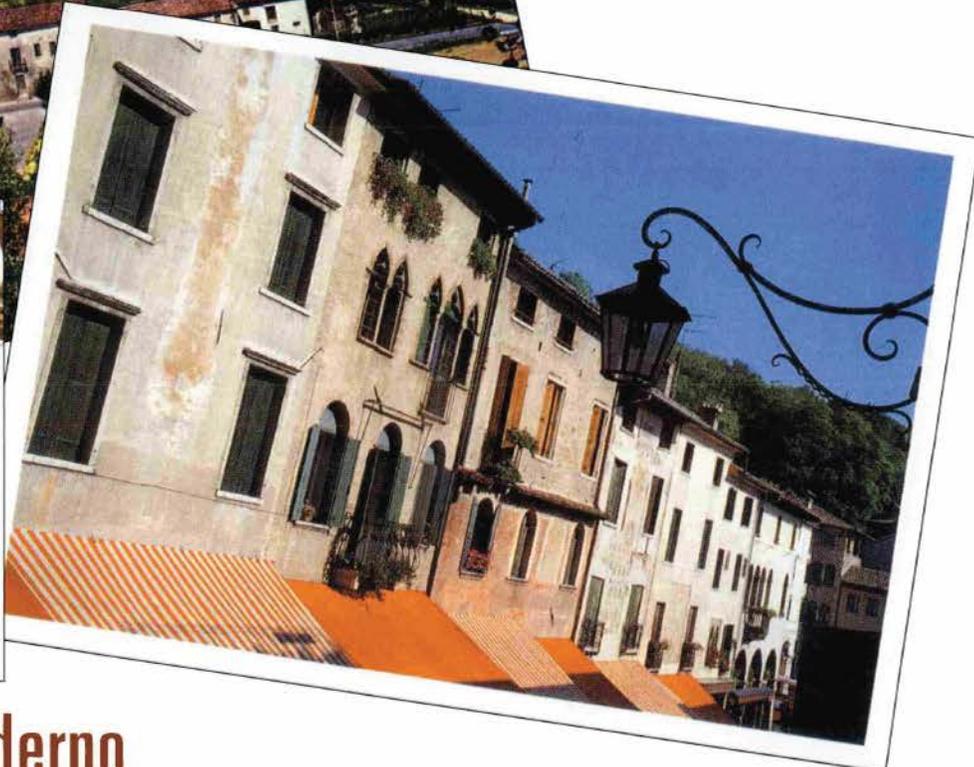
News From the J-School



CASTELCUCCO
Panorama con il M. Grappa

Ciao!
Although I miss the beautiful Lawrence fall weather, I couldn't ask to be anywhere else. Italy is amazing! Along with traveling I try and make it to class from time to time. We send a big "Rock Chalk Jayhawk" from Paderno!

Il fotografo: KATHI E. MACHIONE



Postcards From Paderno

Journalism program moves abroad

For Dan Alquist, the biggest difference between college in Kansas and college in Paderno del Grappa, Italy, isn't the language or the food, or even the view of the Dolomite Mountains.

"The biggest difference is it's very intimate," Alquist said. The Rochester, Minnesota, senior studied in Paderno in spring 2001. "You live and go to school there. You get to know your professors and their families. If I needed help, they were right there."

The J-School's Paderno program, started in fall 2000, is part of the Consortium of Universities for International Business Studies. The KU School of Business developed the undergraduate Consortium and began offering classes in spring 2000. Tom Volek, international coordinator for the J-School, said the School joined to offer students a study abroad experience with the opportunity to earn required journalism credits. The journalism classes taught also appeal to business and communication studies students.

The Paderno campus sits at the foot of northern Italy's Dolomite Mountains, 25 miles north of Venice. Participants live in dormitories on the campus, formerly an opulent Italian boarding

school. The lush surroundings only add to the academic experience; the classes are serious business.

"Classes weren't easier, but grades came easier. Because when we were in Paderno, it was time to work, and we worked hard. And on the weekends, we played hard," Alquist said.

Although Paderno is "a wide street," said Chuck Marsh, a journalism professor and member of spring 2001 Paderno faculty, students can enjoy the culture by tutoring at the local high school or playing soccer with Italian students. Paderno is also a good jumping-off point for travel in Italy or into Europe. The program offers three long weekends and two one-week breaks to make travel easier.

Marsh says the international experience, paired with northern Italy countryside, is hard to beat. "It's very tempting to come back and tell everyone it's awful, and I'll spare them and go back myself," he said. "We were told before we left, 'It will change your life.' And it did."

—BY JILL PITTMAN

JAYHAWK JOURNALIST 2002

Practical PR

School communications firm extends a helping hand

The members of KU's student-run public relations firm, Jayhawk Communications, have their hearts in the right place. Jayhawk Communications members promote campaigns, raise money, and advertise events associated with charitable causes. An affiliate of Public Relations Society of America, Jayhawk Communications promotes Watkins Health Center, the Great American Smoke-out, Boys and Girls Club of Lawrence, and Lee National Denim Day.

Kara Warner, director of Jayhawk Communications, says helping promote good causes is a rewarding experience. "Students are constantly pulling dollars out of their pockets. Everyone is so generous, and being a part of this is incredible." And the goals for Jayhawk Communications just keep increasing. Last year, the club raised \$1,200 to promote breast cancer awareness for Lee National Denim Day. This year, the goal is set even higher at \$2,000.

Professor David Guth, an adviser to KU's PRSSA chapter, says Jayhawk Communications keeps growing larger and more successful because KU's journalism school is taking a greater interest toward public relations. Membership nearly tripled from 17 members last year to 45 this fall. Professor Guth says his favorite part about Jayhawk Communications is that by developing campaigns and strategies, students have actual public relations experience to show potential employers.

—BY KRISTIN LONGENECKER



Lawrence Journal-World

No Beating Around the Bush

White award winner Molly Ivins gets as good as she gives

Molly Ivins is a political watchdog with an acerbic bite. That's one of the reasons the syndicated columnist from Texas is so widely read. It's also the reason the William Allen White Foundation made her its 2001 National Citation Winner.

On a bitter day last February, Ivins warmed a standing-room-only audience of about 300 in Woodruff Auditorium by skewering President George "Dubya" Bush and media coverage of the presidential race, among other things.

She criticized the political press because, she said, it doesn't know how to do anything but cover spin, and she criticized today's political pundits, who "have been plucked right off the front lines of partisan politics warfare," because they don't have journalism experience.

And as for President Bush: "Don't think he is stupid," she said. "He's not actively dumb; he's mostly inarticulate. He does have good political skills and should not be underestimated." Or, as Ivins said earlier in her speech, "misunderestimated."

Ivins's latest book, *Shrub: The Short but Happy Political Life of George W. Bush*, critically examines Bush's record as Texas governor. Ivins is a columnist at the *Fort Worth (Texas) Star-Telegram* and a former co-editor of *The Texas Observer*, Austin. She also has worked for *The New York Times*, the *Houston Chronicle*, the *Dallas Times Herald* and *Minneapolis Star-Tribune*. She has written three other books, and her column is syndicated in almost 200 papers.

Ivins was the 51st recipient of the White Foundation award. The foundation sponsors lectures, institutes and awards to promote the understanding of journalism in Kansas.

Ivins said at the award ceremony she was honored to receive the White citation. "He was clearly a progressive. I've always admired him."

—BY CAROL HOLSTEAD

Clean Sweep

KU students awarded top three spots for magazine prototypes

To create a workable magazine concept, start with what you know, or what you need to know. That strategy led four students to develop magazine prototypes that swept the Individual Start-Up Project category of a national student magazine competition.

Beth Ashby's magazine for the commercial tile industry, *Today's Tile*, placed first in the Association for Education in Journalism and Mass Communication Student Magazine Contest. Kate Williams' alternative magazine for teen-age girls, *Skirt*, won second place; Angie Seat's magazine for amateur cooks, *Fork*, won third; and Kathly Businger's magazine for aspiring professional athletes, *Going Pro*, received honorable mention.



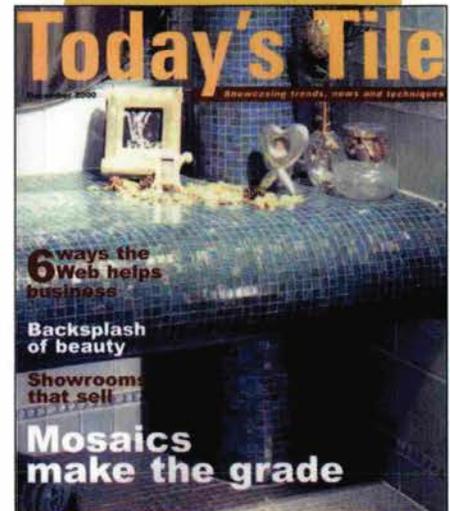
The projects entered in the contest were created in two journalism classes, Magazine Publishing, in which students come up with an idea for a new magazine and write a business plan for it, and Advanced Publication Design and Production, in which students design a 36-page prototype of their concept.

Two magazine executives judged the contest: Sid Holt, editor-in-chief of *Adweek*, and Bruce Apar, director of content/business development of Advanstar Communications Inc.

Magazine Publishing professor Sharon Bass said she thought the projects won because they were viable — solid concepts backed by good business plans. “These projects represented not just good ideas but salable ones.”

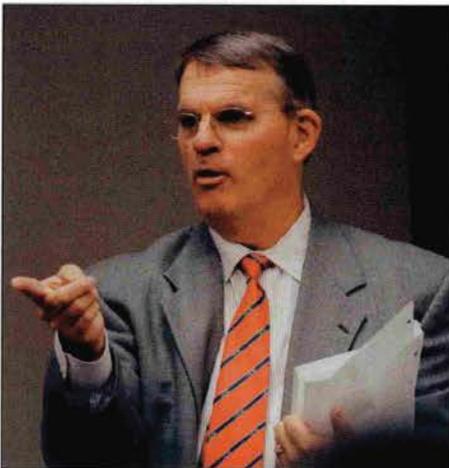
—BY RACHEL WEDEL

Beth Ashby's magazine *Today's Tile*, for the commercial tile industry, placed first in the AEJMC student magazine contest.



Fulbright Fellow

Professor Bob Basow receives fellowship to teach in China



Thad Allender

Bob Basow leads a discussion in Media Ethics. This semester, the strategic communications professor is combining his interests in international studies and media while teaching at Lanzhou University in Lanzhou, China.

In September, a time when many Americans were staying close to home, Professor Bob Basow was ramping up his plans to teach in China on a Fulbright Fellowship at the Lanzhou University in Lanzhou, a city on the northern border.

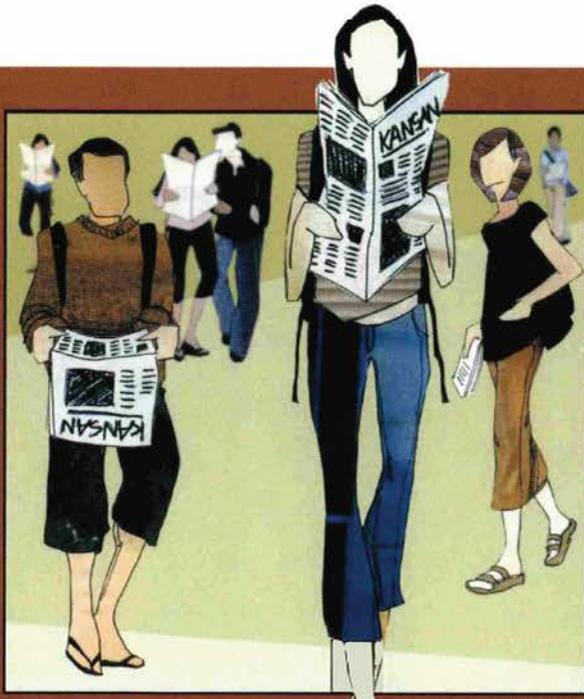
Basow believes that “a Fulbright scholar is like an Eagle Scout. To a scholar interested in international studies, it is the pinnacle of your profession.” For him, that means teaching advertising and marketing strategy at the undergraduate level and media management at the graduate level, as well as researching media topics. Basow plans to leave in February and return home in June or July. A short time considering he began the application process almost two years ago with the encouragement of fellow journalism professors and Fulbright scholars Adrienne Rivers and Tom Volek, who have taught in Ghana and Russia. Fulbright Fellowships are awarded to U.S.

citizens and nationals of the other countries to support university lecturing, teaching at elementary and secondary schools and research studies. Since the program's birth in 1946, 85,000 U.S. Fulbrighters have represented the United States in a wide variety of academic fields in countries across the globe.

Many fellowships require language fluency. Although Basow's did not, he spent an equivalent of 10 credit hours learning Chinese with two native speakers in order to communicate with his students, who will have various levels of English.

To fend off the homesick blues, Basow will take along his guitar to keep him company until his wife, Lynne, joins him in June after she finishes the school year as an orchestra teacher at Free State High School in Lawrence.

—BY ANNE MERGENMEIER



Sara Sung

And the Survey Says...

KU students put the *Kansan* on a nationwide top 20 list

What's black and white and read all over? *The University Daily Kansan*. According to the Princeton Review's book, *Best 331 Colleges*, the University of Kansas ranked in the Top 20 of the category "College Newspapers that Get Read." KU was the only Big 12 school surveyed to make the list.

Since 1991, the Princeton Review has been visiting college campuses at least once every three years to distribute surveys asking students what they like and dislike about their schools. The Review is the longest-running student-opinion survey in the United States and differs from other college lists in that it covers a wider range of issues that the editors believe are pertinent to students. Some of the more popular categories in the book are "Biggest Party School," "Most Beautiful Campus" and "Most Difficult to Enroll." The only place KU appeared in this year's survey was in the college newspaper category.

A school ends up on one of the top 20 lists by an overwhelming consensus of answers to a particular question. Erik Olson, editor of *Best 331 Colleges*, said, "What's so great about the survey, is that students are wonderfully candid about the things they love and hate about their school. Looking at these rankings is the next best thing to a college visit."

For the first time, the Review is offering an alternate way for students to voice their opinions about their schools. Students can now go online to fill out the survey at <http://survey.review.com>.

—BY LINDSAY VINER

Meet the Press

Open house shows visitors what the J-School has to offer

Five weeks of planning on the part of faculty yielded five hours of fun, hands-on activities at the first-ever J-School Open House.

Visitors ranging from families to prospective students could feel like true journalists as they created their own newspaper front pages, Web pages and print ads

with the help of journalism professors in the computer labs of Stauffer-Flint. Those who ventured down the hill to Dole also could create a KUJH newscast and keep the tape.

The Open House, held on Saturday, October 6, was part of a campus wide event aimed to give people an inside look at the university. Margey Frederick, organizer of the campus event, estimated that 15,000 people came to explore KU.

Patty Noland, head of the J-School's Open House planning committee, said she hoped people had learned more about

what the J-School does, its students' accomplishments and the versatility of journalism professions. She also hoped visitors enjoyed themselves in the process.

"We decided what we wanted to do based on what would be fun," Noland said of the interactive activities at Stauffer-Flint and Dole. Noland and her committee's formula for fun must have worked. Judging by the number of newspaper pages, Web pages and print ads made, the number of visitors exceeded expectations.

—BY PAULA SPREITZER

Editing Powerhouse

KU interns make mark on Dow Jones

The 15 interns selected from the University of Kansas J-School for 2001 Dow Jones Internships set a record for the highest number ever accepted into the program from one school. KU's previous high was 11 students in 1998.

In addition to writing an essay, all applicants completed a copy-editing test and had references checked. Those who were accepted then attended one of several two-week training sessions around the country before heading to their newspapers.

Erin Adamson copy edited at *The Wichita (Kansas) Eagle*. Adamson said that one of the advantages of the Dow Jones program was the beforehand training. "It made me feel really comfortable going into my job and also put me in contact with a lot of interns at other newspapers who were going through the same thing," she said.

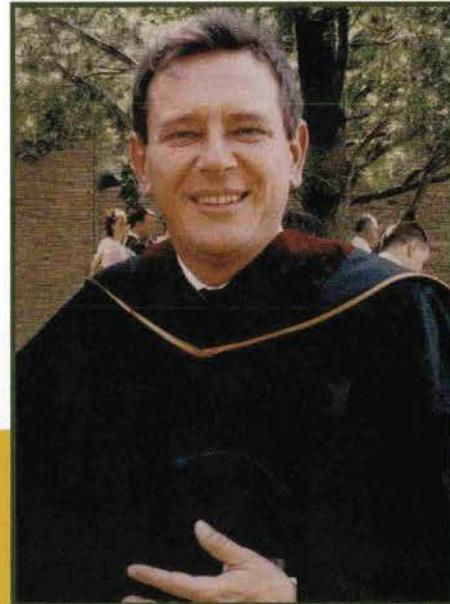
Malcolm Gibson, who facilitates the program at KU, said a love of good words and language was a shared trait of those who received internship offers. Gibson said the Dow Jones internships are extraordinarily prestigious and competitive. More than 1,000 students take the editing test and only about 150 are selected.

Though Gibson is modest about his role in having such a large number of interns accepted, his students and coworkers are not hesitant to praise him. Adamson said that his instruction and the practice tests he administered did a good job of preparing her for the test. Carol Holstead, who team-teaches Multimedia Editing with Gibson, agreed that he played a bigger part than he will admit. "It's him and that fact that he is so intense and unrelenting when it comes to getting things right," she said. "And that he really celebrates students' success."

The students and the internships they were offered are:

Erin Adamson, *The Wichita Eagle*
 John Audlehelm, *Des Moines (Iowa) Register*
 Chris Borniger, *The New York Times*
 Warisa Chulindra, *The Plain Dealer*, Cleveland
 Kristi Elliot, *The Wichita (Kansas) Eagle*
 Amanda Hay, *The Journal News*, White Plains, New York
 Chris Hopkins, *Naples (Florida) Daily News*
 J.R. Mendoza, *Austin (Texas) American-Statesman*
 Katie Moore, *Newsday*, New York
 Nadia Mustafa, *Miami Herald*
 Sara Nutt, *Lexington (Kentucky) Herald-Leader*
 Lori O'Toole, *Star-Tribune*, Minneapolis
 Kursten Phelps, *The Palm Beach Post*, West Palm Beach, Florida
 Josh Richards, *The Herald*, Sharon, Pennsylvania
 Sarah Smarsh, *The Paducah (Kentucky) Sun*

—BY KATE WILLIAMS



In Memory of John Katich

E. John Katich loved the St. Louis Cardinals baseball team so much that Max Utsler, associate professor of journalism, nicknamed Katich's red Ford Explorer the "red bird express."

"He had a Cardinal's plate on the Explorer," his wife, Laura Katich, said. "He would go to the baseball games when he could get there."

John Katich, associate professor of journalism, died early the morning of October 5, 2001, after a four-year battle with prostate cancer. Katich had taught courses at the University of Kansas in sales strategy and media management.

He was born July 1, 1950, in St. Louis. He majored in history at the University of Missouri and earned his master's degree in journalism at the school.

He came to KU in January 1985 and was general manager of TV-30. He became an assistant professor in 1986 and an associate professor in 1991.

"He loved working with students," Laura Katich said. "That was a passion for him. He always wanted his students to do their best."

Katich's daughters, Jessica, Lisa and Sara, all attend KU. Jessica, a senior, said her father loved teaching.

"He was extremely intelligent," she said. "He had a great sense of humor."

Wendy Brown, who graduated from the university in 2000, said Katich was her advisor.

"When I was trying to find a job, he played a prominent role," she said. "He was more than a professor, he was a friend."

—BY J.R. MENDOZA

HONORS

Lucas Alberg received an International Advertising Association Diploma in Marketing Communications. Thad Allender awarded third place in the Society of Professional Journalists Regional Mark of Excellence competition in spot news photography. Erin Bajackson took first place for television in the Kansas Association of Broadcasters competition. Katherine Beisner received an International Advertising Association Diploma in Marketing Communications. Eric Boedekar placed first in spot news reporting and second in sports reporting in the Society of Professional Journalists Regional Mark of Excellence competition. Lauren Bradenburg tied for thirteenth place in the William Randolph Hearst Foundation spot news reporting competition, awarded second place in the Society of Professional Journalists Regional Mark of Excellence competition in spot news reporting. Ali Brox elected to Phi Kappa Phi academic honorary society. Crystin Burd received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for her team's campaign. Dan Curry awarded a reporting internship on the *Wall Street Journal*, Chicgao bureau. Jason Dunn received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for his team's campaign. Reagan Fisher took first place for television in the Kansas Association of Broadcasters competition. Emily Forsyth awarded second place in the Service and Information category of the 2001 Association for Education in Journalism and Mass Communication student magazine competition. Jason Funchuk placed seventh in the William Randolph Hearst Foundation sports writing competition, awarded first place in the Society of Professional Journalists Regional Mark of Excellence competition in sports writing. Chris Gaither received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for his team's campaign. Ellen Hajek received an International Advertising Association Diploma in Marketing Communications. Brian Hanni took first place for television in the Kansas Association of Broadcasters competition. Jessica Hoffman received an International Advertising Association Diploma in Marketing Communications. Tim Hrenchir awarded second place for in-depth reporting by the Kansas Press Association for a team report. Emily Hughey awarded honorable mention in the Roy Howard Public Affairs Reporting national competition. James Kaplan received an International Advertising Association Diploma in Marketing Communications. Colby Kasten received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for his team's campaign. Lindsay Keller received an International Advertising Association Diploma in Marketing Communications. Aundria Kersten elected to Phi Kappa Phi academic honorary society. Chrissy Kontras awarded Sales Representative of the Year at the College Newspaper Business and Advertising Managers conference. Audrey Korte named University Scholar. Jay Krall awarded first place in the Roy Howard Public Affairs Writing national competition. Rebecca Lake elected to Phi Kappa Phi academic honorary society. Johanna Larsson received an International Advertising Association Diploma in Marketing Communications. Tim Leiker received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for his team's campaign. Allison McCallie elected to Phi Kappa Phi academic honorary society. Jeannie McCarragher took first place for television in the Kansas Association of Broadcasters competition. Clay McCuiston awarded an editing internship on the *Philadelphia Inquirer*, awarded honorable mention in the Roy Howard Public Affairs Reporting national competition, awarded first place in the Society of Professional Journalists Regional Mark of Excellence competition in cartooning. Mark McMaster awarded second place in the Article Writing category of the 2000 Association for Education in Journalism and Mass Communication student magazine competition. J. R. Mendoza awarded second place for in-depth reporting by the Kansas Press Association for a team report. Matt Merkel-Hess awarded first place in the Society of Professional Journalists Regional Mark of Excellence competition in in-depth reporting. Jessica Meyer awarded honorable mention in the First Person Account category of the 2001 Association for Education in Journalism and Mass Communication student magazine competition. Katie Nelson awarded a Freedom Forum Chips Quinn Scholarship/Internship. Kimberly Nelson received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for her team's campaign. Staci Nicks received an International Advertising Association Diploma in Marketing Communications. Lori O'Toole awarded runner-up in the Roy Howard Public Affairs Reporting national competition. Douglas Pacoy awarded an NCAA/Freedom Forum Sports Journalism Scholarship. Kursten Phelps awarded first place in the Roy Howard Public Affairs Writing national competition, placed tenth in the William Randolph Hearst Foundation personality profile writing competition, awarded first place in the Society of Professional Journalists Regional Mark of Excellence competition in feature writing. Derek Prater awarded third place in the Society of Professional Journalists Regional Mark of Excellence competition in sports column writing. Tony Reyes awarded a Freedom Forum Chips Quinn Scholarship/Internship. Leita Schultes awarded runner-up in the Roy Howard Public Affairs Writing national competition, named a Top Ten Scholarship winner by the Scripps Howard Foundation, placed twelfth in the William Randolph Hearst Foundation in-depth writing competition, named University Scholar. Sarah Smarsh awarded the Mike Bates Memorial Scholarship by the Society of Professional Journalists of Kansas. Sarah Snyder elected to Phi Kappa Phi academic honorary society. Paula Spreitzer awarded an internship by the American Society of Magazine Editors. Rebecca Stauffer elected to Phi Kappa Phi academic honorary society. Ben Tatar awarded second place in the Society of Professional Journalists Regional Mark of Excellence competition in editorial writing. Tina Terry took first place for television in the Kansas Association of Broadcasters competition. Doug Thompson took first place for television in the Kansas Association of Broadcasters competition. Joanna Wagenknecht received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for her team's campaign. Sarah Warren awarded a sports reporting internship on the *Colorado Springs Gazette*. Mandy Wilcox placed second in in-depth reporting and third in television feature in the Society of Professional Journalists Regional Mark of Excellence competition. Nathan Willis awarded an editing internship on the *Washington Post*, awarded honorable mention in the Roy Howard Public Affairs Reporting national competition. Heather Woodsen received the Bronze Quill Award from the Kansas City Chapter of the International Association of Business Communicators for her team's campaign.

The A-Train Angel

A recent grad's trip into the Big Apple teaches him that help comes in unexpected ways.

BY CASEY FRANKLIN

New York City is scary.

This thought kept looping through my head before my first solo trek into the city. I recently graduated from KU and went to work for a magazine in Congers, New York, 10 miles north of the city. In my first month here, I only went into the city once. After September 11th, it seemed like a mass grave to me. But a few weeks later, I had to attend a conference in Times Square. And I had to get there alone. I just knew it would end up like *Adventures in Babysitting*, with me pursued by car thieves and dangling from a skyscraper somewhere. As that fateful morning approached, I assumed an attitude of morbid resignation.

I took a bus to the George Washington Bridge bus terminal, planning to catch a taxi from there. Oh, naïve little Kansas boy. There are, apparently, no taxis near the GW Bridge. I figured I'd step off the sidewalk, wave my hand, and a cab would appear. So I stepped to the curb, arm poised for action, waiting to see a taxi. And waiting. And waiting some more. No taxis.

My heart sank as I realized I would have to brave the subway system. I decided to ask the clerk what train to take. Until I saw her. Screaming at somebody through her window. "If I'm too damn slow, use the machine!" she shouted. So much for Plan A. I quietly bought my token and looked for the directory, which said the A-train would go right to Times Square. I boarded the next train and carefully watched the station sign at each stop. But no signs said "Times Square," so

I just sat there.

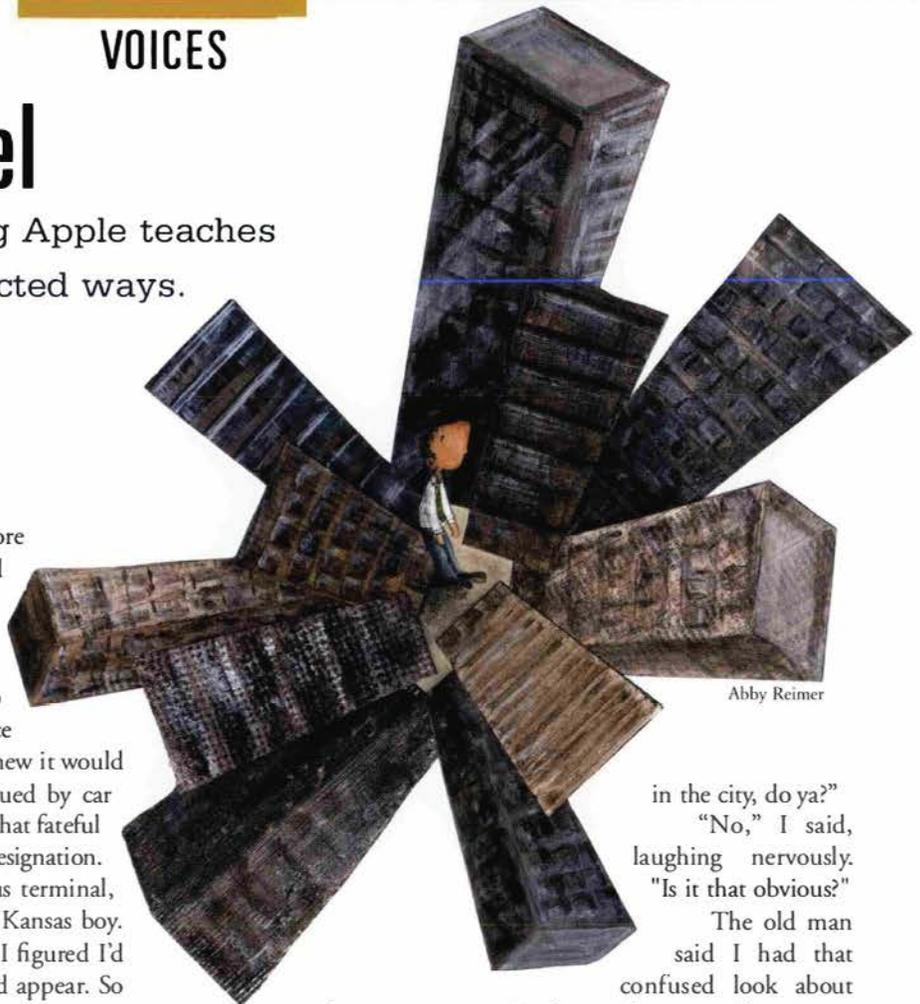
Until I heard "Next

stop, Brooklyn Bridge." I had completely missed Times Square. I jumped up and ran off the train.

I had ended up at the Financial District, where the World Trade Center used to be. I went up to see what the streets were like. Everything felt heavier, more quiet. There were memorials with pictures of firefighters, and cards from children that said, "Thank you" and "God bless America." Everywhere I looked were Missing signs of World Trade Center employees. Streets were closed. Solemn police officers manned the roadblocks.

Turning a corner, I gasped at the pile of rubble, a mountain of steel and stone, that was now a few blocks away. Staring at it, I heard a policeman yelling at a couple that was taking snapshots of the wreckage. "This isn't a tourist attraction!" he shouted. I suddenly felt perverse for staring, and hurried back to the subway station, the image of the rubble stuck in my head.

I boarded the A-train and sat down. Next to me was an elderly man in disheveled clothes. Alcohol and grime emanated from him in waves of funk. He looked at me, saying, "You don't live



Abby Reimer

in the city, do ya?"

"No," I said, laughing nervously. "Is it that obvious?"

The old man said I had that confused look about

me that visitors get. He kept talking. At first, I was embarrassed. He was loud enough for half the subway car to hear. But soon I stopped minding. His name was Jack, and he told me how sad he'd been since the attack. He lived near a fire station, and some of the firefighters he knew were missing. On the 11th, he'd heard the first plane flying in. He'd been drunk, he admitted, but even he'd been worried about how low it was flying.

When Jack came up for air, I asked, "Will this train go to Times Square?"

"Lost again, honey? Don't you worry. I'm gonna help you find your destiny!"

Jack looked at me, an incredulous smile forming at the corners of his mouth. Then he threw back his head and let out a huge belly-laugh. Throwing his arm around my shoulder, Jack yelled, "Honey, you're goin' the wrong way! You're goin' to Brooklyn!" Looked like I'd managed to board the southbound train again.

Once he stopped laughing, Jack said, "God sent me to find you! I'm gonna tell you what you need to do." He then told me exactly how to get there. He was like my guardian angel. My smelly, drunken guardian angel. As I left the train, Jack said, "Thanks for lettin' me talk. Sometimes we need to talk to each other, just to remind ourselves that we're all still here."

Finally, I made it to Times Square. Now I have this fantasy that whenever I get lost in the city, I'll run into Jack. "Lost again, honey?" he'll say with a wink and a smile. "Don't you worry. I'm gonna help you find your destiny!"

Jack is my favorite Big Apple experience. He helped me stop seeing the city as a labyrinth of tunnels and rubble, anger and depression. It seems a little more human to me now. And a lot less scary. 

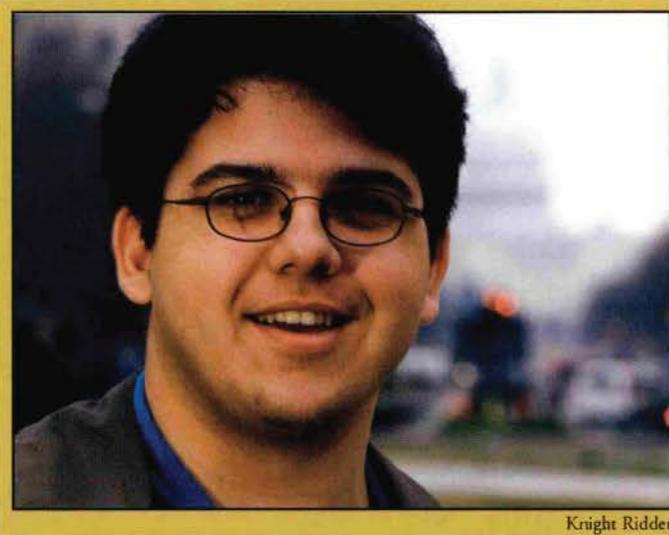
On the Hill(s)

Cássio Furtado's love of politics and journalism takes him from KU to Capitol Hill for a semester internship.

BY NATHAN DAYANI

During the weekend of January 19, 2001, when most University of Kansas students were sleeping off whatever happened the week before, Cássio Furtado endured four flight delays, a stay at a crowded guest house and a slew of protesters to cover President George W. Bush's inauguration. What's more, he even paid his own way to Washington. This initiative didn't surprise Jay Krall, who was campus editor of *The University Daily Kansan* when Furtado was a staff writer. "He was always willing to run out and do anything," Krall said. "He wanted to cover the inaugurations, so he went to D.C."

In the fall of 2001, Furtado returned to D.C. as one of 12 undergraduates selected for a semester internship with the



Knight Ridder

"He's the kind of guy who, 10 years down the road, might see something no one else sees and create an entire new industry."

Washington Center of Politics and Journalism. Each intern was assigned to work for a specific news bureau; Furtado reported and wrote for Knight Ridder Newspapers. He admits that writing for such a large audience was challenging, "Here, the 'who cares' issue applies to 32 newspapers, not just one," he said. "You have to write something that someone in Miami and Detroit would be interested in."

Right from the start, Furtado reported on important political issues. He met White House correspondents and attended the press conferences of political leaders, including Mexican President Vicente Fox and national security adviser Condoleezza Rice. A few weeks later, he interviewed a military specialist on Afghanistan and went to the FBI's headquarters to report on briefings made by Attorney General John Ashcroft.

In addition to their on-the-job training, the interns would often meet and discuss current political issues with guest speakers and the program's director, Terry Michael, former press secretary for the Democratic National Committee. Furtado thinks the speakers complement the internship's emphasis on political reporting. "In the seminars, we talk to guys on the other side — people who work for fund-raisers and think-tanks — you get to see their perspectives and see what role they play," he said. "You see how different people interpret different events."

The internship is one of many ways Furtado has challenged himself. After he came to KU from Brazil on a political science scholarship at age 19, Furtado was a member of KU Student Senate, took reporting classes, wrote guest columns for the *Kansan* and was a staff writer during the spring 2001 semester. This drive caught the eye of Tom Eblen, one of Furtado's reporting teachers. "I liked his willingness

to take things on," Eblen said. "I like the fact that he has been challenging himself up here and carrying 20 or more hours many semesters."

Despite his successes, Furtado admits that it wasn't easy to assimilate with American culture. "When I first came here, I was kind of shy. I was more comfortable being with people who were

going through what I was going through, so most of my friends were from Latin America," he said. However, his easy-going

personality helped him befriend his American peers and lighten up the *Kansan* newsroom.

"He's just a really friendly person and really easy to get to know," Krall said. "When you are at a place like the *Kansan*, you're really focused on your work, but he took the time to talk to people and find out what's going on."

Furtado's understanding of international cultures, including his ability to speak Portuguese, English, Spanish, French and German, is another asset. Furtado took advantage of his fluency in Spanish during the first few weeks of his internship when he contributed to a story on illegal immigration from Mexico. He had the tough assignment of having to find illegal immigrants willing to discuss their situations and allow their names to be published. After searching restaurants and churches in a poor Hispanic neighborhood, he successfully interviewed two immigrants, one of whom has been in and out of the United States for the past 20 years. "Knowing Spanish was the key," Furtado said. "They would never have told me what they told me otherwise."

Furtado will graduate in May 2002 and aspires to be a foreign correspondent or a diplomat for Brazil. Eblen believes Furtado has a promising future ahead of him. "He's the kind of guy, who, 10 years down the road, might see something no one else sees and create an entire new industry." 

Designing Woman

Angie Seat double majors in journalism and graphic design—and lives to tell about it.

BY JACOB RODDY



Thad Allender

Diligence is a way of life for Angie Seat. It has to be.

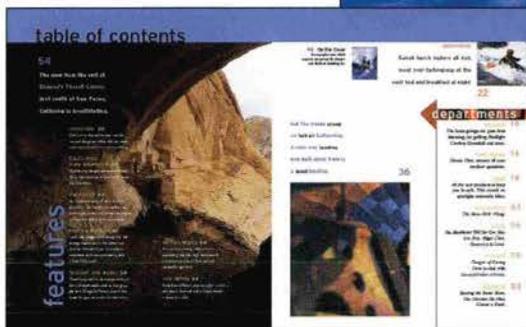
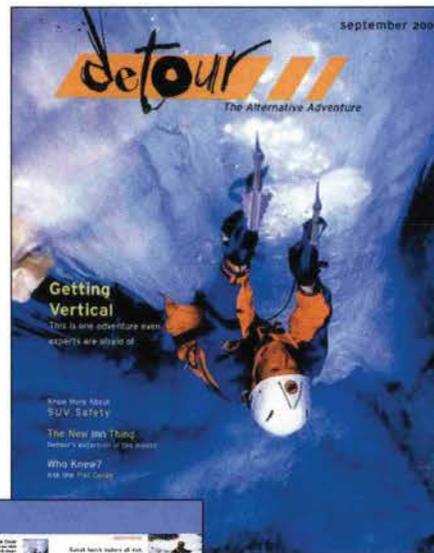
She's one of only a handful of students who has double majored in magazine journalism and graphic design, which by most people's account is downright tough. Just look at Seat's credit hours—about 180 by the time she graduates in May—and compare that to the 124 hours required to graduate from either fine arts or journalism.

While working on projects for the two degrees, Seat has spent countless hours glued to the computer meticulously refining her design projects. Her senior year, Seat began putting the finishing touches on *Detour*, an outdoors magazine she designed for a graphics class, at 3 p.m. on a Monday. Sixteen and a half hours later, at 7:30 the next morning, she stumbled out of the lab, caught a little sleep and grabbed a quick bite to eat, before staggering back to the lab and working from 11:30 a.m. until midnight. The tireless work landed her an A on the project.

"She works hard; she doesn't settle," said Carly Jossund, her friend and fellow graphic design student. "She knows she'll get her work done, and she has a natural ability to do it incredibly well. I've never seen her stress over it."

Stress would seem to be a natural byproduct of the amount of work the two programs require, but coping has never been an issue for Seat. She's not addicted to coffee, she makes a point to avoid it; she doesn't hit the bars every night, once a week at most; she's sacrificed sleep; she calls her dad for advice, but she does not stress. It's not worth it to her. Her laid-back personality is striking to anyone who meets her.

"She's one of the few people who has the passion to do this," said Sharon Bass,



Working with six other graphic design students, Seat helped create the concept behind *Detour* and develop the visual vocabulary for the magazine. *Detour* is an outdoor sporting and adventure magazine.





one of Seat's magazine professors. Her passion is magnified by the way she immerses herself in her work.

"I can sit down, get lost in what I'm doing and not even realize five hours have passed because it seems like it's only been a half hour," Seat said.

The hours she's spent lost in her work have led to a number of accomplishments. Her prototype for a food magazine, *Fork*, placed third in a national contest sponsored by the Association for Education in Journalism and Mass Communications. The final project was the culmination of the Magazine Publishing and Advanced Publication and Design classes in the J-School. In those courses, students come up with an idea for a magazine, develop a business plan and pull their work together into a 36-page prototype.

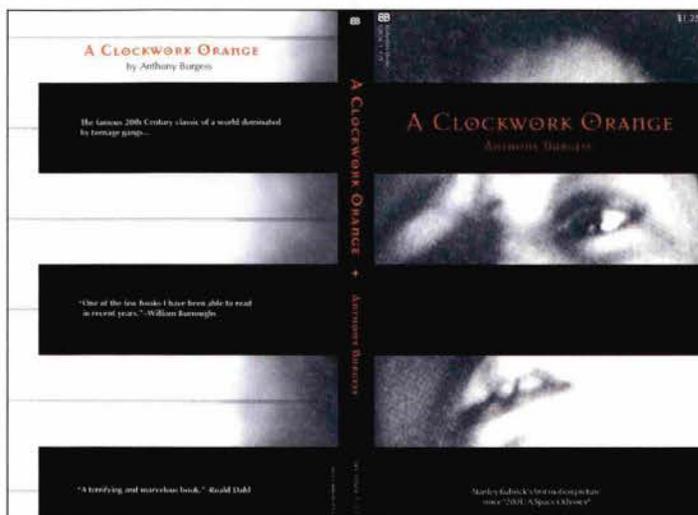
Her other projects run the gamut—from creating an original cover for the novel *A Clockwork Orange* to developing the philosophy, packaging, business cards, logo and stationery for Hydrogen, a soap company she conceptualized. She also worked as a designer for *KU Laws*, the law school's alumni magazine, and designed the School of Fine Arts' 2000–2001 events poster.

Seat said her experience in graphic design had given her an edge in the School of Journalism. While other magazine students were grappling with learning design software as juniors and seniors, she'd already had three years of it in fine arts.

"We all kind of hissed at her behind her back because she was so good and we were sure she would bring our grades down," joked Ashley Rock, who has been in all of Seat's magazine classes in the J-School.

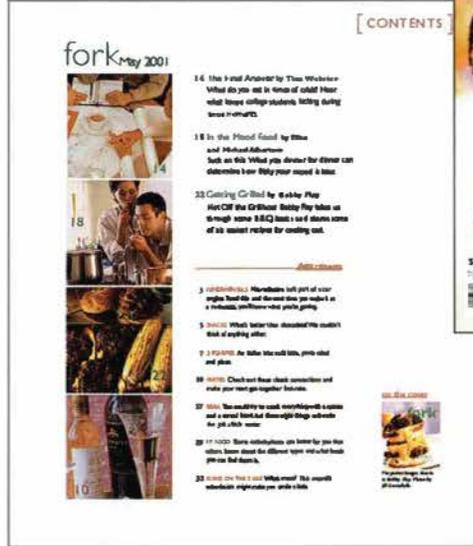
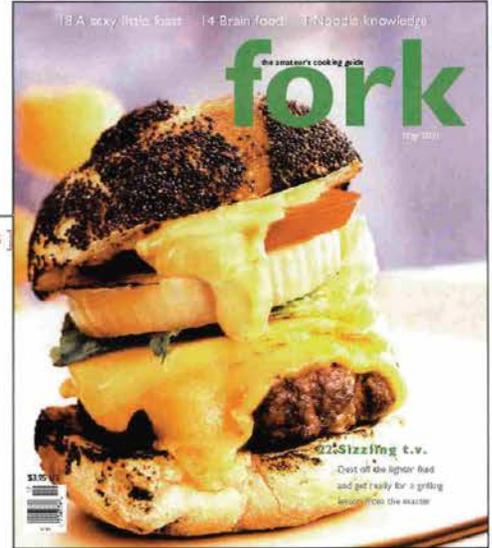
Although Seat has excelled in both programs, she hadn't planned on studying

Hydrogen is a fictional soap company. In addition to the stationery shown above, the corporate identity system also includes the package design for three different Hydrogen products. Below is a new cover design for the novel *A Clockwork Orange*.



STUDENT PROFILE

Fork, a cooking magazine for beginners, placed third in the individual startup category of the AEJMC's student magazine competition.



journalism or graphic design when she came to KU. She wanted to major in microbiology, so she could help people by trying to find cures for diseases. But after one semester of college chemistry, she switched to graphic design and later added journalism.

The two disciplines complement each other well, Seat said. As a graphic designer, she can visually organize a mass of information so it's appealing and easily understood. As a journalist, she can produce the content.

Patrick Dooley, one of her design professors, said Seat was gifted at coming up with the concepts behind designs, which was at the heart of graphics.

"But besides her abilities as a designer, she's an incredibly personable and diligent student," Dooley said. "She has a great attitude and takes the time to do really good work."

With her background in journalism, Dooley said Seat would be able to bridge the communication gap between editors and designers. Bass agreed that in an ideal magazine environment, graphic designers, art directors and editors would form partnerships to serve the audience. In many ways, Seat is all of that in one well-designed package.

"As a designer and a journalist, you're able to talk to writers and editors and see how the design and content has to work together," Seat said.

As passionate as she is about magazine journalism and graphic design, Seat said it's more important to feel she's making a difference in people's lives. She said using the skills she had developed to work for a publication such as Sierra Club's *Sierra Magazine* would be an ideal way to accomplish this.

"You just have to keep things in perspective," Seat said. **J**

Do some food help keep you focused? College students reveal their favorite fixes while studying for exams.

The Final Answer

College students are prime examples of people who have to be able to keep their minds and bodies on task for extended periods of time. Despite the fact that they are not professionals in their chosen fields, although many people go through the college, it may not be the best idea for everyone. However, many prefer to be able to handle the stress of college. This book will help you to do that. It will help you to be able to handle the stress of college. It will help you to be able to handle the stress of college. It will help you to be able to handle the stress of college.

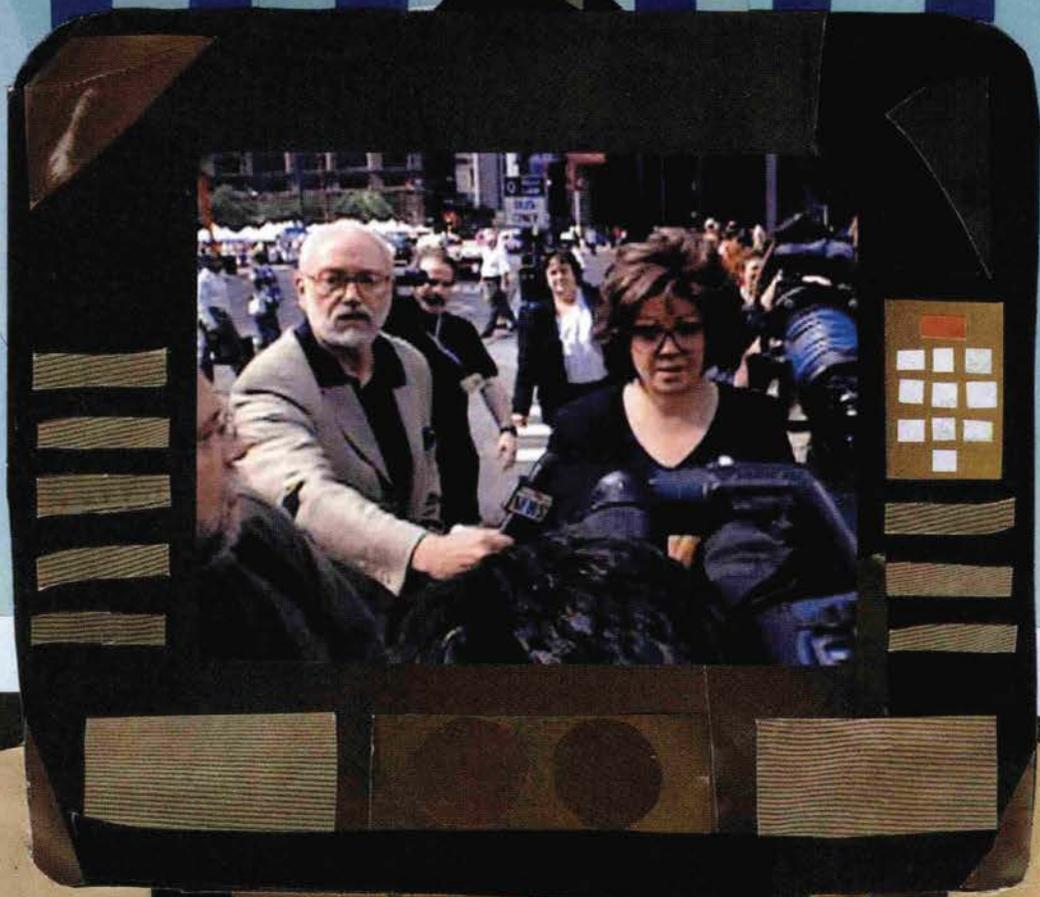
Brain functions on carbohydrates, and your body can store only a limited amount, if you don't eat to replace that store, you become a totally fatigued.

Cholesterol comes in many forms...
 Butter is healthy...
 Your cholesterol is a very...
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JAYHAWK JOURNALIST 2002



COMING IN TOMORROW'S

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Printmeister Rick Musser learns from a **broadcast internship** that the media have more in common than you might think.

Tuning in to the FUTURE of NEWS

BY RICK MUSSER

I look at my notes for the day:

- 44 murder cases in Cook County Criminal Court
- power company picketers on Cermak Road
- gov. will keep open mind about new O'Hare runways
- missing boy OK
- dog trick lady here for afternoon show
- bomb threat story on line 2212
- giant American flag made out of solar panels...
traffic 'copter could shoot

The 15 monitors flicker afternoon talk shows with teenagers "crazed on sex!" The police monitor crackles about a collapsed building. The phone rings and rings and rings. A viewer wants to know the time of the Cubs game. Song Hay from CLTV wants the mayor and governor news conference tapes shipped over. It's the third time she's called. Cam Three is inbound.

Back at my Lincoln Park high rise, looking out at a sunset over O'Hare airport from the 33rd floor, I wonder: Just what have I learned here in TV Land?

I came to WGN on a fellowship from the Radio and Television News Directors Foundation. I convinced the awards committee that an old newspaper guy in a converged curriculum needed to learn more about television news culture. That way I could better teach my students in Multimedia Reporting. I wanted to get a first-hand feel for what was different and what broadcast and print have in common. I surely have done that.

My cup, like my notebook, runneth over.

Here's a lesson: TV producers are just like newspaper copy chiefs. They want things checked without caring

about the logistics of checking, things done without thinking about the process of doing. "Too many producers have never been in the field," one live truck engineer laments. "They don't know what they are even asking for."

He could have been a newspaper reporter complaining about copy editors.

Another lesson: I've never seen anybody be harder on TV reporting than TV crews themselves. Everyone—the videographers, the reporters, the engineers in the live trucks—wished they had the time to do more enterprise work. Complaints about running to cover stories that had already appeared in the *Tribune* or *Sun Times* were common.

I'm not sure I buy into their self-criticism.

After sitting through a month of 8 a.m. and 2:30 p.m. news meetings, I came away unconvinced that newspapers set the TV news agenda. In truth, half the things in the morning's newspapers I'd already read on the wire or heard on the scanner the day before. The other half—the half behind the criticism—were stories WGN would have chased if WGN had had the crews. Newspapers have more resources to do enterprise stories; at WGN we had enough to do to keep up with breaking news. When an enterprise story made page one of the newspaper, it became breaking news. Then we covered it. But when it came to the big news of the day, TV creamed print journalism. By the time I saw it in print, that news was yesterday's news.

Of course, there is one big part of the TV news culture that does not have any parallel in newspapers: A TV reporter picks up a microphone and talks to a camera. Someone speaks to her through a thing in her ear, and says, "We're coming to you live in four... three... two... one." Then the reporter is supposed to look comfortable and be

knowledgeable and tell us the news while horns honk, onlookers wave at the camera and passersby curse the media. That difference affects the type of people who get to be TV reporters.

In a recent tirade against converged newsrooms, Bob Haiman, president emeritus of The Poynter Institute, fretted the typical newspaper guy fret — that tomorrow's newsrooms would have to have prettier and less competent staffs. Haiman grumbled, "World-class reporters with big noses, bad hairlines, speech impediments or acne scars need not apply" to a newspaper with more TV in its newsroom.

My lesson? Mr. Haiman skews wrong on two counts. First is his implicit assumption that a reporter who is attractive is probably dumb. I have seen my share of lazy and not very smart print reporters who were both ugly and marginal. And I have taught some incredibly bright men and women who happen to be photogenic. Some went on to be appeals court judges. Some went on to be television journalists. Second, and more importantly, the talent (we call them that because it does take a certain talent to do what they do) are not the sole sum of TV news. News on a TV screen is an intensely collaborative effort. I can look out across the WGN newsroom and see plenty of assignment editors and producers and writers and photographers and a host of others who make sure the news gets on the air. They are not bubble-headed bleached blondes. They are journalists who know their city and try every

morning to serve their viewers. And nobody ever gave them any screen test.

There is a part of the newspaper culture that parallels TV very closely — sending out press photographers. Even the most grizzled print veterans could understand TV news if they saw it through the eyes of a newspaper photo editor. While most print reporters work the phones, unimpeded by traffic delays and the story's distance

from the newsroom, newspaper photogs still have to get in a car and go to where news is happening. If they can't get there, there is no picture. If you can't get there in TV, there is no story.

I thought of all this while waiting behind the camera conga line in the lobby of the Cook County Court House. Next to me was a woman who anchored on another station.

She did look good. I am 54 and balding. We were both doing the same job. We were on mom watch, waiting on a 16-year-old cop killer's mother.

"Mrs. Delgado?" one of us shouted as any woman looking remotely Hispanic passed on her way to the courtroom.

My TV colleagues usually seemed a bit self-conscious about the tabloid nature of our work. They would sidle up to me at the end of their shift, shaking their head slightly, and say something like, "So, are you getting a look at how we really do this?"

Those same colleagues would brighten when I didn't take the bait. Instead I would turn the talk to a downtown Chicago exhibit of *New York Daily News* crime photos showing at the Terra Museum of American Art. In these film noir prints from the 1930s and '40s, shadowy images of killer's mothers and the frozen expressions of hoodlums and stool pigeons stare at the camera.

I know how we got those news noir shots. Some 30 years ago, I worked with the last of the guys who still carried cumbersome Speed Graphic press cameras with blinding flash bulbs the size of lemons.

"Hey! Delgado!" the press photogs would shout. And when the perp — or the killer's mother — looked up: Flash! Schlickk! We got the money shot.

I learned that lesson in Indiana the *South Bend Tribune* with Ralph "Dutch" Hennings, a man who had photographed John Dillinger's toe tag (attached to Dillinger's dead toes) in the Cook County morgue. I can remember how, after he had finished a shot, Dutch would pull the 4-by-5 sheet film magazine out of the back of the Speed Graphic and give it to me, the kid reporter, to slip in my pocket to take back to the newsroom.

Dutch and those long-ago photo assignments flashed through my head this summer when a WGN cameraman knelt down and popped a tape cassette out of his camera. Without looking, he offered the tape over his shoulder. Without thinking, I took it and slipped it into my coat pocket to take back to the newsroom.

That was my money shot. That was my lesson. On the street, we are all brothers and sisters in this game. ❶

"When an enterprise story made page one of the newspaper, it became breaking news. Then we covered it. But when it came to the big news of the day, TV creamed print journalism."



the Tom Eblen story

After 15 years at KU, Tom Eblen is retiring. Students remember the man who stood tall, literally and figuratively, as the general manager of *The University Daily Kansan*.

By Katie Hollar

When I was campus editor of *The University Daily Kansan*, I made an average of \$2.52 an hour. One of the photo editors made 76 cents an hour. And the reporters and copy editors worked for free.

We could have made more money bartending at the Wheel, answering phones at KU Info or, as journalism majors, clerking at the *Lawrence Journal-World*.

We toiled in that cramped and cluttered newsroom for other benefits—its energy, its magic. We worked to get the story, to beat the *Journal-World*, to earn one more “Good Paper” than the last semester’s staff.

We worked to be close to Tom Eblen.

Tom is good and strong and true, and you know that in your gut the moment you meet him. He is smart and sarcastic and a little bit scary, with a deep baritone voice and boxer’s build.

Tom told us when we screwed up. Tom told us when we excelled. He dissected our words with a blood-red pen and then grilled us barbecue the next day.

“Tom’s way of teaching was minimalist, elegant in simplicity, like the style of writing he admonished us to embrace,” said Andy Obermueller, now copy editing for the *Newark (New Jersey) Star-Ledger*. “He let me make mistakes, and then let me beat myself up over them so I would remember the crime and never commit it again.

“He managed to extract such penance without any harsh judgment. ‘This is wrong, tell me what it should have been.’ Then he just moved onto the next lesson.”

His story

A native of St. Joseph, Missouri, Tom graduated from the University of Missouri in 1958 with a bachelor of journalism degree;



Bill Snead

Tom Eblen meets with students in the *Kansan* newsroom.

he spent two more years in Columbia, doing graduate work and serving as sports editor for the *Columbia Missourian*.

In 1959, he moved to Amarillo, Texas, to copy edit for the *Amarillo Daily News*. One year later, he moved to Kansas City, where he began a 19-year career at

The Kansas City Star.

There, he would meet his wife, Jeannie Kygar, a journalist herself, though revered by most of us for her cornbread and lemon bars.

Tom’s first job at *The Star* was a reporting gig; after a year, he moved to the copy desk, where he worked for three years. In 1965, Tom was promoted to assistant city editor, a position he held for five years.

In 1970, Tom became city editor; in 1975, managing editor. He was a Pulitzer Prize juror in 1976 and 1977.

During 1979, his last year in Kansas City, Tom was managing editor for administration for *The Star* and *The Kansas City Times*. *The Star* had been sold and merged in 1977, and Tom contemplated buying his own newspaper. That plan was put on hold when a teaching position at the University of Kansas opened; the Gannett Foundation was offering one-year slots under its professional-in-residence program.

Tom applied, was selected, and made his first foray into the William Allen White School of Journalism and Mass Communications.

Vitals

Name: Tom D.O.B: 11/1/36

Height: 6'3" Weight: 195

Ambitions: I want to continue to be a productive member of society. I'm interested in newspapers and their involvement in communities.

Turn-ons: I'm still inspired by good writing, the rush of success when a student or former student succeeds.

Turn-offs: Ostentatiousness. I'm annoyed at the continuing decline of English usage.

Phobias: Maybe heights and elevators. Flying has never been a treat.

If you had to rename the *Kansan*: Probably drop "University."

Most good papers in one semester: 22 or 23

Favorite pen: Haven't the faintest idea. I'm carrying a Uniball Vision Micro bought by my wife, who also bought my shirt, trousers...

Spell Scotch whiskey: With a y, no e.

Favorite style book: *Words on Words* by John Bremner. He was a master teacher of copy editing. (Bremner taught at KU between the late '60s to early '80s.)

Fav newspaper: *The New York Times*.

World's worst journalist: Tie between Geraldo Rivera and Matt Drudge. They do not represent journalism that makes a difference in people's lives.

Favorite copy editor: My wife. She's half my size, but every bit as smart, or smarter, and vastly better looking.

Sexiest thing about you: My head—my wide part—in the tradition of lots of bald men.

Words to live by: Be yourself. Always try to do better this year than you did the last year—if you don't you'll be in big trouble.

The future of the exclamation point: Limited, I hope... but like most things, it serves a purpose.

When his year was up, he moved to Fort Scott, Kansas, where he served as editor and general manager for the *Fort Scott Tribune*. The management aspect of that job rounded out his experience and prepared him to lead the *Kansan*, he said.

In 1986, Tom returned to KU and served as general manager and news adviser for *The University Daily Kansan* for the next 15 years.

During that time, a high-ranking university official would be tied to drug use; a law professor would be accused of having an inappropriate sexual relationship with a student; Danny Manning would lead the Jayhawks to an unexpected championship at the NCAA basketball tournament.

Issues of the *Kansan* would be stolen; issues of the *Kansan* would be chucked into Potter Lake.

Thirty-two advanced reporting classes would march through the newsroom; www.kansan.com would launch; and a handful of "Good Papers" would be awarded.

Good Papers and Red Pens

Every morning, long before news-editorial majors were awake, Tom would critique the *Kansan*. If it was worthy, he simply would scrawl "Good Paper" above the flag. Each semester, the good papers would line the east wall of the newsroom like hunting trophies.

Tom's definition of the ephemeral good paper: quality throughout.

For example, the *Kansan* coverage of the O.J. Simpson verdict did not merit a good paper, although Tom calls it the best front page in the country that day.

"It was doomed by too many mistakes, a weak editorial page, average sports page," Tom said.

A good paper, Tom said, has good stories moving the news forward. Good writing encouraging readers to continue to read. Stunning pictures that tell the story. Editorials and columns with a purpose. No mistakes. Solid sports coverage with writing and graphics flair.

It should be the goal every day, Tom said. But it's a tall order.

"When I became editor, I would pop into his office about once a day to discuss the paper," said Julie Wood, editor of the *Kansan* during fall 1999. "I'd try to lobby him for a good paper. I got him to change his mind. Once."

The not-so-good papers got the red-pen treatment. Those felt-tip pens seemed to catch everything. I still remember Tom's red comments on my Advanced Reporting project: I used "over" when I meant "more than," and I used "tub" when I meant "4-ounce jar." That horrible red pen.

"I feared the red pen," said Steph Brewer, now a writer living in Tel Aviv. "But I also appreciated it. Tom's brutal honesty is one of his most admirable traits. When he told me I could do better, I knew I had some work to do. But when he looked favorably upon my feature page, I was on top of the world."

117 Stauffer-Flint Hall

Tom's office was in the corner of the building and was strangely proportioned, with odd angles, one stone wall and three ecru ones. In the window—which faced the loading dock, the *Kansan's*

Tom's legacy will continue to spread into newsrooms, through gossip and grammar quarrels.

excuse for a break room—he hung anti-smoking posters in an attempt to dissuade the nicotine junkies. It never worked.

On the bookshelf sat a framed caricature of Tom, wearing plaid pants and declaring “Quantrill was Right.” A mammoth copy of William Allen White’s Pulitzer Prize-winning editorial hung next to party pics of inebriated *Kansan* staffers. An enlarged snapshot of Tom and Jeannie, both beaming in blue shirts, was stuck to a filing cabinet with a magnet. Positioned strategically around the room were signs: “Tom, take your damn pill.”

And there were newspapers everywhere.

Of all the rooms in Stauffer-Flint Hall, that little room was the one in which I learned my most important lessons. Memorize the stylebook. Strive for quality. Ask the hard questions. Play fair. Double-check your name spelling.

Often, that room was my therapist’s office. I could go to Tom with anything, from grammar questions to gripes about my roommates.

So could everyone else.

Obermueller said he spent hours in Tom’s office.

“The door never seemed to be closed, and though he was always busy, he always made time to listen, to advise, to share a laugh,” Obermueller said. “I’m sure I screwed up more egregiously and visibly than any of Tom’s other students during my *Kansan* tenure, and I learned a lot of tough lessons sitting in that blue chair.”

For Emily Hughey, now writing for the magazine *Cabo Living*, Tom was “dad away from Dad.”

“Beyond the fact that he kicked my behind in the classroom and on the *Kansan*, he played a big part in a lot of my life decisions,” Hughey said. “He always shared his two cents about who I dated and despite the professional teacher/student relationship, I always knew that I would find compassion in his office if I deserved it.”

Hughey said much of what she learned from Tom was by his example. She was editor of the *Kansan* during the summer of 2001, when Tom was undergoing another round of chemotherapy treatments for bladder cancer.

“His appointment was early Friday afternoon, and he actually told me he’d try to make it back to the *Kansan* after treatment if he wasn’t in too much discomfort,” she said. “That’s the attitude with which he approaches everything. There are no excuses for Tom, and he won’t miss any prior commitments because of some silly cancer treatment. Not only does he require us to be relentless as journalists, he shows us how to be perseverant as people.”

After School

Tom’s retirement will be more of a “retrenching,” he said.

“I am looking forward to not having to be at work before 8 a.m. to find a parking spot,” he said, “but I am interested in staying involved in newspapers.”

Tom will work on retainer for the Kansas Press Association, giving several seminars a year. He has a handful of consulting jobs lined up. And he will tour the state giving a presentation on Kansas newspapers for the Kansas Humanities Council.

For now, Tom and Jeannie will stay in Lawrence. The cancer is in remission now, “but it will have to be watched,” he said.

He will keep in touch with his former students, as he does now, receiving several e-mails each day.

His best advice for them: “Read.” His hope for them: “Succeeding as a journalist and as a human being.”

Tom’s legacy will continue to spread into newsrooms, through gossip and grammar quarrels. (Although “Because Tom said so” has yet to work for me at *The Kansas City Business Journal*.)

Exchanging Tom stories is a way to measure up other J-School alums, Obermueller said.

“If someone left the *Kansan* without an abiding reverence and affection for the man, then he isn’t someone I want to work with,”

he said. “No editor without a collection of good Tom Eblen stories is worth a damn.”

For Jason Franchuk, now a sports writer at *The Kansas City Star*, Tom was the reason for attending KU.

At 17, Franchuk had already decided to attend Washington State University. One of his high school teachers in Boulder, Colorado, asked him to look at one last school, the University of Kansas.

Franchuk walked into Stauffer-Flint with his mother, and the two of them sat down in Tom’s office. Tom asked Franchuk what his goals were, what he wanted to learn and what he wanted to be. They talked for a few minutes, until Tom had to leave for a meeting.

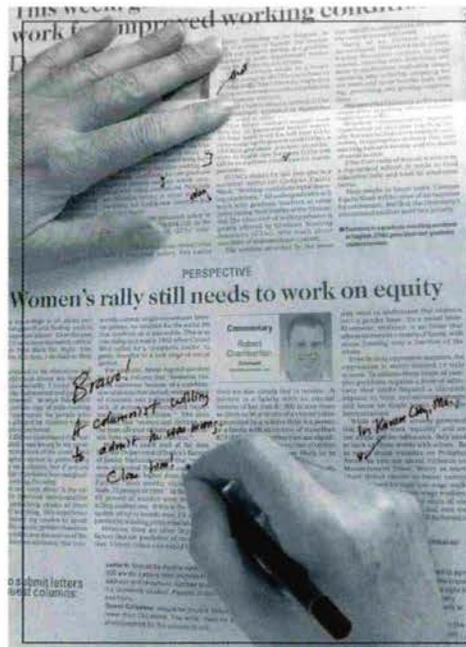
Franchuk’s mother—who,

until this point, had no idea why her son would consider a school in Kansas—stopped in the hall.

“You’re going here,” she said. “It will be very good for you to learn from this man.”

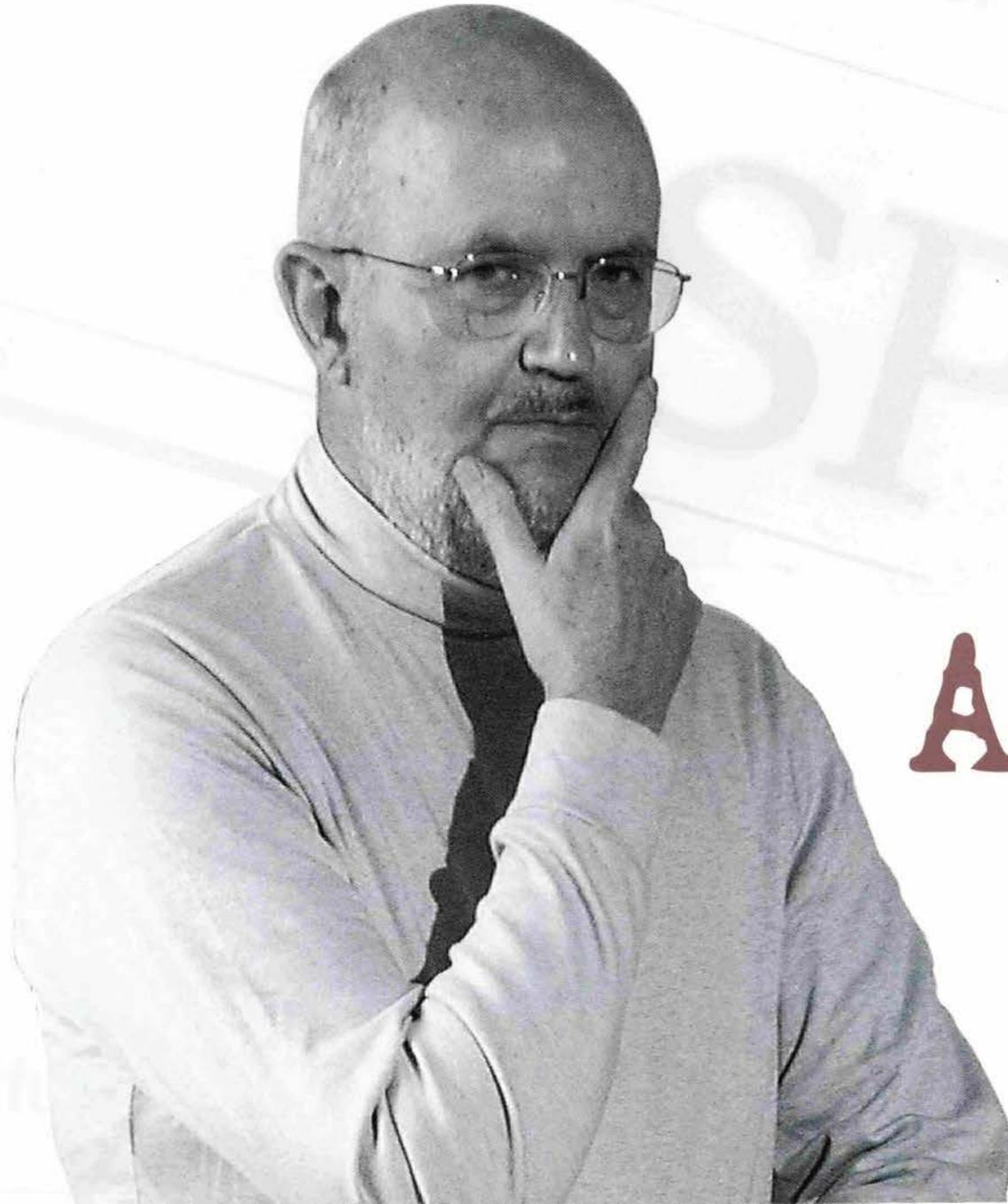
Five years later, Franchuk said, “she’s still right.”

“I tried to tell Tom that story once,” Franchuk said. “But I was in his Reporting II class at the time. He thought I was just sucking up.”



Thad Allender

Eblen does his daily critique of the *Kansan* with his infamous red pen. Eblen’s simple definition of a good paper: quality throughout.



All About Tom



* When I first came down to visit KU, there was a horrible blizzard. Classes were cancelled in the afternoon. Needless to say, I didn't get the best feel for KU, but I did for the journalism school. I went into Tom's office with my parents and he sat and **talked to us** for about an hour about all manner of things, but especially **about books**.

My parents were terribly impressed, but I was just scared of him. It wasn't helped by the fact that my mom even told him once that was the case.

—Julie Wood, 2000

* I was nervous about an interview once and stopped in Tom's office.

"You're not going like that, are you?" Tom asked.

Nervously, I looked down at my outfit. "What?" I asked.

Tom pointed to my **brown shoes** and black belt. "I've got some shoes in my office," he said. "You'll wear those."

I declined. At 5-foot 10, I'm at least six inches shorter than Tom. I would have looked like a clown. I went on the interview in my mismatching brown shoes. I didn't get the job. I guess Tom was right after all.

—Russell Gray, 1988

* One time I went into Tom's office after lunch to ask what we'd be doing in class that afternoon—this was probably mid-semester, enough time for him to know he could mess with me.

I ask, and without pause, he says, "I thought I'd tear your heart out and stomp on it."

I think my jaw hit the floor, and he just smiled **that sarcastic grin** of his. He told the class, too, relishing shaking me up.

—Mike Miller, 2000

[In Tom's version of the story, Mike saunters into his office and asks "What would you do if I skipped class today to work on a Kansan story?"]

* He and I were standing in the hall and I was telling him about how I had my job interview here in Winona, Minnesota, the next weekend, how I was nervous, how six or seven guys were also up for the spot.

He says, "Well, wear something tight." That was **his advice**.

I was officially offended, of course, but I laughed.

—Jessie Meyer, 2001



Photograph by Bill Snead

* I first met Tom when I was a freshman. I'd spent the previous summer working as a news clerk for the daily in Liberal, Kansas, and the summer at a paper in southwest Missouri.

We were talking about my experiences, an editor we both knew, and then Tom asked about the gigantic meat-packing plant in Liberal. I told him it was a pretty awful place.

"O-F-F-A-L?" he said.

"Excuse me?"

"O-F-F-A-L."

I still didn't get it. And in a gesture I would witness thousands of times during the next few years, Tom **pushed the dictionary across the desk** and opened it roughly to O.

He watched as I looked up the word and made the connection. Then I got it.

-Andy Obermueller, 1988

* Tom always had a thing about my goatee. When I was a reporter, he said "Lose the goatee." When I was managing editor, he said "Lose the goatee." When I was a copy editor, he said "Lose the goatee, and **stop splitting prepositions in your headlines.**"

Even after I had graduated and gotten a job, he seemed to think the goatee needed to go.

Now I'm at one of the biggest papers in the country and love my job. It's a testament to Tom's ability as a teacher that I've been able to consistently overcome my handicap of facial hair and find success in journalism.

-Gerry Doyle, 1999

* The best thing about Tom was his **barbecue** for *Kansan* staffers each semester. I'm sure I wasn't the only one to starve myself all day in anticipation of barbecue and baked beans!

Lemon bars have never been the same for me since. I haven't found anyone who can make them like Jeannie.

-Virginia Musser, 1997

No Place Like Home

Washington veteran Janet Murguia returns to Kansas and her alma mater.

BY KATE WILLIAMS



Thad Allender

Even with three degrees, Janet Murguia can't get enough of the University of Kansas. In July 2001, Murguia returned to KU to serve as executive vice chancellor of University Relations. While many things have changed since Murguia's student days, one is still very much the same: She was busy then, and she is busy now.

Murguia, a native of Kansas City, Kansas, holds broadcast journalism and Spanish degrees (1982), as well as a juris doctorate from KU law school. Janet's twin sister, Mary, and older brother Carlos Murguia are also journalism and law school grads. Journalism Professor Suzanne Shaw remembers the Murguias as near-perfect students. "My impression of those three members of that family, they were top-notch students. They don't come any better than that," she said. "When you had a room full of students, they were the type you knew you could count on to be prepared."

Janet Murguia said that she hadn't planned on going to law school, mainly because she was too busy as an undergrad to think

"I was hoping that I would get a chance to come back home, to Kansas."

about it. She was a student senator, on University Council and Panhellenic and both twins were members of Alpha Phi sorority. She recalls that the job market wasn't that great at the time she graduated and she and Mary figured a law degree would help them in whatever they decided to do. They attacked law school with their usual vigor and each served a term as president of the Hispanic American Law Students Association.

As a senior in high school, Murguia attended Girls' State, a program sponsored by the American Legion Women's Auxiliary, and from there was selected to go to Washington as a delegate for Girl's Nation. Her memories of D.C. stuck with her through school. "It opened my eyes to a lot of careers and I thought that it might be interesting to go back someday and be involved in some sort of public policy or public service," she said.

After graduating from law school in 1985, she headed for D.C. She found part-time work answering correspondence for Kansas Congressman Jim Slattery. She became Slattery's legislative counsel and worked for his energy and commerce committee.

Mary Murguia is forthcoming about her sister's success. "She didn't look at it in a political perspective," Mary said, "She was just working really hard for the people of Kansas." Mary tells the story

of the first bill that Janet ever tried to get passed, a bill that would give benefits to those who were called to serve as nurses in World War II. "People told her over and over that it was very unlikely to get a bill passed in your first year of working for a member of congress," Mary said, "But hers did. She didn't know people or know committees, she just worked hard." Mary insists that Janet is way too modest in all areas but one. "She will be the first to tell you that she is the better looking twin," she said.

Janet worked for Slattery for seven years before joining President Bill Clinton's office of legislative affairs. She started as special assistant to the president, then was deputy assistant, at one point was chief White House liaison for the House of Representatives and then deputy director of legislative affairs. She worked closely with Al Gore and when he decided to run for president, he asked Murguia to work as deputy campaign manager and director of constituency outreach.

In November 2000, Janet found herself down in Florida as part of the recount committee for what she calls, with a hint of irony in her voice, "a very historic election." When it was finally over, she headed back to Washington to rest. "I was really tired. I was very, very tired," she said. She decided to take a couple of months off to figure out what to do next. She was approached by Washington law firms, but held off. "I was hoping that I would get a chance to come back home, to Kansas," she said.

In early spring, Chancellor Robert Hemenway approached her with the offer of a newly created position, executive vice chancellor for University Relations. "She had the perfect resume. She became very adept at dealing with people in elected positions and had experience at the highest level," Hemenway said. "When I heard that she was interested in coming back, it just seemed ideal." It was ideal, a chance to come home, and so she took it.

Not that she is getting to relax. As the position is new, Murguia is defining it as she goes along. She oversees external affairs, public relations, legislative outreach at the state and federal level, oversees the radio station and KU trademark and licensing, among other numerous duties. She looks forward to getting to interact with students more and hopes to maybe teach a class, like Spanish for journalism majors. She does not plan on going back to Washington anytime soon. "I am near my family now, which is important to me, and have made a commitment to be back here and be home and use my skills," she said. "I am happy to be back." **J**

9.11

INTRODUCTION BY SARAH HANSEN

On September 11, 2001, as the Twin Towers fell and fires blazed at the Pentagon and in a Pennsylvania field, millions of Americans rushed to their television sets and newspaper stands to find answers.

Grief-stricken reporters swallowed their emotions to keep the presses running and the airwaves filled with news. Photographers and camera crews risked their safety to provide the nation with a close look at the destruction and chaos that rocked New York City.

Advertising and public relations executives crowded into boardrooms to reassess their campaigns in light of a sensitive nation. Journalists had to balance their patriotism with their professional skepticism.

By most accounts, the media rose to the challenges created on September 11. In a recent Pew Research Center poll, nine out of 10 respondents said the media's coverage had been good or excellent. Fifty-six percent agreed coverage was excellent.

Nevertheless, the mass media faced criticism. There were claims of nationalistic reporting and advertising campaigns that attempted to capitalize on the tragedy. Readers responding to articles about ethics on the Poynter Institute's Web site expressed concerns about journalistic flag waving. One member of the forum, a freelance journalist, claimed CNN's patriotic graphics had compromised the safety of foreign correspondents reporting from countries where attitudes toward the United States were unfavorable and journalists were perceived as biased Americans.

The *Jayhawk Journalist* asked six graduates of the School of Journalism who work in a variety of media, including newspapers, broadcast, advertising and public relations, to give us an inside look at how they and their businesses reacted to the challenges created by September 11. The illustrations were created as an assignment by a visual communications class.

Six J-School
alumni talk
about the day
that was, the
challenges it
posed for the
media and
where to go
from here.



Amber Koelzer

This piece symbolizes the state of mind the media were in during the tragedy. Journalists were faced with the hardest challenge in their careers, yet they had to keep their composure to educate the nation and at the same time deal with their own feelings. The media were hit with a whirlwind of devastating information, symbolized by the smoke coming off of the towers. The reporter, who represents the media, is being constrained by it. The tragedy has affected her emotions, and yet she still holds her microphone and does her job, like many of the people in the media did around 9.11.



Valerie Bauman

Assignment editor for channel 49 news in Topeka, Kansas. Graduated in 2000.

What was the biggest challenge for your station during the week of 9.11?

I would have to say that there was a lot of emotion going through the newsroom, and trying to stay unbiased was difficult. We were all really in a state of shock.

What point of view should the media strive for following events such as these? (Is the media too nationalistic, and does that affect the quality of the news reporting?)

I think that the media jumped to conclusions too quickly, but the audience was also at fault. People didn't want to hear everything. They didn't hear "there is possible evidence linking Osama bin Laden

with the attacks," they heard "Osama bin Laden is responsible for the attacks."

There may have been too much coverage, as well. Our affiliate, ABC, kept the continuous coverage going the longest, and we had a lot of people calling asking when regular programming was going to resume. People just wanted to get back to their regular rhythm of life.

What mistakes do you believe the media made in reacting to 9.11?

I thought the stations showed too much graphic footage, such as the planes hitting the towers, and people jumping from the towers, also. The media only pursued one side of the story. Instead of investigating all sides, they focused too much on the "guilt" of Osama bin Laden. Lastly, I think that some stories were over-exaggerated. I heard that some of the other stations in Topeka reported on every single anthrax scare in Topeka, while we only reported on two. Instead of informing the audience, that just worried them.

What is the biggest lesson you learned from 9.11?

To more closely examine the importance of the news. Instead of automatically sending out reporters to investigate an injury accident, now I wait to see if there is anything really newsworthy about it. I think that the idea of what is breaking news will change after these events.

What changes has your station made after the events?

We were really proud of the quality of the reporting that we did after the events, and subsequently we have had news meetings about continuing that quality. We are examining the newsworthiness of stories much more now.

What did you learn at KU that stuck with you during the weeks after 9.11?

What I remembered most from KU was that you should never be biased when dealing with a story, to ensure that the story is always balanced.



Jessica Johnson

Graduated from KU in 1993. Now the marketing services director for the City of Wichita, Kansas.

What was the biggest challenge for your company during the week of 9.11?

When the president ordered all of the planes to land, there were 22 flights that landed in Wichita. That brought with it a lot of confusion. Our airport wasn't ready for that flux of people to go through its doors. When we received an international flight with many Israelis on board, who were on their way to Los Angeles, the challenge was to find kosher food for the passengers to eat. We also had to protect these people to make sure they weren't harmed. I felt that while our nation was trying to figure out what to do, we were helping people to stay calm. All the phones were tied up and we actually brought our cell phones out so people could call home.

What was the biggest lesson you learned from 9.11?

My own composure affects other people. When we immediately rushed into the airport, my demeanor alerted passengers that something was wrong. All of these travelers had no idea about what had happened. It instantly worried them.

What was the biggest mistake the media, including advertising, made in reacting to 9.11?

The media were so busy trying to one-up each other that they weren't asking the right people or checking what they heard. They would say stuff like "the planes are taking off" today. People were coming to the airport expecting to leave and that wasn't true. You never knew what was the truth and what wasn't. They also camped out at the airport and would refuse to cover anything else. They refused to cover how we were easing a bad situation. For example, we took the Israelis all over the city and tried to keep them calm during the time they spent here.

Was there anything that you learned while you were at KU that stuck with you during that week?

I believe it was Professor Bengtson who said to get to know other people and cultures — to be open-minded to new cultures and be accepting of them. I think that is what I learned. For example, when the Israelis needed kosher food, many people didn't understand the need to respect this because it was something religiously important to them. I remembered to be open-minded about others' cultures and beliefs.

Were there any institutional changes your company made in the way it does business because of 9.11?

Like many places, security is a lot tighter. City Hall was a very open building with many entrances. People were always coming and going, and there were no metal detectors or searches. Now all of the entrances are closed off except for one main entrance with two police officers.



Greg Vandegrift

*Reporter at NBC affiliate
KARE-TV news in
Minneapolis/St. Paul.
Graduated in 1984.*

What was the biggest challenge for your station during the week of 9.11?

On 9.11, and the weeks following, there were long, long hours. There were a lot of things to cover and putting together the volume of information was a challenge. We were all under intense deadlines to put together new material for the shows. Basically, we are a funnel for a lot of sound and tape and what we do is digest it and put it into one story. It takes a lot of time to put it all together.

What was the biggest lesson learned from 9.11?

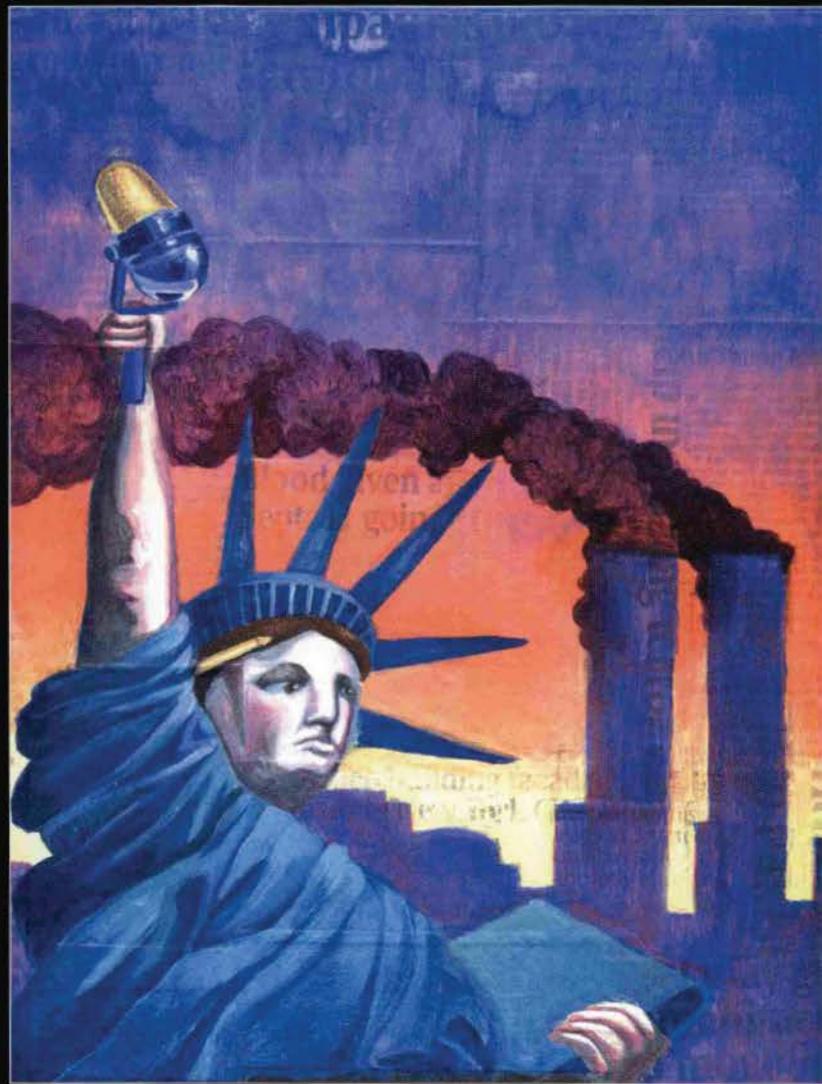
It just showed everyone that we are vulnerable and these things happen here and not just somewhere else. It's a terrifying situation. Our sense of security was shattered.

Was there anything that you learned while you were at KU that stuck with you during that week?

Journalism, regardless of where you are, is not a nine to five job. The professors tried to paint that picture for us. And that week, and the following weeks, that's what happened. When the professors say it, students can be assured that it's true. Long hours are a part of it all.

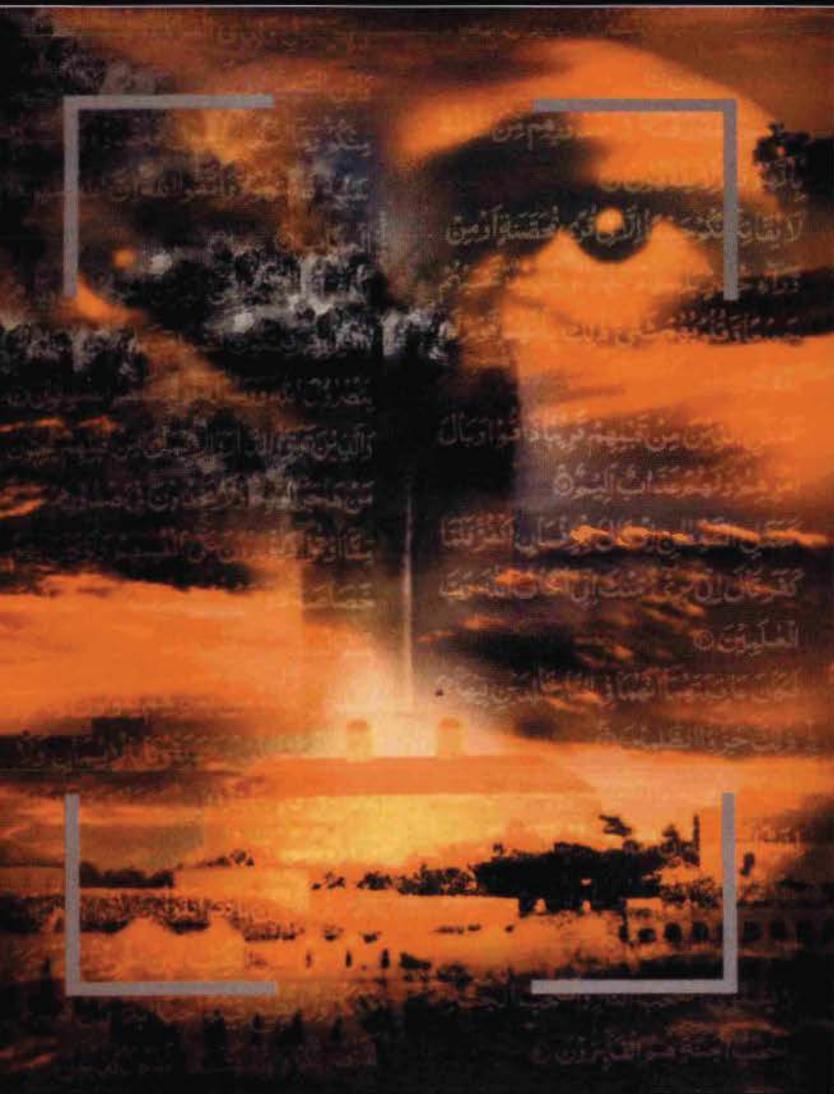
Were there any institutional changes your company made in the way it does business because of 9.11?

I'm not sure that it is a company policy but I know that when we have interviewed military families, families of those who are stationed over there, we have not used their last names or said where they live for the family's security. That seems the responsible thing to do. It's an editorial decision that has been made.



Sarah Oates

In the aftermath of the September 11 attacks, President George W. Bush made a speech in which he said the events of that day were not only an attack on the United States, but an attack on the freedom and liberty of the American people. The media are a living symbol of America's freedom, while the Statue of Liberty is an inanimate tribute to the history of that freedom. Journalists fight for our rights every day. It is their job to protect and uphold the First Amendment. Here, the Statue of Liberty is given the identity of a journalist—with a pencil behind her ear, a notebook in her hand and a microphone instead of a torch—to symbolize a journalist holding fast to both her duty as a media professional and as an American citizen.



Val Poltkin

As a reporter tries to capture an image for his audience, several things are influencing his decisions. Here, you can see Fraser Hall, representing the University. The image changes to show the ghosts of the two towers burning behind it. The facial features of Osama Bin Laden come through the smoke as well as the words of a Banishment prayer from the Koran. All of these things played a part in determining how KU media professionals handled the September 11 events.



Peter Lundquist

Graduated from KU in 1991. Now the director of online content at Gannett in Washington.

What was the biggest challenge for your company during the week of 9.11?

Gannett's headquarters is in a part of Arlington, Virginia, where the Pentagon is located. I can see it from my windows. We had to evacuate as soon as the plane hit. The biggest challenge was to move the operation across town and be up and running in the shortest amount of time possible. We always had an emergency plan, but when something actually happened it took about an hour to find the plan and implement it.

What was the biggest lesson you learned from 9.11?

You definitely need an emergency coverage plan and you need to include an online plan. Some newspapers did really well, and others struggled. In addition, it reaffirmed that the first mission of our newspapers was to provide local information. The first week the online traffic was across the map, but we saw our smaller newspapers that covered the local angle of the story did really well.

What was the biggest mistake the media made in reacting to 9.11?

The 'what if' stories. I think it was fine to cover what happened, but to speculate what was next was wrong. It raised more fears than it did good.

Was there anything you learned while you were at KU that stuck with you during that week?

When I was at KU, one of my professors was Jacqui Banaszynski, who was a resident there. I was taking her interviewing class. She said when you are covering tragedy you should have your notebook out between you and the interviewee. The first time I used this was when I was a reporter in Oklahoma when I was interviewing a woman who had just lost her child in a fire. It helped me remember that it was my job to get the information. I sort of did that with this tragedy, too. I always had my cell phone and my laptop to help maintain a professional mentality.



Dave Moore

Executive vice-president and the executive creative director at McCann-Erickson in Chicago.

What was the biggest challenge for your company during the week of 9.11?

The advertising industry took an enormous hit because we were off the air for four days. Our biggest client is General Motors, and when you are not on the air for four days, that is a large loss for our client.

What was the biggest lesson you learned from 9.11?

The biggest lesson I learned was the private lives of Gary Condit and Jennifer Lopez don't really mean that much.

What was the biggest mistake the media made in reacting to 9.11?

The biggest mistake that advertisers have made was to openly capitalize on the tragedy. There were several ads that shamefully tied themselves to the tragedy but didn't have anything beyond that to say. But what we did with the GM "Keep America Rolling"

campaign was to tell people that we too were going to sacrifice something to keep the contributions rolling.

Were there any institutional changes your company made in the way it does business because of 9.11?

We really shifted to a war-room mentality. We had people working around the clock to launch the "Keep America Rolling" campaign. Our big clients are GM and Coke. We had to do really fast work to get those campaigns up and running.



Alison Young

Enterprise editor at the Detroit Free Press. Young edits special projects. Graduated in 1988.

What was the biggest challenge for your newspaper during the week of September 11?

Coordinating coverage was a logistical nightmare. Within hours of the attacks, we put out an extra. We had to get a copy desk assembled, get news editors in, get reporters out on the streets to get reactions as to what is going on here in our town.

With a Web site as well as a newspaper, we are like television stations — we have to be immediate. To provide a comprehensive report on the Web and then turn it around for the next day's newspaper is a challenge.

Plus you have the human factor. Journalists are just like members of the public. I remember watching the second tower collapse while I, the journalist, was trying to get a story edited and put together for the extra and at the same time understand what was happening to thousands of people in another part of this country.

What was the biggest lesson you learned from September 11?

The importance of good coordination among the departments within a newspaper, the national and international desk and the wires, to make sure that we weren't dupli-

cating efforts and that we were pursuing leads that we came across.

It's also important to balance the need to deliver a huge flow of information with the absolute need for accuracy. We learned to take a breath and ask, "What does this mean and do we know that we have it nailed?"

What was the biggest mistake the media made in reacting to 9.11?

Relying too much on anonymous sources, and also on quoting from other media that have used those anonymous sources. We found numerous instances where errors had been reported and repeated in various news reports. What you found was that reporters and editors so wanted to advance the story that in some cases they moved with information that may not have been checked out as thoroughly as it would have prior to September 11.

Do you think the media's coverage was sufficiently unbiased?

The metro Detroit area is home to the largest Arab population outside the Middle East. We have always stressed the need for diversity in the coverage of news events. With this story, it obviously was incredibly important to reflect diverse views and address issues that a significant number of our readers, Arab Americans, were facing, such as ethnic profiling and cases of ethnic intimidation that happened in the wake of the attacks.

Some readers have expressed concern that we weren't nationalistic enough. We ran a front-page photo shortly after the bombing began in Afghanistan of an

Afghani parent holding an injured Afghani child, and some readers worried that we were playing into the Taliban's efforts for propaganda. Our newspaper's contention was that we needed to cover the story down the middle; we needed to show all aspects of what was going on. We don't want to be a propaganda force for the government of the United States; we don't want to be a propaganda force for the Taliban.

Was there anything you learned while at KU that you were able to apply during that week and its aftermath?

When I was at the *Kansan*, the planning editor job was just like being an air traffic controller. You had to juggle a million things and make sure there wasn't duplication going on, and it sort of reminded me of that experience at KU on a much, much larger level.

Were there any institutional changes your company made in the way it does business because of 9.11?

There is amazing cooperation now going on throughout Knight Ridder. It shows some real promise for how we might use resources in the future.

Security is much tighter now. Before we just had to show our ID badges and now we have to wear them at all times.

We have obviously reemphasized the need for reporters and editors to be accessible in case news breaks. Now we ask people to wear their pagers when they are off or even on vacation we need to know how to reach people. **J**

Basic Training

Not just any 400-person class, discussion-driven Journalism 101 teaches students to be informed consumers and producers of media.

BY MEGHAN BAINUM

“What do you think about this?”

With the click of the mouse, Larry Baden fills the huge screens in 110 Budig Hall with images from a Web site glorifying the hate-related killing of Matthew Shepard, a gay man.

As the students realize what they are reading, the room echoes with gasps, and then... silence. They sit in shock, absorbing the site's message.

This is the moment Baden, assistant professor of journalism and probably one of the busiest men on campus, waits for. Because

after the silent shock subsides, he knows hands will begin to go up. Baden faces a sea of raised hands each connected to an excited student waiting to talk about the media. The air almost buzzes with anticipation.

Baden paces around the front of the lecture hall, frantically pointing at one hand and the next. He calls students by name and fixes them in his intense gaze as they offer their opinions about the Web site's content—and, more importantly, whether that content should be protected by the First Amendment.

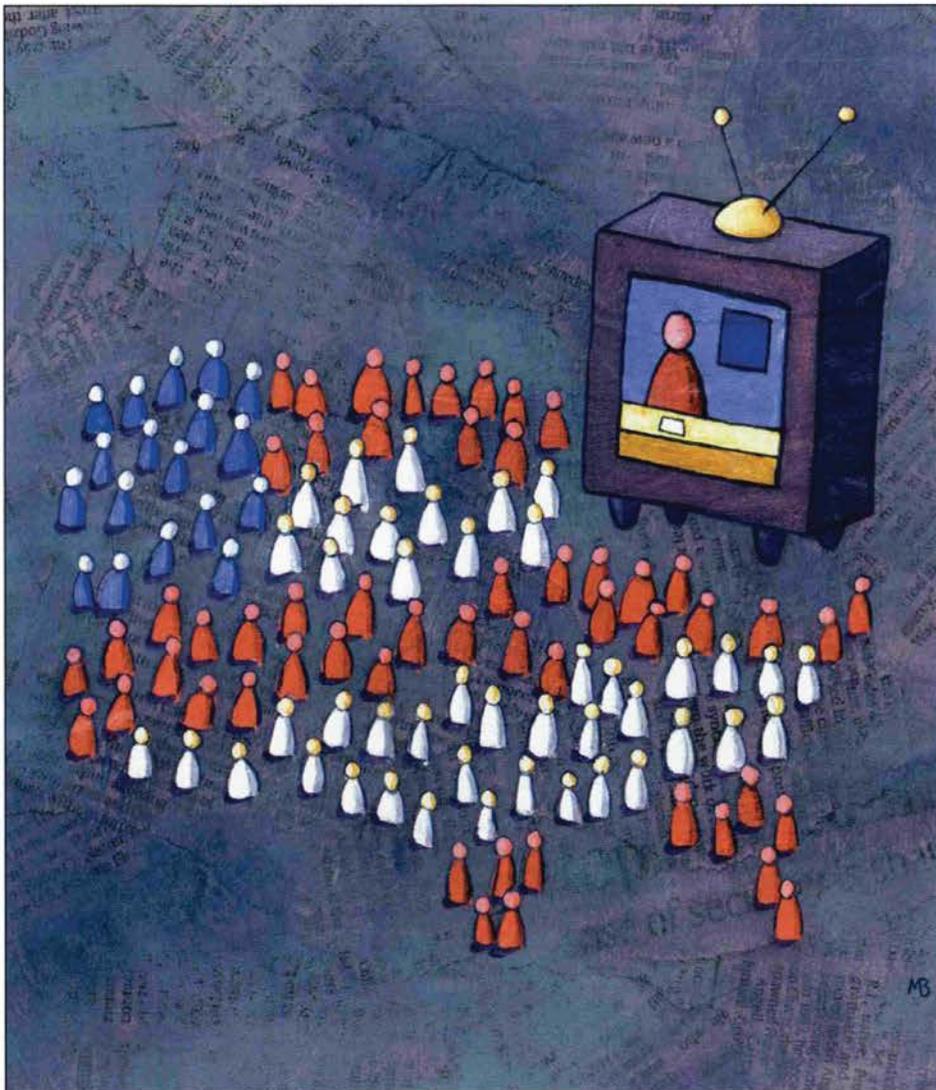
Baden's passion for helping students understand the effects media can have on a society, and on individuals, almost boils out of him. His eyes shine as his hands whip frenzied patterns in the air—he is in his element.

“I teach for the moment,” Baden said. “For the right now when you do something you're not sure will work but then you see people thinking in new ways.”

Journalism 101, Media and Society, challenges students to think in different ways about the media. The course introduces nearly 400 students to journalism at the University of Kansas. And what an introduction.

Baden, Professor Charles Marsh, who was a part of the class for the first time this fall, and six teaching assistants—all past members of the class—lovingly and passionately teach, joke and counsel almost every J101 student. They collect pictures from the students and use them like flash cards in an attempt to learn all their names. Each person involved with making J101 work, from Baden to the teaching assistants, knows what students need to learn from the class.

The goals for J101 read like a media-observers' mantra: Analyze information, suspend judgment, recognize and pursue multiple and varying perspectives. During the course of the semester, Baden, Marsh and the teaching assistants work to help students understand why they need to be informed, unbiased and intelligent consumers of media before becoming producers of it.



Michele Belleau

To meet the course's objectives, and to ensure students understand the information presented, J101 students are constantly asked for their comments and ideas about a variety of media-related topics. Anything from e-mail to MTV's Jackass can be attacked.

A 400-person discussion class might seem ludicrous, but the teaching team makes it work. Students want to talk, joke and be part of the fun. Although Baden said each class had certain objectives, students often drive the lectures. This creates an informal atmosphere they love.

"He makes it fun to learn," said Nathan Stock, a freshman in pre-journalism. "The atmosphere is so light in there people automatically feel like they can open up and talk, and he never puts people down when they have something to say. He's very open."

In fact, students can voice any perspective or belief in class, even if it directly contrasts the instructors' opinions. In J101, a student challenging a teacher's views isn't insubordination—it's encouraged as a part of the critical thinking process.

Thanks to "Prove-It" papers, all students—even those who decline to participate in class discussion—have to prove they can suspend judgment and consider multiple perspectives. One "Prove-It" paper took a couple of students to the Jerry Springer show to find out the criteria for guests getting on the air. Another student's research spurred Campbell's soup to cancel an advertising campaign because of concerns it was sending the wrong message to young girls about their diet.

Through the years, "Prove-Its" have developed a reputation on campus as tough papers. The instructors have heard about one J101 student's roommate, who wasn't even in the class, having a nightmare about a "Prove-It" paper.

J101 student Kate Williams said a lot of thought and work had to go into the papers—they were not just busy work.

"I think they're a really good way of teaching us how we should write and think about how we should write," she said.

Although J101 runs fairly smoothly now, years of refinement have gone into the course. Four years ago when Baden started teaching Media and Society at KU, the course was an elective and accommodated about 100 students each semester. But when the J-School revamped its curriculum two years ago, the course became a requirement and has averaged about 400 students each semester. The course had to be re-evaluated and restructured to achieve the same goals in cold, impersonal Budig Hall as it had in cozy Stauffer-Flint. Part of this was the addition of teaching assistants. The transition was bumpy, and the course has come a long way.

"We've learned a lot from our mistakes, and we have a greater sense of what we want to accomplish now," Baden said.

What started out as a blank canvas has become a class that provides the framework for every journalism student in the school. A class that J-School Dean Jimmy Gentry said was imperative for every KU journalism student.

"We see J101 as a course that helps students develop critical and creative thinking," he said. "We wanted it to be a class that

helps students develop an awareness of the important issues that media face today, and the role that the press plays."

Though the class has done that, and more, Baden hates to be given credit for the class's success.

"I'm the guy who stands up in front. I'm the hired talent, the newscaster," he said. "The students see me, but the others are doing most of the work."

And for Baden, Marsh and the TAs, the work is never done. They meet weekly to discuss the class and plan the goals and media

In J101, a student challenging a teacher's views isn't insubordination—it's encouraged as a part of the critical thinking process.

examples for the next week. They also ensure that the nearly 10,000 pages in papers each semester are graded accurately and consistently. Amanda Sears, an undergraduate in journalism who has been a J101 TA for three semesters, said they talk about every class session and evaluate every semester.

"The course never stops growing and changing," Sears said. "We're constantly revising what we do and critiquing ourselves, and making it the best experience it can be. We spend a lot of time critiquing the media, but we critique ourselves too."

Professor Marsh may eventually have his own section of J101. Although he said he wouldn't try to be "another Larry," Marsh said watching Baden teach was inspiring.

"Larry's an expert in this area," Marsh said. "It's such a credit to him on what a good teacher he is and what a good class it is. I'm not a student and I'm still dazzled by him. I love going to class."

And so, it seems, do many who enter J101. Andy Samuelson, a junior in news and information who took Media and Society in the fall of 2000, said lessons taught in J101 have stuck with him.

"It opened your eyes to things you didn't always think about," Samuelson said. "It teaches you not to rule anything out and take ideas from every different form of media."

Besides the lessons students take from Media and Society, they tell stories about the craziness of the class and its leaders, and how interesting it was to begin to see the media in different ways.

Spring Suptic, now a senior in magazine journalism, took Media and Society in the spring of 1999 and remembers Baden pushing her to learn the difficult concepts of the course.

"He takes a subject and he just throws it in your face and he demands that you look at it, he demands that you think about it," she said. "And if he gives you a bad grade, he demands you think about it again."

Though Suptic was in a class of about 100 students, the feel of the class hasn't changed much since the cozy days in Stauffer-Flint. There's still the same brand of humor mixed with intelligence, the same questions behind the hands straining upward and the same outstanding teaching to guide the class through the hazards of evaluating media's role in society. 

Where Are They Now?

2001

Laura Accurso

works as an account executive for Mix 93.3 in Kansas City, Kansas.

Katie Adamson

is an assistant director of annual campaigns for Pennington & Company in Lawrence, Kansas.

Mark Allen

is an information specialist for National Computer Systems in Lawrence, Kansas.

Kara Ammon

is associate editor at *Presenting Communications* at Atwood Publishing company in Overland Park, Kansas.

Noel Anderson

is a fund-raiser for Kansas University Endowment Association in Lawrence, Kansas.

Paige Baraban

is an editorial assistant for special projects at American Academy of Family Physicians in Kansas City, Missouri.

Erinn Barcomb

reports for the *Eudora* (Kansas) *News*.

Shane Bartley

works at the *Topeka* (Kansas) *Capital-Journal* as a graphic designer.

Jaime Beeson

works as an assistant broadcast buyer for NKH&W in Kansas City, Missouri.

Katie Beisner

works in the marketing department at Shook, Hardy & Bacon law firm in Kansas City, Missouri.

Amy Blosser

works at Pennington & Company in Lawrence, Kansas.

Eric Boedeker

covers sports at KSNT-TV in Topeka, Kansas.

Angela Boley

is an assistant account executive at TMP Worldwide in Minneapolis.

William Bolyard

is an advertising account executive for *Lawrence* (Kansas) *Journal-World*.

Christopher Borniger

works as a copy editor at the *Fort-Worth* (Texas) *Star-Telegram*.

Keith Burner

is a sports reporter at the *Tonganoxie* (Kansas) *Mirror*.

Katharina Businger

is a freelance magazine writer in Lawrence, Kansas.

Brian Cooper

is a field marketing representative for Newell Rubber Maid in Richmond, Virginia.

Marta Costello

reports for Sunflower Cablevision-Channel 6 in Lawrence, Kansas.

Angela Criser

is a marketing assistant at Falls Communication in Dumfries, Virginia.

Megan Crocker

is a media associate at Starcom Worldwide in Chicago.

Kenna Crone

works as an account manager at Innovision Corporation in Lenexa, Kansas.

Margaret Dandurand attends law school at the University of Kansas.

April Davies

joined the Peace Corps in January 2001.

Melissa Day

is at Liser-Petter in Olathe, Kansas.

Rusti Decker

is an account executive at KFKF Infinity Broadcasting in Kansas City, Missouri.

Erin Dennis

is at CDW, a computer systems company, in Chicago.

Staci Duman

is an Oscar Mayer Hotdogger in Madison, Wisconsin.

Melissa Ecker

is attending graduate school at the University of Texas in Austin.

Alison Engelmann

is a media associate at Starcom Worldwide and Leo Burnett in Chicago.

Daniel Ferguson is operations manager at Hot Talk 1510 KCTE in Kansas City, Missouri.

Judd Flanders covers weekends as a board operator at SportsRadio 810 WHB-AM radio in Kansas City, Missouri.

Sarah Glynn reports for KSNT-TV in Topeka, Kansas.

Monica Hahn works as an account manager at the *San Diego Union Tribune*.

Ellen Hajek works as an account manager at Barkley Evergreen & Partners in Kansas City, Missouri.

Kyleen Hamill works as media associate at Starcom Worldwide in Chicago.

Kelly Harvey is a marketing coordinator at Ernst & Young LLP in Kansas City, Missouri.

Gidget Hawkins divides her time as a manager at the Blue Room at Eighth and Vine and as an administrative assistant at Local Initiatives Support Corporation in Kansas City, Missouri.

Erica Hawthorne works as an assistant complex director in residential life at the University of Minnesota.

Anne Hendricks is at Fleishman-Hillard in Washington, D.C.

Christa Henton wakes up Sioux City, Iowa, as a morning anchor at KCAU-TV.

Selina Hood is in marketing and promotions at Fork Records in Kansas City, Missouri.

Chris Hopkins has joined the copy desk staff of the *Corpus Christi (Texas) Caller-Times*, copy editing and doing paginations.

Jaclyn Johnson is a professional basketball player for Orlando WNBA.

Amanda Kaschube is a sports correspondent at the *Topeka (Kansas) Capital-Journal*.

James Kelly is the manager of the business extension at Aiesec in New York.

Aundria Kersten works at *Floral Retailing* at Vance Publishing Corporation in Lenexa, Kansas.

Anthony Kilian produces a business show for DHTV in Overland Park, Kansas.

Adam Lampinsein is an account executive at the *Dallas Observer*.

High Flying Hobby

BY JILL PITTMAN



Elaine Barkley-Lueders is the proud owner of a 1972 Cessna 150. The two-seater plane, rented out for years from the Gardner, Kansas, municipal airport, is no Lear jet. But it's enough to sweep Lueders off her feet.

After graduating from the School of Journalism with an emphasis in magazine in 1994, she began her first job at Vance Publishing. But she wasn't sure what to do with all her free time now that she wasn't working and attending school full time.

So, she found a hobby. Lueders had always been interested in flying, but thought she could never afford to take it up. She decided to take classes anyway, just for the fun of it. When the written test went off without a hitch, Lueders decided to "go up" at least once. But once wasn't enough. On a limited budget, she continued working toward her pilot's license and adding up flight hours until she earned her wings five and a half years later.

Lueders said her husband, Bob, vowed not to tag along until she had "at least a kazillion hours" in the air. But the day after she received her license, she was bowled over when he agreed to be her first passenger. He surprised her even more when he encouraged her to look into purchasing the plane the couple now owns.

She had rented the Cessna for practice several times and it was the craft in which she made her first solo flight. When the previous owner posted a for-sale sign in its window, buying the plane barely crossed her mind. "Earlier this year he had a for-sale sign in it because he couldn't rent it anymore and I thought, 'huh.' I mentioned it to Bob once, and the next thing you know, he was the one bringing it up," she said.

They purchased the plane in September 2001. Although traveling isn't cheaper with a personal plane, Lueders said she hopes eventually to take advantage of her new mode of transportation. To date, her only expedition has been to Hutchinson, Kansas, for a visit to the Cosmosphere. And what an appropriate visit it was for the KU grad who just can't keep her feet on the ground.

Gina Leo

works as a speakers bureau coordinator at Cerner Corporation in Kansas City, Missouri.

Charles Lobeck

is an account manager at WPCH-FM Clear Channel in Atlanta.

Melissa Long

is a public affairs specialist at the American Red Cross in Portland, Oregon.

Jeanine McCarragher

works as a weekend reporter at Channel 49 in Topeka, Kansas.

Anne McCoy

works at advertising agency Callahan Creek in Lawrence, Kansas.

Erin McHugh

interns at International/Radio Television Society in New York.

Stephanie McNeil

works at Kuhn and Wittenborn advertising agency in Kansas City, Missouri.

Jessica Meyer

reports for *Winona* (Minnesota) *Daily News*.

Nadia Mustafa

reports for *Time* magazine in New York.

Staci Nicks

works as an assistant media planner at NKH&W in Kansas City, Missouri.

Lori O'Toole

is a copy editor at the *Wichita* (Kansas) *Eagle*.

Mindie (Miller) Paget reports for the *Lawrence* (Kansas) *Journal-World*.

Ryan Perkins

is a quality management coordinator at Harley Davidson Motor Company in Milwaukee.

Kristin Recine

is sales and marketing assistant with ESPN in New York. She works in the ABC network building.

Livi Regenbaum

reports for *Kansas City Jewish Chronicle* in Overland Park, Kansas.

Christy Robins

is a territory sales manager at Philip Morris in Kansas City, Missouri.

Patrick Rupe

works as an account manager at Coca-Cola in Lenexa, Kansas.

Jeff Schilling

is an account manager at CDW, a computer systems company, in Chicago.

Nicole Schnellbacher

is assistant to the director of admissions and financial aid at Pembroke Hill School in Kansas City, Missouri.

Joshua Scofield

divides his time as an account manager and sports broadcaster at EBC Broadcasting in Salina, Kansas.

Anthony Siler

is a media associate at Starcom Worldwide in Chicago.

Christine Snow

works as an account manager for Tribune Broadcasting 99.5 the HAWK in Denver.

Rebecca Stauffer

is account coordinator at Barkley Evergreen & Partners in Kansas City, Missouri.

Amber Stuever

is in the marketing department at *The Statesman Journal* in Salem, Massachusetts.

Mandy Symons

works at Stepping Stones daycare in Lawrence, Kansas.

Meredith Thedinger

is a sales representative for Johnson and Johnson in Lenexa, Kansas.

Douglas Thompson

performs at Improv-Abilities in Kansas City, Kansas.

Maggie Thomson

works for the Kansas Business and Industry Recycling Program in Topeka, Kansas.

Anthony Thorup

works as an account executive at KFKF-FM Radio in Kansas City, Missouri.

Keeley Thurston

works as an assistant at Frankie Messer Photography in Kansas City, Missouri.

Bryan Turner

is a sales representative at E&J Gallo winery in San Antonio.

Leann Van Mil

models in Cleveland.

Julia Wagman

is a sales representative for Merck & Co. Pharmaceutical in Irving, Texas.

Sydney Wallace

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

Melinda Weaver

is a sports reporter at the *Weatherford* (Texas) *Democrat*.

Jared Webb

is at Pinnacle Communications in Kansas City, Missouri.

Erica Williams

is in marketing for construction equipment for Principality of Liechtenstein.

Nathan Willis

interns as a copy editor for *The Washington Post* in Washington, DC.

Andrea Wohlers

is an English teacher in Versailles, France.

Yujiro Yamaoto

works in video production for Takumi Iwakiro in Kono, Qraki-City, Gi Pin, Japan.

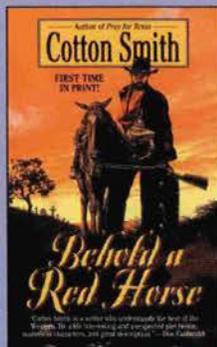
2000

Krista Lindemann

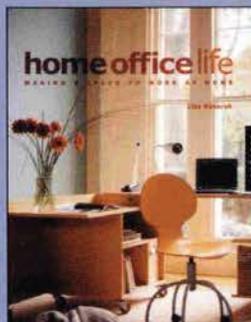
sells advertising to educational institutions for the *Chicago Sun-Times*.

On the Shelf

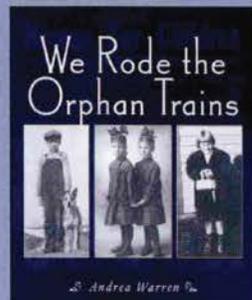
BY SPRING SUPTIC



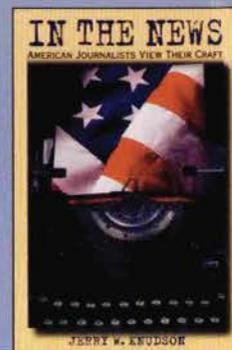
Cotton Smith released his third novel, *Behold a Red Horse*, an Old West, post-Civil War story about a recently blinded man who must rely on his two brothers to save his ranch from the bank. *Brothers of the Gun*, Smith's sequel to his first novel, *Dark Trail to Dodge*, is scheduled for publication in February 2002. Smith graduated in 1962, and is a senior vice-president of Corporate Communications Group Inc., a Kansas City-based marketing communications firm.



Lisa Kanarek published her fourth book, *Home Office Life: Making a Space to Work at Home*. The book inspires readers to create imaginative, effective office spaces that complement individual work styles. It includes more than 100 color photographs and floor plans. A 1982 graduate, Kanarek founded HomeOfficeLife.com, a Dallas-based consulting firm.



Andrea Warren recently finished two young-adult historical books. *Surviving Hitler: A Boy in the Nazi Death Camps* offers readers a personal account of one survivor and photos from the U.S. Holocaust Memorial Museum. Her book, *We Rode the Orphan Trains*, chronicles the lives of eight train riders in the Children's Aid Society of New York's attempt to find the children new homes. Warren began freelance writing full time in 1981. Warren graduated in 1983.



Jerry W. Knudson's third book, *In the News, American Journalists View Their Craft*, traces the history of American journalism. Excerpts from reporters provide rare and candid insights by those who experienced the realities of deadlines, space limitations and access to information. Knudson graduated in 1956 and now is a professor emeritus of communications at Temple University in Philadelphia.

Kristi Reimer is the managing editor for Custom Communications at Veterinary Healthcare Communications in Lenexa, Kansas.

Angela Richardson has been promoted to account executive at Bernstein-Rein advertising.

Stacey Taylor is an assistant editor for *Veterinary Economics* and *Veterinary Medicine* for Veterinary Healthcare Communications in Lenexa, Kansas.

1999

Danny Boresow is a marketing consultant for KRBZ 96.5 The Buzz in Overland Park, Kansas.

Aaron Knopf and his wife, Jenny, had a baby, Molly Elisabeth Knopf, on October 26, 2001. Aaron is a program manager at Microsoft in Redmond, Washington.

Sarah Nichols works as a freelance writer based in Kansas City.

Nicole Ritterbusch writes and is a production assistant for Fox Sports Net in Denver.

Portia Stewart is the managing editor for *Veterinary Economics* at Veterinary Healthcare Communications. She lives in Shawnee, Kansas, with her husband, Sean, and two cats, Chelsea and Amelia.

Duane Wagler is a copy editor for *The Gazette* in Colorado Springs.

1998

Amy Boresow is a marketing consultant for 99.7 KYKS Radio in Overland Park, Kansas.

Sarah (Chadwick) Moser works as an associate editor for *Veterinary Economics* at Veterinary Healthcare Communications in Lenexa, Kansas. She married Brian Moser in August 2001.

Britton Hunter

is a market manager for Big Fat Promotions & Distributions and a distribution manager for Pitch Weekly in Kansas City, Missouri.

Behnoosh Khalili

is a production editor for Scholastic Inc., in New York.

Megan Maciejowski

is a co-host of a morning sports radio show in Kansas City, Missouri. Previously, she was a producer for Fox Sports television in Los Angeles. Her work for Fox earned her an Emmy nomination in 2001.

Jamie Powell

is director of Studio Initiatives for Kodak and continues as marketing and public relations manager for Digital Cinema.

1997

Bradley Brooks

is editor-in-chief of the *Santiago Times*, a daily news Web site focusing on political, economic, and human rights news in Chile. He also is a freelance correspondent for United Press International, coordinating its coverage of the Southern Cone that consists of Argentina, Chile, Brazil and Peru.

Kia Chun Loo

is client relations manager with TMP Worldwide in Singapore. It is the largest recruitment advertising agency in the world and the second largest interactive advertising agency.

Mindy (Dorf) Valcarcel

is the managing editor of *Veterinary Medicine*, a clinical journal for veterinarians, at Veterinary Healthcare Communications in Lenexa, Kansas. She also plays the cello in a small community orchestra.

1995

Maria (Angeletti) Arnone

is publisher of the mining and construction group of magazines for Primedia Business Magazines & Media in Chicago.

Lucia (Marinaccio) Carruthers

is editor of *Winnipeg Women* magazine in Winnipeg, Ontario.

1994

Walt Tegtmeier

works as a content editor for DiscoverTheOutdoors.com Inc., in Overland Park, Kansas.

1993

Chris Moeser

is in law school at University of Arizona. His wife, **Susan Brinkman Moeser**, a 1992 graduate, teaches at a junior high school in Tucson. The couple has a son, Jack, born October 12, 2001.

Lisa Taylor

is a budget analyst at the Pentagon in Washington.

Alison VanDyke

is an attorney with Media Professional Insurance Co. in Kansas City, Missouri, where she oversees media law and First Amendment litigation issues.

1992

Peter Fulmer

owns and manages the Cock O' the Walk Bar and Grill in Oklahoma City.

1991

Peter Lundquist

is director of online content for Gannett's newspaper division, which includes 97 daily newspapers. He lives in Washington.

1990

Elaina Khoury Boudreau

works as manager of public relations for General Electric Company, Employers Reinsurance Corporation in Overland Park, Kansas. She married Bryan Boudreau in 1998 and had her first child, Luke, in April 2001.

Carla Krause

is the New Media and Books Editor at Veterinary Healthcare Communications in Lenexa, Kansas.

Gretchen Pippenger Meinhardt

works as a director of marketing at Salina Regional Health Center in Salina, Kansas.

1989

Courtney Goodman

launched Chow Boxers, an apparel company specializing in performance underwear/loungewear in Portland, Oregon.

1986

Jana Cook

moved around the western United States before settling in Kansas City in 1991. She is media director at Jewell Baker Zander Advertising.

Michael Goldman, aka "Pierce Michaels,"

works as a TV Broadcaster for the NHL's Florida Panthers. He lives in St. Louis.

1987

Dawn Tongish

is lead reporter and weekend anchor at KDAF in Dallas. She has one child, Devan, with her husband, Eduardo Delugo, a 1988 KU graduate.

1985

Mark Eisler is married, with an inquisitive son, and works at Veterinary Healthcare Communications in Lenexa, Kansas.

1980

Jim Obermeyer owns a trade show marketing firm after 20 years in the trade show industry. He lives in Eureka, Kansas.

1969

Sharon Woodson-Bryant is vice president for Corporate Communications at Union Bank of California and is on the Board of Directors for the Los Angeles Chapter of Public Relations Society of America, and part-time instructor for UCLA Extension. She lives in Burbank California.

1968

Tom Bowser is president and chief executive officer for Blue Cross and Blue Shield of Kansas City. He has been with the company for 30 years and lives in Olathe, Kansas.

1982

John Reichley is the visitor coordination officer for the Army Command and General Staff College at Fort Leavenworth, Kansas, and is in his 17th year as a twice-weekly columnist for *The Leavenworth Times*.

1976

Kent Cornish is vice president/general manager of KSAS-TV, a Fox affiliate, and KSCC-TV, a UPN station, both owned by Clear Channel Communications in Topeka, Kansas.

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There Once Was a Class Called **Editing...**

Writing haiku and limericks might not seem like an obvious assignment for editing students, but Professor Malcolm Gibson has found the verse forms are a big help to students learning to write headlines. The challenge of writing lines with a specific number of syllables to fit the limerick and haiku forms helps students pick the right words and pack a lot of information in a limited space. Many of the best poets have gone on to earn As in the class. Some students also succeed in writing some entertaining verse. Here are some of Gibson's all-time favorites.

Limerick verse form: first and second lines either six, seven or eight syllables, third and fourth lines, either five, six or seven, last line same as first two.

Haiku: first line, five syllables; second line, seven syllables; third line, five syllables.



Illustrations by Marc Shank

**Writing poetry
Will kill the editing grade
Of a non-poet**

Amber Stuever

**The softball umpire
Professor Gibson does it
To get a free beer**

Jason Walker

**A java buzz makes me electric,
Too bad caffeine is a diuretic.
I may have to go soon
Again to the bathroom.
Oh, the life of a coffee addict.**

Molly Gise

**I'm an editor.
It gives me a god complex.
But, if the shoe fits...**

Brooke Hesler

**It's bad that I'm so pessimistic
Overstated to say nihilistic,
But one thing's for sure,
The line has been blurred,
Between what is unreal and realistic.**

Mike Leonard

**There was a young girl at KU
Who ran here and there with no clue.
Would she ever have time
For long sleep so sublime?
Thought the girl with too much to do.**

Leita Schultes

**Avoiding a call
Afraid to tell him the truth
"Editing" my life**

Kelly Springs

**If you're looking for
Something that's not real funny
Think of dead rabbits**

Nathan Kozrya

**The fish underwater came near,
So close that the divers showed fear.
The fish wondered why
As these intruders passed by
That these aliens always appear.**

Jennie Maora

**The computer hums
E-mail refuses to send
My frustration grows**

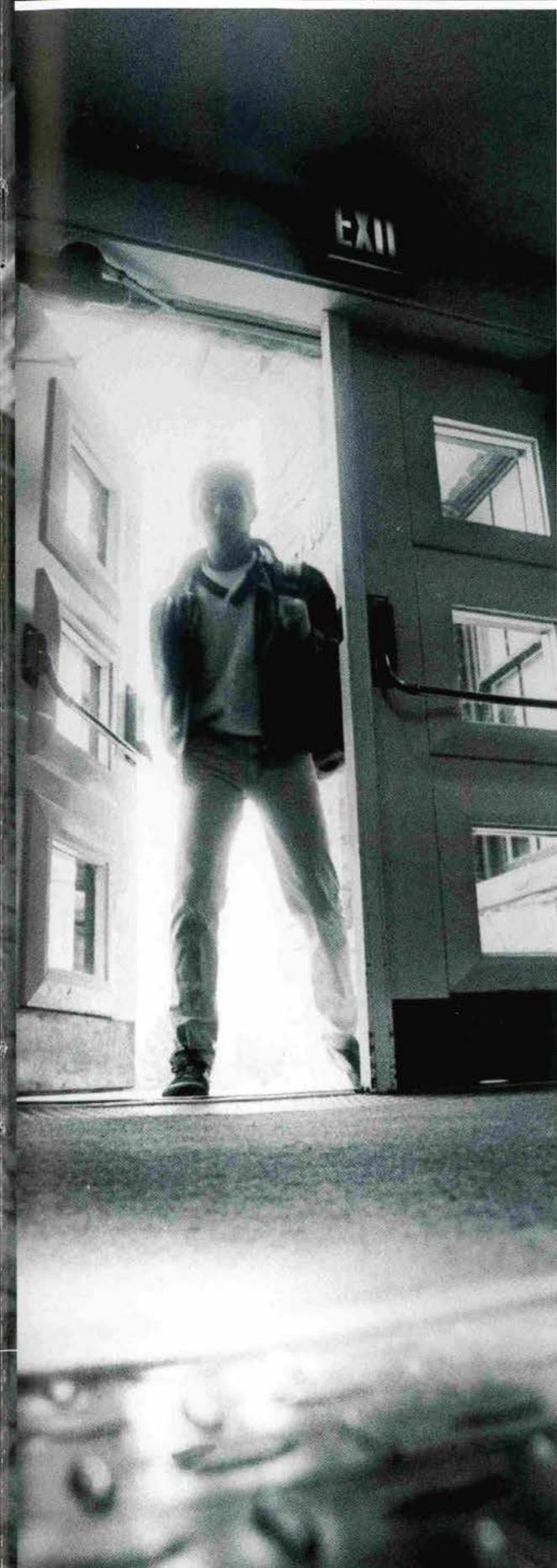
Clare McLellan



**The flamingo stands
On one leg in the water
If he falls, he drowns**

Loni Symonds

2000 / 01 School of Journalism Dean's Club



THE SCHOOL OF JOURNALISM relies on individuals and corporate partners to help it continue its tradition of excellence. Individuals with annual gifts of \$1,000 or more and corporations and foundations committing \$5,000 or more each year become members of the Dean's Club.

During the past year, private funding supported virtually every program in the School. Unrestricted gifts particularly enhanced the School's ability to upgrade technology, hire student lab assistants and provide academic scholarships. The School of Journalism appreciates the generous support alumni and friends have provided through annual gifts to The Kansas University Endowment Association.

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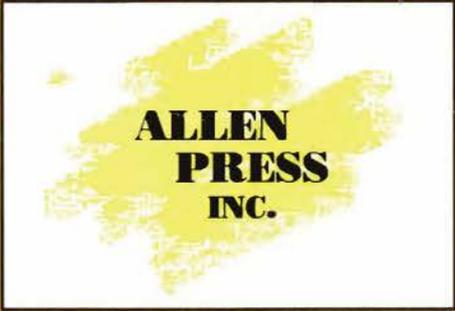
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