Writing out the Storm
New Orleans journalists rebuild their lives and newspaper

After Deadline:
The Real Fun Begins

"State of War"
Q&A with James Risen

At Home with Mary Mapes

Reflections on a March
A Photo Essay

UNIVERSITY OF NORTH TEXAS
Publisher's Note

In this issue of COVER magazine, we look beyond the stories in the news and into the lives, hearts and minds of the people covering them. At the end of the day, it’s not only what we do, but who we are that matters.

That semester our students traveled to report some of these stories: to New Orleans to find out how Pulitzer Prize winning Times-Picayune staff members are rebuilding their lives and putting out a paper; to Austin and Beaumont to learn about some of the more unique stories journalists do in their spare time; and to Dallas to spend time at home with former CBS 50 Minutes producer Mary Mapes, who has recently published a book about the story that ended her career at the network.

COVER also includes other stories we think you'll find interesting from the trend toward convergence to a piece about an award-winning Marine combat photographer now studying for a career in public relations.

The Frank W. Mayborn Graduate Institute of Journalism, a part of the University of North Texas in Denton and the only nationally accredited professional master’s program in the state, stresses the core values of print journalism – accuracy, fairness and truth – rooted in ethical media practices. COVER magazine, which is an integral component of the Mayborn Institute’s publishing emphasis, complements our goal of preparing tomorrow’s premier journalists and best-selling authors today. We believe this tangible learning tool also contributes to the professional conversation of journalism. The graduate program was launched after Frank W. Mayborn in 1999 thanks to a generous gift from the Frank W. and Sue Mayborn Foundation Advise and Consult Fund at Communities Foundation of Texas, Inc. Through this gift, we are able to offer $200,000 in scholarships each year.

We invite you to provide feedback, story ideas and valuable insight to our students who continue working on future issues of COVER magazine.

Mitch Land, Ph.D.
Mayborn Director
“I think that immigration is the defining civil rights movement of this century.”

-Dianne Solís, The Dallas Morning News

All day long they arrived, until their numbers reached almost half a million, filling block after block in downtown Dallas. On a beautiful Sunday in April, they came together as families, bringing their parents, their children, their grandchildren. Immigrants, who for so long have quietly worked in this country not making waves, protested proposed legislation that would make it more difficult for them to live and work here. Never in Dallas history had so many people come together to make their voices heard. Journalists from around the state, country and Mexico covered the march and some found it hard not to be moved by the sheer magnitude of the event and the perseverance of the people marching in it.

-Laura Griffin, COVER instructor

“It really gave you a feeling for the hugeness of the issue.”

-Rick Gardner, The Dallas Morning News

“What impressed me was the waves of people coming to join the march.”

-Roberto M. Sánchez, Al Día
morning’s idea. I have almost been a writer for 30 years — the harder it gets because of my standards.

I asked. The book will not be Hollandsworth’s first, as some may assume. “I had a quiet sort of second career for a few years where I would ghostwrite other people’s books,” he said. “They were basically self-help books. A guy can make $100,000 ghostwriting someone’s book and you’ll never see his name on it.”

Hollandsworth hopes to finish his own by the end of the year.

The story takes place three years before Jack the Ripper terrified London in 1888. “Jack the Ripper is considered the first serial killer of women,” says Hollandsworth. “He viciously mutilated women, and, well, this was actually happening three years earlier in Austin.”

“Austin, then, was a small city just beginning to modernize. Electric lighting was being installed, the Driskill Hotel was being built and the state capitol was being built. It’s a magnificent setting.”

With a magnificent amount of research, he says, “You can’t pull anything up on the Internet.”

Hollandsworth travels from his home in Dallas to Austin, where he digs through old newspapers at the city’s libraries.

Once the research is complete, all he has to do is write. “I don’t say that he hates doing it,” he said. “I mean here I am about as accomplished in the magazine business as you can get and to break just turned to gravy over this. I wanna kill myself. I wanna get out of writing and go into real estate!” B.P.

The Thrill - and thriller - of business

Kurt Eichenwald has written three best-selling nonfiction thrillers about business, won two George Polk awards for excellence in business journalism and was a finalist for the Pulitzer Prize in 2000.

Not bad, considering he was far from an expert on business when he began working for The New York Times in 1988.

“I decided to prove how versatile I was by going into something I knew nothing about,” he says. “In the end, I couldn’t be more delighted.”

Eichenwald considers his career as an author a natural outgrowth of his investigative reporting job with The Times. “I wrote a million stories that disappeared into each other,” he says.
Girls can play

Writer and editor Karen Blumenthal grew up in an era where girls couldn’t play sports in school.

“They didn’t even make sneakers for girls,” says Blumenthal, now a senior editor with the Wall Street Journal. “We all knew our sizes in boy’s sizes if we wanted Converse or Keds.”

As a mother of two teenage girls, she’s watched her daughters play sports, but there was always a generation gap. The 1960s had defined a time when girls couldn’t play sports, and Blumenthal didn’t know a clue what had happened or how much the world has changed for girls and women,” she says.

So, Blumenthal wrote “Let Me Play: The Story of Title IX: The Law That Changed The Future of Girls in America,” which gives a play-by-play account of the leaders who made it possible for girls to play sports in school.

“From the get-go, women were the leaders in the movement. The women in the movement pushed Congress to pass the law in 1972.

Under Title IX, a school must offer both males and females roughly equal opportunities to participate in sports, show a history of improving opportunities for girls and women and show that it is meeting the demands and interests of its female students.

The law allows schools to flexibly choose sports based on student interest, geography and gender ratio, as well as the budget. But before the legislative fight to enact Title IX, opportunities for girls were limited.

Boys took track; girls took home economics. Boys played sports; girls couldn’t.

“Let Me Play” begins with the story of Donna de Varona, an Olympic gold medalist whose swimming career ended because there were no college scholarships for women.

“At 13, de Varona was the youngest member of the 1960 U.S. Olympic swim team, setting an Olympic record in 1964.

“She was the world-record holder in the most challenging of swimming events,” says Blumenthal. “The 400-meter medley, a gliding combination of butterfly, backstroke, breaststroke and freestyle laps.”

But de Varona knew that she needed an education to be successful. She attended the University of California in Los Angeles and studied physics—a field that was once of the very first female sports broadcasters,” adds Blumenthal.

In the late ‘70s de Varona left television to work full time in the U.S. Senate. Another key player and congresswoman is Edith Lee-Payne. In 1955 she proposed the Equal Pay Act because women made 59 cents for every $1 that men earned.

Most of Blumenthal’s research stems from the Congressional Record— the official record of the proceedings and debates in Congress. Blumenthal quotes various senators and representatives as if Congress is in session.

Blumenthal distinguishes the difference between writing for a newspaper and writing a book: “A newspaper writer can react with a few minutes after you edit— and in the paper the next day.

“At The Wall Street Journal, we might spend a couple of weeks or a month on longer pieces, but even then, they’re published pretty quickly, I spent the better part of two years researching and writing “Let Me Play.” The information was buried in archives, preprinted books and historical documents.

The book took roughly five years from start to finish— and the publisher to get the book into print. It’s an incredibly long and detailed process.

Blumenthal has worked for the Journal for 20 years, eight of those as Dallas bureau chief reporting on technology, retail, oil and gas, mergers and acquisitions, and bankruptcies. Also, she worked as executive editor for The Dallas Morning News for two years.

“We have to stink before you are any good. [Beginners] want to sit down and write the great American novel. It doesn’t just happen.”

—Eichenwald

The New York Times

Kurt Eichenwald

The Prudential Securities scandal of the 1980s, Eichenwald had a complex plot with a cast of three-dimensional characters. “The role of the analyst is a dark horse” candidate last summer at the Mayborn Graduate Institute of Journalism.


“I’ve been following Starbucks, so I’m becoming quite the nerd about coffee, retailing and stock analysis.” — B. P.

A Mother’s Memories

Karen Blumenthal

“Six Days in October: The Stock Market Crash of 1929,” was named Robert F. Sibert Informational honor book and she is working on her third book due out in 2007. It follows a year in the life of a family.

“I’ve been following Starbucks, so I’m becoming quite the nerd about coffee, retailing and stock analysis.” — B. P.

Story Time

Writers to converge on North Texas for second annual nonfiction conference

By David Woodford

The first time around, organizers of the Mayborn Literary Nonfiction Writers Conference of the Southwest lined up an impressive array of authors and crossed their fingers that people would show up to hear them.

During a few tense months of slow registration, they weren’t sure they could pull off a conference with such lofty goals.

But when it finally came together, more than 200 writers from all over the country spent an intensive weekend in Grapevine, Texas, talking about and honing their craft. The conference surpassed all expectations with Esquire magazine editor David Granger calling it “one of the most vital gatherings of writers in America.”

“It was exciting, inspiring and instructive,” says the Mayborn Graduate Institute of Journalism Writer-In-Residence Karen Blumenthal. “Esquire” film director Steve Gethos, who recruits published authors and award winning journalists as speakers and teachers a writing summer course that concludes with the conference.

Headlining this summer’s three-day event will be “The Kingdom and the Power” author Gay Talese, whose legendary 1966 Esquire profile of Frank Sinatra has been credited with beginning the era of “new journalism,” using narration, style and storytelling in non-fiction writing.


The Mayborn conference aims to provide a forum for writers, students and educators to explore the art of narrative storytelling through lectures, panel discussions, readings and workshops. In addition, today’s top writers, editors and agents will discuss ways of incorporating literary nonfiction into daily journalism as well as new avenues into book publishing.

“The conference brings together an extraordinary group of writers and top literary professionals that provide students and aspiring writers the sort of high level insights into the craft of writing that conferences as if Congress is in session.

“There’s a panel of extraordinary writers and top-flight professionals that provide students and aspiring writers the sort of high level connections they couldn’t get anywhere else,” conference director Elizabeth Getschow adds.

Also, the conference offers articles, essays and manuscript workshops.

The three best essays and articles submitted will be selected for publication in literary magazines. The first-prize winner will receive a “six days in October” gift package.

For more information visit www.mayborninstitute.unt.edu.

David Woodford is a student with the Mayborn Graduate Institute of Journalism.
With the nightmare of “Memogate” behind her and a book tour winding down, Mary Mapes can finally relax

MARY MAPES IS PLANNING A DINNER PARTY.
There will be six adults and eight children, mostly family friends from her son’s school.
For the last few weeks she has been sifting through the pages of cookbooks, methodically considering the perfect combination of food and drinks.

At home with
Mary Mapes

When it was over, Mapes was fired, three CBS executives were forced to resign and star anchor Dan Rather retired, staying on at CBS as a 60 Minutes reporter.

Maps Redux

More than a year has passed since CBS fired Mapes for her role in the now infamous “Memogate.”
She has since published a book, “Truth and Duty,” detailing and defending every step of her research and her perspective on the ensuing scandal. Like most political books, it received mixed reviews.

She went on tour across the country: warm smiles greeting her at signings; boisterous radio talk-show hosts blasting through her phone on interviews. She played hardball with Chris Matthews, at signings; boisterous radio talk-show hosts blasting through her phone on interviews. She played hardball with Chris Matthews, at book signings.

Now Mary is at home in Dallas.
She glides through the rooms of her three-story 1917 house, breathing in the history at every turn, making sure everything is just right for the party. Once one of the toughest go-getters in TV journalism, Mapes purses her lips deciding which place settings look best. Though she entertained when she was working, she has more time to sweat the details now.
This is where she landed after her well-documented fall — on a comfortable couch with her husband, Mark, their 8-year-old son and their three dogs. She gets to read more than she used to. The New York Times Magazine is open and next on her list having just finished Maureen Dowd’s best seller “Are Men Necessary?”

Two years ago her afternoons were filled writing for Dan Rather. As she worked, his voice played in her head. She used those thick, resonating intonations and the name, the ethos created by a career of compulsive, eccentric Texanism-laden prose, a blend perhaps of Howard Cosell, Walter Cronkite and Hank Hall, to help her write. Mapes matched powerful images with a stoic but colorful tone. She calls Rather’s voice “the voice of God,” powerful enough to say almost anything, giving immediate importance to every message simply because it’s attached to him.

60 Minutes was thought more fluff than fruitful journalism when it debuted in the mid 1960s. Ratings were relatively low and viewers were not taken by the expansive “mini-drama” format. But by the late 1980s, 60 Minutes was consistently pulling in some of the week’s top ratings, sparking public interest by challenging the powerful. Reporters investigated governments and corporations. They accused organizations of mass fraud and questioned whether entities such as the Worldwide Church of God or Allied Chemical Corporation were harming the public. It has also become one of the most scrutinized shows in television history. Financial analysts have studied the effects 60 Minutes has on consumer behavior.

Behind the scenes, where she says she is most comfortable and most effective, Mapes worked long hours. Dropping in and out of Dallas, bouncing between Florida for a hurricane and Los Angeles to cultivate a possible source, she prepared her stories intensely, often with associate producer Dana Roberston. They spent years on some stories, like that of Ebbie Mae Williams, the illegitimate, biracial daughter of Strom Thurmond. Mapes had heard rumors of the possible existence of an illegitimate Thurmond child and, through methodical research in South Carolina, tracked Williams to the west coast. After several appeals for an interview, Mapes says, she and Roberston decided to show up with a grand bouquet of flowers.
They convinced the elderly woman to sit down with Rather after Thurmond’s death at age 100. Williams, then pushing 80, had been a school teacher most of her life. One day she received a letter from Mapes asking her to teach America “one final history lesson.”

Maps, Run

Standing on her front porch looking out at the sunny world around her, Mapes squints, holding her hand softly to her brow. Her face is smooth, her blue eyes thoughtful and penetrating. A short, blond mane curls over the back of her neck and touches the top of her white sweater. For flashes, she looks tired, like a woman walking into a gusting wind too long. But as quickly as those moments come, they leave and she is back to radiant, frank, laughing Mary Mapes.

The girl who grew up poor in Washington state and still claims the Northwest as her “other home,” feels the chasm between the rich and poor is one of the most important obstacles in modern journalism must bridge. She is fiery almost instantly when discussing the flaws of modern news, specifically television news. At a time when beautiful girls gone missing and the marital fate of an “in” Hollywood couple seem to avalanche over foreign policy coverage, Mapes is impassioned.

The American media, she says, has made a business of feeding the public what it’s most comfortable hearing, twisting news to fit an agenda. She calls Fox News “propaganda” and adds that “Air America is the same thing on the other side.”
The role of the press, she says, should be to “afflict the comfortable and comfort the afflicted.”
She criticizes her former employers calling Summer Redstone, CEO of Viacom, the corporation that owns CBS, a “very old man.” She says the same of Les Moonves, the president of CBS, adding, “this is what happens when people with no news experience are in charge.”
The “this” to which she refers is the current state of bottom-line driven journalism, a world where Katie Couric will soon charm America’s heart while delivering bad news every night. But “this” is also her own dismissal from CBS after Memogate.

Two months before election day, 60 Minutes presented a story about President Bush’s Air National Guard service, or lack thereof. For the story, Mapes produced the notorious “Killian memo,” that appeared to be evidence of Bush’s superior (the late Lt. Col. Jerry B. Killian) confirming his absenteeism.
Immediately, conservative bloggers and columnists began picking apart the story, especially the memo. Debate over what kind of typewriters could produce such a document and whether what it made a business out of, the most comfortable hearing, twisting news to fit an agenda. She calls Fox News “propaganda” and adds that “Air America is the same thing on the other side.”
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Since the story aired, Mapes has been a galvanizing figure in American politics and media. Karl Rove claimed in a television interview that he had studied Mapes’s body language and could tell she was a liberal. Conservative commentators established Mapes as an archetypal, an icon representative of the biased media.

Images of the suspect menus and documents created on typewriters made after the memo was reportedly written show them next to each other and appeared to be identical.

A CBS commission headed by former Attorney General Dick Thoroughgood, who served under the outgoing President Bush, and former Associated Press president Louis Boccardi could not conclude whether the documents were legitimate.

The Boston Globe, USA News & World Report and the Associated Press all ran well-documented and similar stories on Bush’s Guard duty around the same time. But none were debated in the opinion pages of The New York Times and Washington Post like Mapes’s.

In her book, and in interviews since the scandal, Mapes has pointed to two deductive reasons the documents would not be forged. All the names, dates and actions of the disputed memos fit perfectly with the obscure, undisputed official documents she also uncovered.

So in a letter to the CBS commission, Mapes wrote, “In order to conclude that the documents are forged or utterly unreliable, two questions must be answered: 1) Could the fake memos have forged such precisely accurate information; and 2) why would anyone have taken such great pains to forge the truth?”

Eyes was a misstep as a journalist or she became the scapegoat in the political struggle, to associate Mary Mapes only with Memogate is to disregard an entire career of well-respected, award-winning work at the highest levels of the industry. To do that would be to forget that she was first to obtain photographs of the abuse of Iraqi prisoners at Abu Ghraib. Or that she ventured into Los Angeles as it erupted in violence after the Rodney King verdict. Or that she was willing to go to jail to protect sources in Texas, during theozthroping-dragged-murder trial of white supremacists.

Claire Chiappetta, a longtime CBS producer, worked with Mapes for more than 10 years. "She was terrific," Chiappetta says. The two often worked furiously to turn around quality stories under tight deadlines. "When she was in the edit room, she knew what she wanted to see. She was a collaborative, but Mary was always the leader, never afraid to make decisions. If she got a story, she would deliver. She would always deliver."

**Mapes at Rest**

Now Mapes is giving a guided tour of her home, displaying the art gallery along her kitchen walls. This is not the weekly at she may have seen on stage in Iraq during both Persian Gulf conflicts. Nor is it something she picked up in Afghanistan—she was on the ground with troops when the first U.S. missiles began to soar in October 2001. These are small, framed works by an artist she knows as well as anyone. “It’s an angel with a drumstick,” she says with deadpan humor, describing her son’s colorful artwork. “An angel with a drumstick” she reiterated for those who don’t often view children’s art.

Along the wall of her majestic wooden staircase, hung framed group photos. Mapes laughed as she gazed at the wide-angle shots, some from Negro League Baseball teams, some from traveling carnivals. She displays about 10 sepia-toned photographs — children crying, poor and sad, all solemn-faced. The glimpse of history — the collection of human stories and faces — delights her.

It is this love of raw human emotion that enabled her to engage viewers from her very first 60 Minutes story. She profiled a man on death row in Louisiana whose son was also on death row in Arizona. At the last time the father had seen his son was in a bassinet, the blankets concealing a pile of guns and drugs. The story started a nationwide “Murdert Gene” debate.

The emotions were overwhelming the first time she was in Iraq. During the first Gulf conflict, the media van she was riding in through southern Iraq was stopped repeatedly in the small, oppressed Shia villages. Children would run to the windows, malnourished and crying, speaking only English they knew. “Midnight Milk Plate” Mothers attempted to hand over their infants to the reporters in hopes the reporters would offer a better life.

When she was in Afghanistan, she saw the conditions under which her translator, Wahtal Marnawi, lived. After she got home she kept in touch, eventually obtaining a visa for him to attend school in the United States. For several years Wahtal lived in the guest house in Mapes’ backyard, going to school at SMU. He has since graduated from SMU with a degree in engineering. They still have breakfast every week, often at IHOP. “When we’re there, it’s a real international house of pancakes,” she jokes.

Now those emotions pour into the tasks of domestication and motherhood. Mapes paints the walls in her house; she goes bunming bowling with her son; she spends time playing with Henry, her vibrant golden retriever. “He’s great for getting through traumas,” she says.

But she cannot get away from telling people’s stories. Mapes is currently working on two separate documentaries. She says she could tell you what they’re about, but then she’d have to kill you. When asked if she would consider teaching, the sides of her mouth curl up: Teaching is an ongoing thought for Mary Mapes. “I’m not done doing quite yet.”

**Writer Michael Moroney is a Mayborn Graduate Institute of Journalism student and writer Claudia Nwogu is a senior journalism major at UNT. Michael, Clements is a senior photojournalism major at UNT.**

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**Notice of Termination**

Your services are no longer needed.

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**Shipping into a New Career**

By Claudia Nwogu

On the day of the “great bloodletting,” as Larry Powell, former columnist at The Dallas Morning News, calls it, he witnessed his editor, the woman next to him and the woman across from him lose their jobs. Then his call came just as colleagues before him had before. Powell walked into an empty office where his supervisor sat ready to read a prepared statement saying that he was being let go.

“Trying to keep a secret at a newspaper is like trying to keep a monkey off a tree,” Powell says. “Everyone knows this day was coming.”

Powell was one of 150 employees at The News to get let off the day in October 2004 and one of 212 hundred who have lost newspaper jobs throughout the country since then.

According to a report by the Project for Excellence in Journalism and Rick Edmonds of The Poynter Institute, an estimated 600 to 700 newspaper jobs were cut in 2005, mostly from large newspapers such as The New York Times and Knight Ridder papers.

As newspapers shrink, more reporters and editors like Powell find themselves looking for work in an already tight market. Indeed, many laid-off journalists find better jobs in their field. But others, not wanting to stay in an industry that continues to downsizes, opt for the next step.

But Larry Lutz, Fort Worth Star-Telegram’s managing editor for development and copy desk, says there’s no reason to panic.

“In his more than 20 years at the Star-Telegram, Lutz said the paper has downsized through hiring freezes and attrition instead of layoffs. Despite layoffs elsewhere, Lutz says he’s optimistic about the future of the print media.

"Newspapers still generate revenue," he says. "Most newspapers are extremely powerful. They are not a dying breed.”

Sometimes being laid off, as painful it is, can be a great motivator. Three former writers from The News talk to COVER about survival strategies.

Aline McKenzie turned her science background into a job with the University of Texas Southwestern Medical Center at Dallas. Doug Bedell uses his media savvy to help a law firm with its public relations. And Powell has combined two of his life’s passions -- writing and animals. All say they are doing things they might not have otherwise done without a push out the door.

**Working in her area of expertise**

McKenzie managed to move on after the layoff, in part because she had specialized in a field outside of journalism. Her strong science background helped her land a job in public relations for the medical center.

Originally, journalism wasn’t even her first choice. She was working toward her doctorate in neuroscience when she discovered that she was more passionate about writing than conducting research.

“My family, whoever told the best stories got the most attention,” says McKenzie. Her knack for storytelling - smartphones read like a journalist, giving her the skills she needed to be a good writer.

After several internships and jobs at small newspapers, McKenzie began working at The News in 1992. With her background, McKenzie became the “go-to person” for stories dealing with science.

McKenzie jokes that the highpoint in her career, literally and figuratively, was when she got to go inside the NASA zero-gravity module at the Johnson Space Center in Houston.

She covered a variety of stories – from flying a plane to adults who play with Lego. The biggest response she ever received regarding a story was when she wrote about her own battle with clinical depression.

The News published it around the same time news unfolded about Andrea Yates, the Houston mother who drowned her five children. She says she wrote the story to let people know that it is “possible to be crazy” and received more than 100 letters from readers, most of whom thanked her for sharing her story.

She holds a bachelor’s degree in chemistry from Massachusetts Institute of Technology and a master’s neurosciences degree from University of California at San Francisco. Yet those degrees weren’t really necessary for most of the stories she covered during her reporting career.

Continued on page 35
The Internet caused a news revolution.
Now here’s the evolution...

**CONVERGENCE**

Story by Mason W. Canales

Graphics by Michael Clements

While talking to his editor, Travis Bartoshek scours the North Texas Daily’s newspaper office for a place to set his equipment. The grids of cubicle desks in the newsroom are cluttered with computers, reporting pads, pens and copy-edited pages. Tired of holding the two bulky tripods and camera, he places them on the office manager’s long desk and prays he does not knock anything over.

He runs an idea by his editor, picks up his stuff and heads to a local coffee shop, where he interviews people about the place and someone sleeping on a couch from different angles and someone playing Space Invaders. When photojournalists shoot video, they shoot it the same way they shoot stills,” Bartoshek says. “It is very closeup and very unobtrusive. Broadcasters seem to draw attention to themselves.”

Bartoshek is trying to bring his college newspaper into the world of modern media, shooting video that will appear on the University of North Texas newspaper’s Web site. “The ability to use text and photographs as your primary tool to deliver your message to your audience will be replaced by video,” says Dirk Halstead, publisher of Digitaljournalist.org, a University of Texas professor and founder of the Platypus Conference, which teaches print photographers how to shoot and edit video.

For the last couple of years, major newspapers have been posting multimedia presentations on their Web sites to capture readers’ attention and to tell stories in a new, dramatic way. “Convergence is when print, video and audio come together to deliver a message to a larger audience that is greater than any of its individual parts,” says Halstead.

Halstead’s definition is not the only definition of convergence in professional journalism. Many see convergence not only as a combination of media, but as the variety of ways to reach an audience. “It is providing news and information in whichever form the user needs,” says Katy Vetter, managing editor/online at the Fort Worth Star-Telegram.

Thanks to the Internet and the advances and lower cost of digital equipment, convergence is becoming more prevalent. Newspapers around the country are struggling to learn how to converge. According to Vetter, the Star-Telegram, like other papers, is trying to use its Internet site to become a 24-hour newsroom and to tell its stories across different media. The Star-Telegram is training its staff to use video, audio and interactive media as a means to tell its stories for the Web, Vetter says. It is also trying out cell phone alerts to reach its readers. “We are trying to make sure everyone in the newsroom knows what tools are available to tell their stories,” says Vetter. “And we are trying to do it as much as possible.”

The Dallas Morning News uses its Web site to deliver breaking news to its readers throughout the day, according to Managing Editor George Rodrigue. “We used to be more protective of breaking news, but we realized that people expect us to report breaking news on the newspaper’s Web site,” says Rodrigue. The Morning News receives most of its Web site’s breaking news footage from Channel 8 WFAA, the Dallas ABC affiliate; owned by Belo, the company also owns The Morning News.

The paper is merging its online and print staffs so each can understand the inner workings of the other, Rodrigue says. Like the Star-Telegram, The Morning News is teaching its staff to use all forms of media.

Photographers at The News are learning how to shoot video instead of still photography, and reporters are learning video, audio and still photography. Both groups are learning how to file the new mediums from the field.

Those shooting video use miniature high-definition digital video cameras. “Everything will be video camera with high-resolution frame capability. That is where we are going, no doubt about it,” says Halstead.

Halstead agrees with The Morning News’ attempt to train photographers on video, but he does not believe that newspapers should be training writers on video. "Photographers and reporters are left-brain and right-brain people,” says Halstead. "Photographers are used to using equipment. They are used to looking for shots. Most reporters hate carrying equipment... Each has a different attitude of what their journalist duties are."

At Halstead’s Platypus Conference, photojournalists learn the methods of editing, production and shooting within nine days. They then take these skills and use their training as photojournalists to create video for the Web. The Platypus Conference teaches still photojournalists the language of TV and video, and it has been immensely effective,” Halstead says. "It has changed the way newspapers look at the role of the video journalist."

According to Halstead, this practice cannot be taught backwards: Broadcast journalists have a hard time learning the art of the photojournalist. "The person behind the camera is supposed to be a dummy, but as Web-film makers they have a lot more creative power," Halstead says. “They create a product that is very personal and has a personal voice.

Miniature high-definition digital video cameras, according to those who use them, are not as obtrusive and allow users to capture things that full camera crews cannot.

"Today we live in the world of the World Wide Web,” says Halstead. "Video is becoming the dominant means of communication on the Internet."

Mason W. Canales is a senior journalism major and Michael Clements is a senior photojournalism major at UNT.
Equipment for photographers in modern times may not look much different at first, but technology has completely changed how photographers do their work. The biggest difference, of course, is that there’s no more film.

**Nikon F3HP Film Camera**—Manual focus camera, with built-in light meter and motor drive attached to shoot at 5 frames per second.

**Kodak Slide Film and Kodak Tri-X film bricks.** About 1500 images can be made with the film shown. If shooting overseas, the film had to be shipped back for processing.

**Light meters**—Used for reading light and setting a precise exposure on the camera. Now built-in meters are sufficient and what can’t be done in the camera can be fixed on the computer.

**Sunpak Handlemount Flash**—Also known as a “potato masher” for its resemblance to a German World War II hand grenade.

**Camera Vest**—A waist pack, with shoulder straps, to distribute the load more evenly.

**Nikon Lenses**—Photographers used to carry 8 to 9 lenses ranging from 20mm to 200mm. Now they carry half that.

**Canon Zoom Lenses**—4 to 6 autofocus lenses ranging from 16mm to 300mm. Modern zoom lenses cover multiple focal lengths in a single lens.

**Memory cards**—Let photographers transfer pictures immediately to a laptop. The seven cards shown here can hold about 1400 images, depending on the resolution of the camera.

**Nikon Camera Bag**—A canvas bag, weighing around 40 pounds loaded, was slung over one shoulder. It was a back breaker.

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In the weeks following Katrina, Times-Picayune staff members experienced the difficulty of reporting horrific news from their hometown and forged a bond with their readers. Writers, photographers and editors struggled to put out a paper every day while trying to rebuild their houses, find escapes from the merciless scope of the tragedy and simply survive in the crestfallen city.

In the process of living and working through Katrina, Chris Rose, Times-Picayune entertainment columnist, became the unofficial voice of the city. Once gushing about celebrity gossip, he now documents everyday life and survival in the post-hurricane Big Easy.

“It’s a struggle, Rose said, to live the disaster and report on it. Usually, reporters are able to leave. The horror of the devastation they cover elsewhere. The Times-Picayune staff does not have that option. The winds and waters carried away their retreats from stress and hardship. Katrina’s long-lasting brutality leaves them to witness destruction from what once was their comfort zone: their city, their home. “You can’t go home. You can’t leave it. You can’t escape it. At the end of the day, I live here and it colors everything,” says Rose, who returned to the city on Labor Day, seven days after Katrina.

Times-Picayune journalists filed back into New Orleans the day after Katrina to wade through floodwaters, ride in boats and document the ruin of their city. They immediately began reporting body counts, looting and the chaos and despair at the Superdome and Convention Center.

Those who returned home first were suited only with wet clothes, scattered wits and journalistic drive. Many covered stories without electricity or technology, writing in longhand and phoning them in to be posted on the Times-Picayune Weblog. Several months have passed since the storm and the New Orleans newsroom is now fully operational. Every day Times-Picayune journalists find themselves reporting and investigating stories that directly impact their lives: stories about the Federal Emergency Management Agency, demolition plans for the Lower 9th Ward and their families as cargo plowed through their city after such an enormous disaster.

As residents of the city, reporters are also dealing with what they call “The New Orleans Paradox”: they want tourists to know that the city’s familiar hot spots are open but also to understand the enormity of the situation.

The Same, Yet Never the Same

Just a few blocks past Elysian Fields Avenue and in many other areas of the city, homes remain destroyed, power is sparse, curfews are still enforced and evidence of Katrina’s brutality is everywhere. Other parts of the city, like the French Quarter, are working to find a new rhythm and way of life. Street performers play their instruments; painters hang canvases on the black, wrought-iron fence in Jackson Square; boutiques are open for shopping and restaurants are open for dining. Tourists have begun to trickle in to sip café au lait, knock back Hurricanes in Bourbon Street bars, listen to jazz and eat the city’s famous Cajun cuisine.

“There are two sides to this city: One is that this town is hurt, broken and desperate; the other is, ‘Hey, come on down, the music clubs are open,’” Rose says.

Eight months after Rose, O’Byrne and other staff members returned home, signs of pre-Katrina life remain frozen in time. On a deserted street corner near the Lower 9th Ward, a Times-Picayune newspaper box sits untouched, holding papers dated Aug. 27, 2005, two days before the hurricane. It is caked with dry mud and bound in floodwater lines. One headline on the weathered brown paper reads: “STORM’S WESTERN PATH
Hollywood parties.

Some areas of New Orleans, like the Lower 9th Ward, continue to be an almost ghost town, with thousands of people who were found there. Trees are thrown through buildings, mattresses thrown into the street, houses thrown on cars and children's toys strewn all over. A thick, brown, stained smell marks how high floodwaters rose throughout the city.

"If you imagine the worst disaster you've ever seen, then this was ten times worse. You can drive for two and a half hours in this town and never see a habitable house," O'Byrne says.

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Journalists love what they do, but sometimes the job is not enough...

Written by Mason W. Canales
Photography by Brandon Thibodeaux

Tom Wright, Pete Churton and Brian Pearson fling open a worn door of a small two-story building almost every Tuesday night, carrying black cases with them. They enter a room with two contrasting sides: one is their workspace, a private investigator’s small office. Two old, heavy, wooden desks and a Xerox machine dominate the office side. Piles of papers, a computer, and laptop rest on both desks. An old fan machine sits on the floor. Each has an office chair in front of it with plenty of space to move.

The guys cross through the office, passing elaborate posters showing the inner workings of handguns. They place their cases on a couple of the many chairs scattered across the room. Each desk houses their instruments.

“Buffalo Blonde” is written on the front of it with plenty of space to breathe. Piles of printed material is piled up under the ceiling. Five heavy body punching bags greet his entrance. The gym is one big room painted with black and red stripes just below the ceiling. Five heavy body punching bags hang on the right. The place does not sparkle clean. Instead, it smells of hard work and sweat. Mirrors duct tape to the walls reflect sweat-drenched boxers.

“For me, boxing is a means to let go and have fun. When I am playing tennis I don’t really think, you feel, you just do.” –Wright, Buffalo Blonde

“The first time I got knocked down it made me feel euphoric.” –Swanson

“I found that there was a lot more out there than just folklore.” –Riggs

By Mason W. Canales

Hunting Bigfoot

Rob Riggs spends his free time scouring an area of Texas that stretches from just north of Houston to the Louisiana border called the Big Thicket. This is where he conducts research about the material he writes.

“I found it was cool. I would look out over weeks or months at a time, and then I would get some serious results.” –Riggs

The Boxer

Doug Swanson, a project reporter for The Dallas Morning News, says boxing is a black bag gym full of boxing equipment in the Armadillo Boxing Gym in Forth Worth about three times a week.

“I would do it more if I could, but I don’t have the time to do it more,” he says. “If I had the time, I would be there every night.”

Swanson’s slightly peppered hair is the only thing that reveals his age of 52. He is leaner than most men in their 20s.

The gym is one big room painted with black and red stripes just below the ceiling. Five heavy body punching bags hang on the right. The place does not sparkle clean. Instead, it smells of hard work and sweat. Mirrors duct tape to the walls reflect sweat-drenched boxers.

“Swanson started boxing on a whim four years ago.”

“I was driving down the street in Fort Worth when I saw a gym,” Swanson says. “I thought ‘This looks interesting,’ so I walked in…The next thing I know, I’m boxing.”

Swanson claims that boxing is a way to relieve stress, take out frustration and get rid of unwanted energy. He also thinks that boxing has made him a better journalist.

“I would do it more if I could, but I don’t have the time to do it more.”

“Th e fi n a l q u e s t i o n w a s, ‘Do you have anything you would change?’”

“I found it was cool. I would look out over weeks or months at a time, and then I would get some serious results.” –Riggs

“The first time I got knocked down it made me feel euphoric.” –Swanson

“I found that there was a lot more out there than just folklore.” –Riggs

“The difference is not just in my journalism, but my everyday life,” he says. “The difference is not just in my journalism, but my everyday life.” - Riggs

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**SLAP SHOT**

When Mike Drago glides onto an ice rink, heavily padded, gripping a hockey stick and feeling the cold air on his face, he is living in the moment. It’s just him and 11 other players waiting for the sound of the whistles and the puck to hit the ice.

Before last year, the closest the Texas & Southwest editor for The Morning News came to getting slammed against the boards was fighting it out for space on the front page for his reporters’ stories.

Although he loves his job, hockey has given Drago a way to relieve stress and have fun with something completely different than what he does daily.

“Hockey is a great release for me,” says Drago. “It’s a way to be around people, be active, and do something I love.”

He has two daughters, but hockey is a bigger part of his life. He has played in two instructional leagues, but the thrill of the game is the same as the press.

“He has already broken my thumb,” says his wife. “You kind of live in that injury that is going to put you out, because you see a lot of broken noses and hands. It is a dangerous sport.”

Drago works at The Morning News roughly 40 to 60 hours a week, coordinating 17 reporters who cover the entire state, with the exception of the Dallas/Fort Worth metropolitan area. His coverage area includes the surrounding states.

But even with the large workload and caring for his family, Drago says he enjoys every minute of it.

“Playing hockey is like a kind of family or playing sports,” says Drago. “It’s the things I do that make this sport so special.”

It is important for journalists to get out and do something in the community and healthy for them to have interests beyond the newsroom, Drago says.

“At times important that your hobby be something active,” he says, “because we do spend 10 hours a day sitting in front of computer terminals.”

“Writing is about indulging my boundless curiosity.”

– Gay Talese, Keynote Speaker

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As a journalist, I am accustomed to writing about others, sometimes in intimate detail. It’s easy to lay out someone else’s life for the entire world to see, scars and all, sometimes without considering how it will affect them. Turning the spotlight inward can be awkward. It can be so, well, personal. I am 25 years old and I have cancer. I was at work when I discovered the lump. Actually, I was on my lunch break and had gone to the doctor for a physical. That’s it. I just wanted a physical.

The room was cold and dressing in a paper-towel gown didn’t help. My thoughts raced: ‘Does the belt tie in the front or back? I wonder if men have to wear these things. I hope she closes the blinds. Dang! It’s cold.’ Dr. Koons had me lie back and began pressing and prodding.

Now, my thoughts escaped to Jeremy. (You recall every pleasant thought you can when you feel so vulnerable.) I met Jeremy on December 4. About a month later one night I told him I was falling for him. We were vulnerable. (I thought you can when you feel so vulnerable.)

I met the man who would save my life on Thursday, Dec. 22. Dr. Kevin Lunde, an otolaryngologist (an ear, nose and throat doctor), walked into the seventh-floor room of Baylor Medical Pavilion and greeted me with a smile as long as his stethoscope. I showed him the newly found lump on the lower side of my neck; he showed me the results of the ultrasound. The lump was a nodule, not a cyst. Simply, a nodule is a hard mass of tissue while a cyst is a sac of liquid. The nodule was on my right thyroid gland.

The thyroid, he explained, is shaped like a butterfly at the front of your neck with two lobes; it lies beneath your voice box, or larynx. The thyroid consists of two kinds of cells: follicular cells, which produce a hormone that affects heart rate, body temperature and energy level, and C cells, which make calcitonin, a hormone that controls calcium levels in the blood.

That day, Dr. Lunde, using a fine needle, pierced my skin and entered the protruding knot on my neck. It pinched for a few seconds but nothing more. He extracted some thyroid cells to send to a pathologist to determine whether the nodule was malignant or benign.

Six days later, I received The Call: ‘The pathologist found abnormal follicular cells,’ said Dr. Lunde, ‘but that doesn’t necessarily mean cancer.’ Only surgery would tell. Surgery to remove my right thyroid gland was scheduled for Friday, January 20.

I arrived at the hospital at 6 a.m. My grandparents greeted Dad, Mom and me in the holding room just after 8 a.m. The doctor was running late. We tried to make light conversation, but the air was thick with tension. Finally, just before 9 a.m., the nurses rolled me into surgery. Kisses from my family pattered my face like raindrops.

I don’t remember being rolled out of the recovery room and into my private room after the surgery, but I do remember my dad’s face when he told me the nodule was cancerous. He was sitting on a chair to the left of me looking out the window.

“How did everything go?” I mumbled.

“You want to talk about it now?” he asked.

“Yeah, is everything OK?”

“It was cancer,” Dad said.

For a split second, I had no thought, no reaction, no emotion. Then shock set in. My eyes felt heavy — my heart heavier — and I fell asleep.

I had officially become one of the 30,180 people (22,590 women and 7,590 men) in the United States diagnosed with thyroid cancer in 2006.

About 870 women and 630 men (1,500 total) will die this year of the disease. Until I got it, I never knew that thyroid cancer is the most common endocrine cancer. In fact, it’s increasing in incidence with 17 percent more new cases expected this year than in 2005.

The next day friends and family stopped by to visit. The room became more and more colorful as it filled with flowers and balloons. Dr. Lunde explained that he had to remove both thyroid glands; the nodule was more than two centimeters large — and malignant.

Then came something I’ll never forget: Dr. Lunde removed the drainage tube. In one pull, every possible definition of pain — throbbing, pinching, tingling, stinging — surged through my body. I felt as if I was suffocating. My hands locked and my face, too. Dad massaged my left hand while Mom sat close on my other side massaging the right. My fingers were stretched out, stiff. I couldn’t make a fist. It took everything in me to utter ‘feet!’

Mom moistened my lips with ice and then a nurse entered the room with an oxygen tank. Dad suggested swinging my arms low and letting my hands drop below my heart so the blood would rush toward them. Finally, I began to calm down.

Two days after the bandages came off I accidentally saw my scar. I had avoided mirrors but one morning as I slipped on my jacket my eyes ran across the mirror next to my coat closet. I looked at the 4-inch pink line brie...
from my cell phone to my computer. His chemist unscrewed the capsule and the pill sat inside a plastic tube. She told me not to touch the pill with my hands but to suck it straight from the tube. “I can’t touch it with my hands, yet it’s going inside of my body?” I thought.

“I sucked down the blue pill and Dr. Simon said jokingly, “Now, you’re hot!”

The scan to determine if the cancer spread was on Thursday, Feb. 16. Pam, the technician, was gracious enough to let my family and Jeremy in the room.

“My parents and boyfriend won’t be exposed to anything?” I asked. She kindly said that the radioactivity was in me. They had nothing to worry about.

I lay still for about two hours as the cameras encompassed my body. The scan revealed three “concern areas” in my neck that the radioactive iodine pill hadn’t yet attacked. You see, thyroid cells are the only cells in a person’s body that absorb iodine. So any cancer cells left in me lit up on Pam’s screen because those cells sucked up the iodine in the pill.

These three “concern areas” will be monitored through blood work in six months and another body scan next year. For the rest of my life, I will take Synthroid, a thyroid hormone replacement drug in pill form.

I tell my story, not for pity, but as a plea. I urge you to share those life experiences that challenge you. My story may not affect you, but as a journalist, I have the opportunity to affect you ... to change you ... or at least, give you a different perspective on life. While each one of us has the opportunity every day to touch another person’s life, many of us are too consumed with ourselves to recognize it.

Jeffrey Weiss of The Dallas Morning News began chronicling his battle against follicular lymphoma after he noticed a lump on his leg in 2004. He said in his online log, “Most people go into journalism hoping they can help people once in a while. I’m learning something new and useful about the biology, psychology, business and even spirituality of cancer nearly every day. Maybe some of what I’m discovering will be useful to some of you.”

Reporters don’t get the opportunity too often to write about themselves; we are, after all, the watchdogs. Pat Constable, Foreign Deputy Editor for The Washington Post said on CSPAN that as journalists, “it is our responsibility to act as a bridge.”

I encourage you to be more than a watchdog and more than a bridge that connects readers to a story. There are times, instead, when you can be the story.

Writer Britney Porter and photographer Don Jones are students with the Mayborn Graduate Institute of Journalism.
By Samuel Taylor

FOIA Watchdog for Seeking Information

Reports are not the only ones seeking information.

Seventy-year-old Sonja Hammars is not satisfied letting the government be as its government watchdog. Not one to trust that local officials will always act in the best interest of the public, the Piano grader has spent the last 19 years keeping tabs on the city and other local agencies herself.

"As Americans we not only have rights, but we have to take the chance to step out politically more into government," Hammars' quest to keep government action public has led her to expose several open meetings violations, including a time when the Piano Cultural Officers Commission voted on an item pertaining to balloon festival funding requests without posting it on the agenda. "Nobody is left out," she says. "Not in this day and age. This is the roll of accessibility."

Citizens like Hammars are behind a movement to battle a government that they think has become increasingly secretive during the last few years. In the aftermath of the Sept. 11 attacks, Congress enacted the Patriot Act to gain domestic surveillance about homegrown terrorists. Since then several events, including the recent National Security Agency wiretapping operation have made citizens and the press more concerned that the government is keeping too much behind closed doors.

A seven-year-old secret government program of the CIA has reclassified 9,109 memos from the National Archives regarding the presence of American soldiers and other U.N. troops in Korea in 1950. That information has been declassified since 1976. The CIA and five government agencies initiated the program in 1999 in objection to an earlier declassification order signed by President Bill Clinton.

Agency officials believed the order was a hasty release of sensitive information. The memos have been virtually erased from the archives including some published by historians and the Department of State.

Hammars, as a genealogist as well as civic activist, believes historical documents should remain open. For one, she depends on historical documents to do research. "Historical documents belong to the citizens of the United States," she says. "Once opened, they should stay open."

Creating new government secrets costs taxpayers more money each year. Rick Blum, director of openingthegovernment.org, based in Washington, D.C., compiled a FOIA report card that shows the federal government spent $1.2 billion to classify 15.6 million new documents in 2004. Since 2001, the number of documents stamped secret has increased by 81 percent, increasing the cost by $2.5 billion.

Although secrecy is on the rise, the press and activists like Hammars are not backing down. Blum's report shows that FOIA requests more than quadrupled from 1998 to 2004. As a result, agencies spend more money each year to process requests. From 1999 to 2004 agencies expanded their processing cost from $287 million to $337 million. Blum says it is impossible to know exactly what has caused the increase in requests. However, he suggests that it could be because people now find it more difficult to get information off government Web sites and other sources.

"It's interesting that at the same time secrecy is growing, FOIA requests are also up," he says. "As an advocate, I would argue there is a definite connection."

Only a handful of legislative solutions are being implemented to address the situation. President George W. Bush signed an executive order on Dec. 14 to enhance current FOIA policies. The order proposes to reduce agency backlog, create a process for everyday citizens to track the status of their requests and establish a protocol for resolving FOIA disputes. According to Blum, it is too early to see its effectiveness, but it does not solve the financial burdens placed on government agencies to process requests and train employees to do so. "It doesn't put teeth into the law," he says.

Brant Houston, executive director of Investigative Reporters and Editors, says government employees handling FOIA requests need better training to know what information is available to the public. Without training, they are more likely to break the law.

"The law is being stretched, bent and broken in some instances," Houston says.

The Open Government Act co-sponsored by Senators John Corney (R- Texas) and Patrick Leahy (D-Vt.) is perhaps the broadest reform bill being considered by Congress, Blum says. If the senate passes it, it will enable the public to seek documents more easily via FOIA.

Hammars, who spends much of her time keeping tabs on Piano officials, agrees with the legislation that makes it easier to get public documents and she says the public needs to take a more active role in enforcing FOIA and open meeting laws.

Only then, she says, will citizens truly hold government accountable. "I think it is the responsibility of all of us," she says. "We all have the responsibility to keep government upright."

Writing Assistant Taylor and photographer Andrea Cinstelli are senior journalism majors at UNF.

Leigh University freshman Joanne Cleye awoke early one morning startled by an intruder. A fellow student had knocked through her dormitory doors, which were propped open by pizza boxes. The stranger raped, tortured and murdered her and then managed to escape without being seen.

Days later, fellow student Joseph Henry bragged to his friends in gruesome detail about murdering the 19-year-old Pennsylvania woman. His confession would lead to his death sentence a year later. Cleye was his first and last victim.

Henry’s sentence gave little solace to Cleye’s parents, who through the course of the trial learned that administration and law enforcement officials had not only kept the murder a secret, they had not alerted students to 38 other violent crimes that occurred in the three years prior to their daughter’s murder.

The police and administration’s utter neglect to tarnish the image of the school had left students ignorant of the possible threats lurking in the shadows of their campus.

Howard and Connie Cleye moved from grieving parents to safety advocates, pushing for legislation to prohibit schools from withholding crime information from students.

In 1990, Congress enacted the Cleye Act requiring campus police to inform the public of all crimes committed on campus.

Now 20 years later, the Cleye Act keeps a group of Texas students busy investigating and reporting whether universities and police departments are enforcing that law.

Students have published in the Front Page Weekly, the Dallas Observer and the participating schools’ newspapers.

The project’s audit of campus practices has also been a critical catalyst for action to ensure students’ rights.

"Achieving an informed community and enriching the skills of future journalists is what the foundation is all about," Malone says. "The goals of the Light of Day Project is to teach students how to get around roadblocks that prevent the flow of information."

Malcolm McDonald is a senior journalism major at UNF.
Eyes of Battle

By Michael J. Mooney

Corporal Joel Chaverri isn’t visualizing the printed image. He isn’t thinking about lighting, shadows or depth of field. The Marine is picking his Canon EOS 1D at sniper bullets ripping through human flesh. And he is clicking. More bullets from the sniper’s AK-47 pour over him, ricocheting off beams behind him. Everyone assumes the Marines in the street are dead. Chaverri, combat correspondent, keeps clicking.

A year and a half later, he is bound to the fiery images of Fallujah and the havoc of central Iraq still burn behind his sharp brown eyes. His artistic sensibilities, his inquisitive nature and a knack for anticipating action were all he needed. With only two weeks of official photojournalism training prior to combat, Chaverri took battle pictures in Iraq seen around the world. His photos made it into the pages of Time and Newsweek, on CNN, into book covers. And he did it using the oldest photographer’s tool of them all: intuition.

“Any guy runs out in the middle of the street to save someone else,” he says. “No one even knew that guy before he went down. That’s his reaction. And my reaction was to take a picture of it.”

The sequence of images for which Chaverri, now a sergeant, has received so much acclaim shows one Marine shot in the middle of a street in Fallujah. Another Marine runs to save him, and the second Marine is also shot, knocked back several feet.

Seconds after taking the now famous pictures, Chaverri put down his camera and picked up his rifle, returning fire over the bodies in the street. It was not until later, when he had a chance to see the images in the view finder that he realized exactly what he caught. He immediately wrapped up the memory card and put it on a train to safety.

After the batteries in his camera were exhausted, Chaverri stayed in the action for another four days, carrying his rifle and trying to jot down battle notes as often as possible. He finally left Fallujah for the safety of his home in Al Asad on Thanksgiving Day 2004.

These pictures, like many others that have come from the hands and eyes of Chaverri, give the comfortable Americans, the ones drinking coffee on the train with a newspaper or watching television with their families, a sense of life in a war they otherwise would not see. His pictures have the fear, the malaise, the compassion and the humanity.

Chaverri now works with outreach counselors at the Ft. Worth Vet Center. He gets the word out about who qualifies for counseling. Around the office they call him “superstar.” Staff, clients and volunteers rib Chaverri about his celebrity.

Ribbon ceremonies, promotions, photo exhibits. Even now he receives calls from friends that see his pictures in papers and on television. But Chaverri barely remembers the names of his awards—accomplishments that include Marine Corps 2004 Photojournalist of the Year.

Now he is planning for the future. Though he enjoyed his work documenting history—squeezing out four Continued on next page

Top left: In this gripping series of photos, Gunnery Sgt. Ryan P. Shane is seen trying to rescue a fatally wounded Marine, and as a result, is shot down himself. Middle: The Marines in Fallujah, some as young as 19 years old, trained hard before entering the city. Soon all would be combat veterans. Bottom left: A rifle, stained with the blood of its bearer, lies on the ground, a solemn reminder of the sacrifices made.

Top right: A team of Marines passes at a crossroads to regroup, reload and consider their next move before proceeding through the city. Middle: Marines with Company B, 1st Battalion, 8th Marine Regiment attempt to lure an enemy sniper into giving away his position by using a helmet to draw fire in Fallujah, Iraq. Bottom right: Lance Cpl. Ben Vorhoeves, a native of Sarasota, Fla., and rifleman with Company B, fires down “AK,” a dog that followed the Marines around while they searched and cleared houses in Fallujah, Iraq.
a week and capturing the faces and moments of war—he has set his sights on public relations.

Beyond working to ease the pain of invisible scars, Chaverri takes classes at Cedar Valley College in Dallas. He is anxious to begin his civilian career in PR, to interact with people. “In the military you don’t interact. You just tell and do.”

Chaverri’s time in combat only reinforced his desires to work with people and help solve problems. Even before going to Iraq though, Chaverri says, he was as equipped to see the gnares of arm conflicts as a person can be. “I joined the Marine Corps to enhance my life, not to define it. I knew how to deal with trauma and conflict in my head already. My parachute was well packed.”

Writer Michael Money is a student at the Mayborn Graduate Institute of Journalism. Photographs provided by Sgt. Joel Chaverri, United States Marine Corps.

For more information on veteran counseling, visit www.va.gov or call the Fort Worth Vet Center at 817-921-9095 or the Dallas Vet Center at 214-361-5896.

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you as an author or influenced your writing? A. I am at heart a reporter, and so my interests naturally tend toward political and public policy subjects. I think being a reporter also gives you a big leg up in understanding how to do research and interviews for book projects.

Q. Who has influenced you most as a journalist and/or author? A. I guess I’m of the generation of reporters that got into the business because of Watergate and Woodward and Bernstein. I also really look up to Sy Hersch of The New Yorker as a great investigative reporter.

Q. How do you find the time and motivation to write books as well as work as a reporter in Washington, D.C.? A. It is always a struggle to juggle newspaper work and books, and it is one of my greatest professional challenges. There are some journalists who are extremely disciplined and are able to get up at four in the morning to write books while working full time, but unfortunately I am not that organized.

Q. What advice would you give to journalists aspiring to become published authors? A. You need persistence. Everyone gets rejected by agents and book publishers at first. That is why it is so important to have a subject that you feel you have to write about.

David Woodford is a student with the Mayborn Graduate Institute of Journalism.

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“As much fun as those stories were, I felt that there was a lot of education that I was not using.” McKenzie says.

As part of her job now, McKenzie interviews lots of doctors and researchers. She says that she still uses the philosophy she developed in the news business—never leave the interview until you understand everything.

Finding the Law

With 30 years in news, Doug Bedell knows a good journalist has to think on his feet. And it didn’t take long for him to realize he needed to leave the business behind when he was laid off.

It was thinking as a reporter that gave him and his colleagues at The News a jump on the competition when they covered the tornadoes that hit Wichita Falls in 1979. The majority of the newsroom was sent to cover the story, he says, and when they reached Wichita Falls they found there was no electricity, which meant they could not get gas for their cars. So Bedell and his colleagues rented all the cars in town, and when one ran out of gas they would leave it on the side of the road and use another.

When journalists from other newspapers started arriving, they were unable to find rental cars. “We were all very young,” Bedell says. “It was exciting times.”

When he started working knowing The News in 1984, it was the height of a hard-fought newspaper war in Dallas. During the evenings reporters from both The News and the Dallas Times Herald would get together for drinks after competing all day to break stories they hoped the other paper wouldn’t have the next day.

Now working in media relations for a law firm, Bedell uses his media background to publicize events for the firm. He says he does not miss the newspaper business. Like McKenzie, Bedell insists that journalists should pursue outside interests. While others have not miss the newspaper, Bedell insists that journalists should pursue outside interests. While others have struggled to find jobs within news after being laid off, he had no trouble finding a job in law.

Nothing is certain about today’s journalism, Bedell says.

A Dog’s Life

When it came to figuring out what to do next, Powell turned to his passion — animals. In 20 years at The News, he wrote about a variety of topics, but his last job was writing about pets.

He now writes a similar column for Urban Animal magazine and runs a Web site devoted to the rescue of animals. Readalltypowell.com is Powell’s newest venture. He sits at his home computer and writes about people and animals on his Web site, which is financed in part by advertising, where he says his work allows him to spotlight problems in the animal world.

There are lots of days where he knows his work is worthwhile. He recently received a call from a woman trying to get a dog out of a pound in Colorado. The dog was at a kill shelter, and the woman was desperately trying to find a home for it. Powell posted the information about the dog on his Web site that afternoon. He received some inquiries but the dog was adopted by an employee at the shelter later that week.

With eight dogs and four cats of his own, finding homes for animals is a fulfilling part of his job. Since Powell has a large following among animal lovers, getting mentioned in his column often leads to adoption.

“Being called an animal nut is kind of a badge of pride because it says that I recognize animals as living beings,” Powell says. “Besides, I have never been fired by an animal.”

For Powell, staying at home all day, and working in his pajamas if he wanted the ideal job. And though he says he might miss the business, co-workers and the excitement of a breaking story, he says he does not miss the monotony of the newspaper. He harbors no resentment, but regrets not having the opportunity to write a farewell column.

“My career at The Morning News was great because I got to do things that I dreamed of as a kid,” Powell says. “I got to be a big city reporter.”

Writer Claudia Nwaogu and photographer Desiree Reese are senior journalism majors at UNT.

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Sam, she says, is coping with the attention a little easier than mom. He’s “pretty excited” about the book. His writing his own story began with less structure than a news story. She didn’t know what questions to ask before she began writing, and she didn’t have the next day. That is why it is so important to have a subject that you feel you have to write about.

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Peggy Heinkel-Wolfe

Heinel-Wolfe explains that the theme is much more universal. She says she does not miss the newspaper business. Like McKenzie, Bedell insists that journalists should pursue outside interests. While others have struggled to find jobs within news after being laid off, he had no trouble finding a job in law.

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writer pleased with the development. After 30 years in news, Bedell used his media background to publicize events for the firm. He says he does not miss the newspaper business. Like McKenzie, Bedell insists that journalists should pursue outside interests. While others have struggled to find jobs within news after being laid off, he had no trouble finding a job in law.

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Though the book is based on her memories of those first years, she consulted her family to make sure everything was accurate.

“I want to write our experiences as they happened. ... I think you can hurt people if you’re careless with information.”

On the surface the book deals with a specific subject, but Heinkel-Wolfe explains that the theme is much more universal. She wants to appeal to anyone who has ever had little or nothing to go on except instinct.

“You’re so completely lost,” she says. “You’re in open water, and the only way you know which way to swim is something deep inside of you telling you, ‘Go that way.’” — A.D.

Brittany Porter is a student with the Mayborn Graduate Institute of Journalism. Angela Deanser is a junior journalism major and photographer Brittany Dawson is a senior photojournalism major at UNT.
Rick Wamre gives neighborhoods the news they want to read
By David Raley

For the first printing of the Lakewood Advocate 15 years ago, founder Rick Wamre served as publisher, editor, reporter and paperboy—dropping the first 5,000 copies onto front lawns himself. On foot.

It wasn’t supposed to be that way, but the ten-page tabloid was too light to throw from the back of a friend’s truck.

“Our distribution plan was shot in the first week, and we’d sold 5,000 copies. We had to deliver,” says Wamre.

Since then, Wamre and the Advocate have come a long way, with 97,994 copies hanging from front door knobs in the neighborhoods of Lakewood, Lake Highlands, Preston Hollow and North Dallas and an estimated readership of 349,000.

When he started the Advocate, Wamre felt something was missing from the local news scene: community journalism.

“If something is going on in the community that people are interested in, we like to write about it,” Wamre says, sitting in his eighth-floor office overlooking the heart of Lakewood, with old and new copies of the Advocate, as well stacks of paper, sitting on his desk. “We write about topics people are interested in. Stuff that your life would still be complete if you didn’t read about it, but you knew a little more about things if you did.”

A lanky man with a salt-and-pepper beard, the 47-year-old Wamre is well known in Lakewood and Lake Highlands because of his magazine columns about family, life and neighbors.

He got his start in journalism in Detroit Lakes, Minn., during his senior year of high school a friend who put out the school paper by herself asked Wamre to help her. He agreed on the condition that he would be the editor.

Studying journalism, he attended Northwestern University near Chicago and eventually got around to working at the school paper. The manager of the paper, a native of Dallas, liked Wamre, and the two spent a year as roommates.

After interning at The Miami Herald, his friend insisted that he come to Dallas and intern for The Dallas Morning News.

“A summer here, I pretty much swore I would never come back,” says Wamre, smiling.

But after graduating from Northwestern and working at a sandwich shop while waiting to get into graduate school, The Dallas Morning News offered him another internship.

With nothing better to do, he came back to Texas. In his three years at The Morning News, he worked in just about every department, he says.

But Wamre, still interested in business, began a 12-month MBA program at Southern Methodist University and worked for a real estate company that needed an MBA with a background in English to appear before city councils. Wamre filled the job description perfectly.

What he didn’t know was the owners were also involved in savings and loan fraud. When the real estate market crashed in the 1980s, the government shut down the company, which had amassed about $6 billion worth of assets. Wamre went from building apartments to managing properties that the company had to get rid of while under government control. When he was done, Wamre looked to get back into journalism.

“Wasn’t really interested in writing or editing, but I like the business aspect of papers,” says Wamre.

Wamre called up a friend at The Dallas Morning News and mentioned that he was thinking of creating a community based newspaper.

The pair worked nights and weekends figuring out how the paper would work. In April of 1991, they finally sold enough advertisements to put out the first issue. Despite throwing the papers themselves, they eventually got them all delivered, and people liked what they saw.

The Advocate kept getting advertising and grew a little bigger. Now the Advocate is a high gloss magazine that covers the most local of community events—the kind of news that for years The Morning News might overlook. Recent issues covered the need for hundreds of police officers in Dallas, provided facts that readers didn’t know about the neighborhoods they live in, and gave a round-up of what experts said the neighborhoods might look like in the near future.

“It didn’t really snowball,” says Wamre. “It just kind of grew up slowly but surely.”

In recent months, there’s been a surge in competition. Other outlets are discovering that community news sells. The Morning News recently started a very local “Neighbors” section and the publishers of D Magazine now throw a small, free weekly newspaper in North Dallas and Lake Highlands that focuses on community news.

“Lots of people (are) out there trying do the same market basically,” Wamre says. “Well, I think we do a better job and we reach more people. It’s saturation. No one else does it this way we do, with an expensive, high quality product.”

Writer David Raley is a journalism student and Natalie T. Hull is a senior photojournalism major at UNT.
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