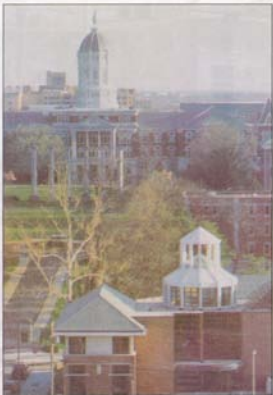


LEE HILLS HALL



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The 'friendly' spirit of the press

Lee Hills' accomplishments embody an enviable charisma

By CLARE BOOTH
Missourian staff writer

I was 1938, the 70th anniversary of the School of Journalism. Many practicing journalists were visiting the campus that fall, and senior journalism student Gene Whitman at a game for the man who was their former editor of the *Miami Herald* and the *Des Moines Press*—Lee Hills.

"I abandoned him around my old boy point," Gene said. "I had a great deal of anxiety because I had this hangup to be hit, but he quickly set me at ease about it."

Gene has continued to work with Hills throughout the years.

"He is just a man who amazes you, in the way he says things, that he is inordinately funny and forthright," Gene said. "I remember being impressed by these characteristics 37 years ago, and they are still true today."

As chairman of the board of the Columbia Missourian Publishing Association in the late 1960s, Gene began to think about a new building for the Missourian. It became the perfect way to recognize both Hills' numerous accomplishments and his gracious personality, Gene said.

Others who have known Hills agree, there is no better person after whom to name the new building.

"He is probably the most thoroughly backgrounded newspaperman, both from the editorial and business standpoints, in the last 25 years," said Frank Angelo, who was managing editor of the *Des Moines Press* when Hills was executive editor and publisher of the paper.

"There is no person in the newspaper business I admire more," said David Lawrence Jr., publisher of the *Miami Herald*. "He is a man who has always known what is the right thing to do."

Hills continues to embody these virtues today.

"Not only is Lee Hills one of the legendary figures in American journalism, but he is incredibly well respected and well liked, which is highly unusual for someone who's had that much of a success," said Steve Mills, dean of the M.U. School of Journalism.

Hills was born May 28, 1906, near Greenville, N.D. When he was 3, the Hills family moved to Salt Lake City and then to Price, Utah. His mother died when Hills was 11 years old.

At 14, Hills started working for the *Price News-Advocate* after school and on Saturdays. He covered school news, set type, ran the flat-bed press and swept floors, all for \$6 a week.

In 1924, Hills attended Brigham Young University for only part of a school year before returning home to work at the *News-Advocate*. His father had become seriously ill, and Hills needed to help support the family.

"I was doing all right, but I knew I had to go on to school," Hills said. "Ever since I found out about it, I wanted to come to Missouri. Where Dad got better, the town banker lent me \$100, and I was off to Columbia."

Hills enrolled at the M.U. School of Journalism in 1927. It covered the state legislators in Jefferson City before it ever became an established seat. "That was quite an unusual job in those days. Walter Williams said it would be worth more than all the classes I missed."

Hills never received his degree from M.U. He left in 1929 to work for the *Oklahoma City Times*. In 1932, he moved to the *Oklahoma News* and attended night classes at Oklahoma City University and received a law degree in 1935.

The 36-year-old Hills became managing editor of the *Miami Herald* in 1942. One of his first acts in the chair of Knight Newspapers, the *Herald* was trading far behind the rival *Miami News* in circulation.

"We always had a steady hand," said Larry Jinks, 82 '36, who worked with Hills in the 1960s and is now a retired publisher of the *San Jose Mercury News*. "He

also had a real loyalty to the people who worked with him."

The fact that the *Herald* is now the top paper in Miami, as well as one of the most respected newspapers in the country, is perhaps the finest testament to Hills' managerial talent.

"I thought it was significant that such a young fellow would be managing editor of such a large paper," said Robert V. Brown, editor of *Editor & Publisher*.

Brown first met Hills in 1943 in Havana, Cuba, at a meeting of the Pan American Press Congress. The Congress was the precursor to the Inter American Press Association, an organization that Hills helped found in order to further press freedom in the Western Hemisphere, especially in Latin America.

"He certainly took a leadership role in everything he did," Brown said. "He's a brilliant newspaperman, with a very well-organized mind."

After World War II ended in 1945, Hills took a leave of absence from his duties as managing editor and became a foreign correspondent.

While in Japan in the late 1940s, he interviewed Emperor Hirohito's son, Crown Prince Akihito, and his American wife, Hills said.

"Mainly, it was an interview with the tabco, but the crown prince came and participated," Hills said.

Hills also interviewed General Douglas MacArthur, who was in charge of the American occupation of Japan.

After World War II, organized crime became more prominent in Miami.

"The bookends and the gangsters, the Al Capone's, the Purple Gang, Meyer Lansky, all started making their winter homes in Miami," Hills said in response. Hills started a campaign against organized crime. Perhaps the most well-known coverage was a series called "Know Your Neighbors." Pictures of gangsters' Miami homes were splashed across the front page of the *Herald*, right next to their mug shots and police records.

"That created quite a stir. We saw that campaign for four or five years," Hills said.

The *Herald* was awarded the Pulitzer Prize for public service for its reporting in 1951.

"I was proud of that one that I was one of the one that has my own name on it," Hills said.

Hills was a personal Pulitzer in 1956, this time for reporting. He covered the contract negotiations between the United Auto Workers and the automobile companies in a series of columns that ran in the *Price Press* in mid-1955.

"He started this column and, after that, the union people and the automotive people closed off," said Fred Carter, who worked with Hills as research manager of the *Price Press*. "They used to come out and say a little, but not after they got a taste of what Lee was doing."

Hills took on double duty in 1951. He became executive editor of the *Herald* and also executive editor of the *Price Press*.

"He came into Detroit when the *Price Press* was the No. 3 paper, and, under his leadership, it moved into No. 1," Angelo said.

"I think Lee's spirit is very much a part of the *Price Press*. He was the one that started us to be called 'The Friendly,'" said Heath Marlowe, 82 '36, the current executive editor of the *Price Press*. "It was a large enough figure that he will continue to influence the *Price Press* into the next century."

Neal Shine has known Hills ever since Shine was a copy boy at the *Price Press* in the 1950s. Shine is now publisher of the paper.

"If you did a favor or ran an errand for him, he thanked you by name," Shine said. "I remember thinking that if I ran even half as good as he is, I'd be a happy



Lee Hills put the *Miami Herald* online, long before newspapers discovered computers, with the first facsimile transmission of the day's news on March 30, 1947.



Lee Hills, blind, works on one of the biggest stories of the century at the *Miami Herald* copy desk on Aug. 14, 1945.

'He is a man of really great class and in some way, kind of a formal man. I don't know that I've ever seen him take his coat off.'

Heath Marlowe,
82 '36.

'One of the privileges of knowing Lee over the last 30 years is knowing his wife, Tina. He is very family-oriented. He and Tina are very devoted to that far-flung family.'

Larry Jinks,
82 '36.

'He is a seven-man's newspaper. His example of getting it right, and if possible, getting it first, is well ingrained in me.'

Jerry Friedman,
82 '36, M.A. '62

Please see HILLS, page 9

Missourian lasts a lifetime

Newsroom survivors reflect on the good and bad times

By SHANNON HEINRICH

Missourian staff writer

Twenty-five years after graduating, Pete Schmidt, B.J. '86, still sees his Missourian childhood. Fifty years after the last reported for the Columbia Missourian, Elise Dickson Burke, B.J. '43, can still remember the name of her competitors at the Columbia Daily Tribune.

"I was competing with 'Seneca' at the Tribune and I was trying to get scraps that he didn't, which of course was pretty much impossible since he knew everyone in town," Burke said.

Since the Missourian's creation in 1908, thousands of M.U. School of Journalism students like Burke and Schmidt have had the honor of being a "Missourian staff writer." Those who have lived to tell the tale say it is an invaluable experience that is impossible to forget.

"The Missourian raised your level of writing and made your game real sharp," said John McCarty, B.J. '73, who now works as a graphic artist and designer for *The Jew in Business*, Wash. "For someone to get their first wet in journalism, understand deadlines and learn about credibility — it is worth its weight in

gold."

"The Missourian gave me a leg up and so much confidence," said Schmidt, who started his own publishing company after being a bureau chief at the *Tempe (Fla.) Tribune*. "After I walked out of the Missourian, I knew I could walk into any other newspaper situation and handle it."

Ask graduates what they remember about reporting for the paper and their answers are as diverse as the graduates themselves. Some remember the editors who demanded much of them. Some remember classmates who went on to be famous. Many remember funny and embarrassing moments.

Spencer Albert, B.J. '85, laughs now as he recalls an incident he didn't think was so amusing at the time.

Albert, who covered the health field for the paper, was writing a story encouraging people to give blood. After giving blood himself, Albert caught his new party on something sticking out of the structure and lost blood.

"I got a front page story out of it, but in those days money was tight and losing a head new pair of pants was a catastrophe," Albert said. Karen Small, B.J. '83, recalls writing a story about the escape of a prisoner who did laundry for the University of Missouri-Columbia. The prisoner escaped by hiding in a laundry basket that was delivered to a building on campus. M.U. police caught the prisoner, and Small remem-



Missourian reporters between 1911 and 1914

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head her story's headline read something like "It all came out in the wash."

However, reporters did not always enjoy their stories. Fans, car crashes and other accidents in which people were seriously injured or died topped many graduates' most memorable but least favorite story list.

When a small private plane crashed in Columbia on a weekend in the late 1970s, John Schmitt was assigned the story.

"All the people were burned beyond recognition, and I was the one to break the news to the wife of the pilot," Schmitt said. "I was only 19 years old, and this was my first major story."

After a service station attendant was robbed and murdered, Daniel Sullivan, B.S. '82, said he had to interview the widow.

"It wasn't easy, but it teaches you to have sympathy for people who are afflicted by the news," he said. "You also realize that sometimes people who you don't think will want to talk will if you only ask."

Graduates say they are better off personally and professionally because of the time spent on the Missouriian. In fact, many attribute their success in the profession to the hands-on training they received there.

"It prepared us for the profession and got us better jobs," said Martha Whitehead Harnel, B.S. '81, who now freelances, primarily writing features for the suburban edition of the *Richmond* (Va.) *Times-Dispatch*. "We got to start at the city level, and other people had to start at much smaller papers."

"The main thing it did for me was give me contacts, in terms of bringing people in to interview and just the fact that people were familiar with the university and its reputation," said Brad Loftman, B.S. '82, assistant editor of the *Midland Herald's* suburban section.

Today, the Missouriian remains in a busy place. Amid the perpetual clicking of keyboards and ringing of phones, editors frequently hear students complain about it being unproductive.

But Managing Editor George Kennedy said today's newsroom is not nearly as crowded as the Missouriian of yesterday.

"In the late '70s, when I was here as a city editor, we had as many as 200 reporters

working down here each semester. We only have 100 or less now," Kennedy said.

Graduates from the '50s and '60s say the atmosphere in the newsroom was just only crowded but competitive.

"All of the students, without exception, were very highly motivated," said Russell Mann, B.S. '53, M.A. '58, who is now a journalism professor at the University of Southwestern Louisiana. "We worked very hard and were anxious about what we were doing."

Because of the large number of reporters, not everyone was assigned an exciting beat. As a result, students like Mann often worked on beats that forced them to be creative.

Mann spent a semester covering the service station on the corner across from Huff Hall. He said he wrote a feature on the owner of the station and stories on how much gas he sold each week. The editors liked what he tried to do and later Mann got the opportunity to cover a hospital and the county courthouse.

"That is the way it worked down there, if you did well, you got moved to a better beat," he said.

Starting in the mid '80s, Missouriian reporters were required to serve general assignment, or "GA," shifts, in addition to covering an assigned beat. Over a week for four hours, reporters must be in the newsroom to answer phones and be prepared to cover any breaking story. Often, as they are called, are ordered from 8 a.m. until 11 p.m.

For the past 86 years, Missouriian reporters have written for a red paper read by 500 people. However, the concept of covering "20" or "red" people is a relatively new idea.

Today when a student is assigned a story, the reporter is expected to find an individual whose life's circumstances reflect the premise of the story, and City Editor Phyllis Gilchrist.

"It brings your stories to life by making them about people instead of about things like bank robberies," said Bruce Auld, a Missouriian government reporter.

Graduates say Missouriian editors always emphasized accuracy. The Missouriian now has a policy of requiring reporters to attorney check or "ACC" their stories with sources. ■



1995 reporters from front to back: Kenneth Terrell, Aubrie Kerner, Hiroshi Hyama and Vivianne Welfman.

'Even when you're a young student, you're decided by it all. The atmosphere was electric. The newsroom never tenses, but that atmosphere. There was always something in the air, always the possibility of a story breaking at any moment."

David Durr, B.S. '82

'The newsroom was like an old classroom. There were brand new IBM computers and new technology, but the surroundings reminded you of the 1970s. The state of the art teaching in a 1970s environment kept reminding you on a regular basis that you were still in college and that it wasn't the city news of the Washington Post."

Gary Goldhammer, B.S. '89

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W I was alerted that when ever I would be called into the newsroom to put out an extra. I was having dinner with a cousin by sister's family and was called to come in. It was pretty exciting."

**Elise Dickson
Barks, B.S., '85**

I remember the day the Berlin Wall was erected in August of 1981. It was a weekend and I was the graduate student in charge of the newsroom that day so I got to write the headline. "Was certain fall on Berlin."

**Jerry Fialabinski,
B.S. '86, M.A., '82**

I remember the day of the Kennedy assassination very clearly. I was sitting in photography when a girl came down the hall crying about what happened. After class, we all went to the newsroom, and we put out a paper about it. But we made a mistake: Kennedy was the 40th president and we put 39th. We had to redo the front page and re-run it with the right number."

David Peery, B.S., '84

M.U. has advantage of hands-on training

By PATRICK STRAWBRIDGE
Missourian staff writer

Two years ago, Ricky Hill, B.S. '84, was working as a teaching assistant at the Missourian copy desk and wondering about his future. Then, M.U. graduate Mike Bailey, B.S. '84, who was copy-desk chief for the Quincy (Mass.) Patriot Ledger, ducked his head into the newsroom.

Two months later, he had a new copy editor and Hill had a job. "I lacked out," Hill said, recalling his experience with the "Missourian," M.U.'s informal network of 13 school papers. "When they interviewed me, they were looking for somebody with three to five years of experience. The fact that I was from M.U. is what gave me a chance."

For all the baysy flipping rightisms that plague college seniors, journalism graduates from the University of Missouri-Columbia have several advantages in today's job market. Not only can they count on the school's reputation and practical approach to education, but they also have the Missourian Mafia.

"The future for Missouri graduates is good and getting better," said Mike Hoeffelso, B.S. '80, M.A., '84, director of the School of Journalism's Career Planning and Placement Office. "The Missouri Mafia is alive and well."

"We were in a period of constant hiring," said Bailey, who graduated in 1984 and now works for the Boston Globe. "I was in St. Louis visiting my parents, and I thought I'd pay a visit out to the University of Missouri. I hadn't been there in 10 years, but walking back on campus, I had the same look, the same feel. I scheduled some interviews, and Ricky was one of the students I saw that day."

Bailey and Hill's story is not unusual. Missouri graduates often return to their alma maters when it's time to take new reporters or copy editors.

David Thaler, general manager for the New Jersey Herald News, and M.U. graduates get a second look when he's hiring.

"Always. When I see that B.S. in the graduate's application, I always remember it," said Thaler, B.S. '82. "They get a shot with me."

Bailey agreed, and for a simple reason. "I've been through the program, I know the writing performance, and I know I can produce some good writers and editors," Bailey said. "Of course, I have to take everything on a case-by-case basis. There are many advantages to Missouri and many advantages for any strong liberal arts education. But Missouri has a great reputation for providing practical experience."

That practical experience, the so-called "Missourian method," gives students more than a degree to show prospective employers. It gives them samples of their work.

"The fact that you get to work on a real newspaper is a bonus," said Jeffrey Garber, B.S. '81, now working as features editor at the Hannibal (Miss.) Item. "I could walk in here with clips in hand. There's no question of, 'Can he do the work?' It's a fact. I have it right there. That gives you a real step up. And then there's the reputation."

M.U.'s reputation has been growing from the start, since the day Walter Williams founded the school in 1908. As the school's prestige grew, it began to attract better students, teachers and resources. "Investigative Reporters and Editors have their headquarters here for a reason," Hoeffelso said. "The National Institute for Computer-Assisted Reporting is headquartered here for a reason. Once you get a name or a reputation for having a good school, it will attract the best and keep that reputation going."

But the school's reputation might not go as far as it used to, Thaler said.

"I'm not so sure it has the same clout it used to have," Thaler said. "There are several reasons why. I don't think the university has done a good job in marketing the value of the 13-school experience. And other schools have improved tremendously. Syracuse comes to mind. Back when I graduated they didn't even have a journalism



Tanya Elymsky, photographer, left, discusses a photo request with graphics manager Stephen Hayford.

"I've been through the program, I know its strong performance, and I know it can produce some good writers and editors."

**Mike Bailey,
B.S., '84**

program. Now they're highly respected."

But Hill said the practical experience went a long way. "People are surprised about what I do know as far as the day-to-day running of the newspaper," Hill said. "That's what is different. My friends who went to Columbia, Syracuse or all the other schools heard a lot about it in theory, but I learned it all hands-on." ■



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Defining the undefineable

An attempt to classify the managing editor's job

By HSEAO-CHING CHIOU

Missourian staff writer

The story, three days past deadline. The reporter has no excuse. She tries to think of one. It's been busy, she could say. There's without a social life. Twenty excuses. No reporter has time.

Think, director.

Missourian managing editors in the topic. What is the best way to tell this story? Mini-profile? No. A report? No. What is the best way to tell this story?

Review the notes. Maybe something will inspire a great story.

The reporter speaks to George Kennedy first, because he has been the Missourian managing editor since 1980.

"Mr. Kennedy, what is your definition of a managing editor," the reporter asks.

"Normal managing editors are representatives of the newspaper," Kennedy says. "They deal with the other departments like the advertising department. They are involved with the news judgment, the hiring they provide leadership in what the paper might do and so on." He pauses to pick up a stack of envelopes. "At the Missourian the M.E. also provides an effective and humane learning environment."

"Humane?" the reporter asks, surprised at the word choice.

"It's the nature of the newspaper because it's a classroom as complicated as anywhere," he says. Its open an envelope, takes the letter out and staples it to the envelope.

"What has been the most rewarding experience during your time as M.E.?"

"The most rewarding situation is when people say that the Missourian is a good community paper or that the Missourian has been effective in promoting somebody's learning," he says, stapling another envelope. "The best-rewarding situation is one that brings us face to face with our weaknesses."

"And then are?" the reporter asks at the fatigued activities notes and attempts to make eye contact.

"We are helplessly and consistently inconsistent," he says, enunciating each word. "It's hard to maintain excellence. The greatest frustration about the Missourian is that there isn't a year we get a new staff."

People outside Kennedy's office stare, wondering why the reporter -- the Ford best reporter -- is talking to the managing editor, and for such a long time. The reporter starts to feel impatient. It's a good feeling.

Kennedy leans back in his chair with his hands clasped behind his head and puts his feet on his desk.

"I can't imagine a better job if I'd ever have," he says.

"What's the most important contribution you've made to the Missourian as managing editor?" the reporter asks, shuffling through her note cards. She starts to pace because she's running out of questions to ask.

Kennedy looks at the ceiling, then through the window behind her. "I've tried to maintain the tradition."

"Well, Um," the reporter mumbles.

"In the history of the Missourian, the real heroes have not been the managing editors, but the city editors, the news editors, the photo directors because they've been the ones who have worked closely with the students. Therefore, they've experienced more the day-to-day triumphs and disasters," Kennedy says. "It's harder to be the city

editor here."

"Do you think that not being in contact with the students is a drawback?" the reporter asks, excited that she thought of another question.

"It's the biggest regret about this job," he says. "I spend a lot of time in meetings or community-related work and planning, paper shuffling and not enough time with direct contact with the students." He takes his feet off the desk.

"What about your daily routine, Second-Guesser?"

"It's important to try to set standards and articulate the vision that can easily get lost in day-to-day madness. Yes, I think Second-Guesser is a reasonably good way to do that," he says, nodding.

"Well, that's all the questions I have now. I'll have my more ..."

"You know where to find me."

"I know where to find you."

The reporter still has no idea how to approach the story. Who's next?

Brian Brooks. He was the Missourian managing editor from 1983 to 1987.

Before the reporter asks any questions, Brooks says, "How long is this going to take? I'm trying to get home to work on my book."

It's not a good start.

The questions are the same. The answers are more concise.

"The managing office is in charge of all the news operations," Brooks says. "My voice self."

The reporter gets caught off guard, because she expects a long, detailed reply. Think. Don't look like an idiot, she says to herself.

"What was the least enjoyable situation you experienced as M.E.?"

"When we named the wrong university president," Brooks says without hesitation or thought. "It was horrible and embarrassing. We had three notable occasions and no reason not to believe them. It was one of those things," he leans back in his chair and changes his hands before him.

Brooks' facial expression is hard to decipher. His doesn't smile, he doesn't frown, but whatever it is, it's more of a smile than a frown.

"What was your most important contribution?" the reporter asks.

"I did a lot to improve relations between departments and build teamwork," Brooks says. "I built a strong faculty and staff. We were more awards in investigative reporting and design awards than any other group."

Now he smiles.

"Any regrets?" the reporter asks. She starts to pace again because the interview is progressing much too quickly.

"Naming the wrong president," Brooks says.

The smile is gone.

"That means you, doesn't it?"

"Yes," Brooks says. "The overall, I'm proud. I'll always have a soft spot for the Missourian."

That's nice.

Still no inspiration. Think. The reporter starts at her notebook. She stares at the walls. She puts her hand across on her desk. She falls asleep.

The reporter wakes up. The story now four days past deadline.

The supervising editor must be furious.

Back to the notes. Maybe Darrell Moon can trigger an idea. He was the Missourian managing editor from 1974 to 1982. He also has the most creative definition of a managing editor: "a traffic cop in downtown New Delhi and no one pays attention to the rules."

The reporter laughs. Moon is serious.

.....

Please see ME, page 9

"The Newswoman didn't really have a place to expect the T.A.s and professors. You just found your own place. It was so wide open, and it seemed very unorganized, but things got done."

Judy Cox,
M.A. '78

"Thinking I remember he was how everyone had to literally pound on neighborhood doors to get stories. Everyone was assigned a neighborhood as their beat. Sometimes, it paid off, and sometimes, it was just their duty."

Gerson Yalowitz,
B.S. '53

"If you could work at the desk at the Missourian back then, you could work at any desk in the country. I remember when Eisenhower was President they wouldn't even let you put "he" in a headline, imagine how tough it was to fit "Eisenhower" in every line."

Frederick Wuesch,
M.A. '62



George Kennedy

"The most rewarding situation is when people say that the Missourian is a good community paper."



Brian Brooks

"... overall, I'm proud. I'll always have a soft spot for the Missourian."

ME: Reminiscing about the newsroom

(From Page 8)

"What was your most rewarding experience?" the reporter asks.

Hills points out the window. (Perhaps the reporter should step out a window. It works for Kennedy and Meen.) He says, "The reward is seeing the staff grow into competent professionals."

"The reporter asks Meen's opinion on issues in his work. It shows in his eye movements and his fidgeting with papers. Just ask the questions and go."

"What was the most important thing you did?" the reporter asks, winking. He had used more elegant words.

"There had been no planning, no train and the members of the faculty weren't held accountable," Meen says. "Let us up a management system. We defined, defined and became a team. We had faculty evaluations and assessments."

"Do you miss it?"

"I miss the adrenaline rush you get being around the place," Meen says with a smile. The smile says, "But we don't yet."

No. One more question.

"Do you have any advice for anyone who might want to become a managing editor?"

"Yeah," he says, chuckling. "Let down and the feeling goes away."

The reporter laughs. Meen laughs.

So what is a managing editor? At this point, it's anybody's guess — or several guesses. ■



Daryl Meen

"I miss the adrenaline rush you get being around the place (the *Missourian*)."

Hills: Business as usual

(From Page 3)

man."

He served as the only thing Hills focused on while in Detroit. He served as president of the Detroit Arts Commission for 14 years. The commission was the Detroit Institute of Arts, was the 10th largest museum in the country.

"Lee had a way of bringing people together to strengthen the organization," said Joseph Haskins, who succeeded Hills as president of the Detroit Arts Commission. "He is the consummate business-savvy chairman."

Business and civic affairs aside, Hills and his third wife, Tana, are devoted to what Hills calls a "wonderful extended family" that includes a son, Ronald Lee Hills, two grandsons and five great-grandsons.

"Lee is a professionally very busy, a man of faith, and a very exciting person to share a life with," Tana Hills said.

After serving as executive editor and executive vice president of Knight Newspapers, Hills became president of the company in 1987. He was the first person outside the Knight family to hold the position.

Hills took the company public two years later and was highly involved in the 1976 merger with Kable Publications. He was named the first chairman and chief executive officer of the newly created Knight-Ridder Newspapers — at that time, the largest newspaper company in the country.

A month before his 75th birthday in 1982, Hills entered the news service on the boards of the Center for First Steps in Illinois and the American Evaluation of Arts. He continues to serve as chairman of the board of the John S. and James S. Knight Foundation and as editorial chairman of Knight-Ridder Newspapers.

—Michael Chapp contributed to this report.

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On the move with the Missourian

Missourian students remember the paper's many changes, moves and challenges

By GUY W. BERTON
Missourian staff writer

In 1949, the *Missourian* Missourian was founded with call letters WFLZ. The first major operations move occurred in 1950. From reports from the files here through the 1950s, the *Missourian* operated as separate companies from the age of the printed word until operations were unified under the title "Missourian" in 1961. They moved there in a batch of steps and, first, a move in 1950.

The operations move was the first. "The *Missourian* was only one day old when it was sold," said Guy W. Berton, the paper's first editor. "The *Missourian* was only one day old when it was sold." The *Missourian* was only one day old when it was sold. The *Missourian* was only one day old when it was sold. The *Missourian* was only one day old when it was sold.

Through the years, the *Missourian* staff has changed because of new technology and changes in technology. The *Missourian* was only one day old when it was sold. The *Missourian* was only one day old when it was sold. The *Missourian* was only one day old when it was sold.

The *Missourian* moved again in 1950 after the completion of the first hall. The new operations building, including the composing and press rooms, the newsroom and the circulation office, were built on the site. The *Missourian* moved again in 1950 after the completion of the first hall. The new operations building, including the composing and press rooms, the newsroom and the circulation office, were built on the site.

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Journalism class of 1950 reads an issue that is just off the press.



Missourian reporters Eric Lyle Jensen, left, David Rosenbaum, center, and Mark Liffley are (left) Dean T.A. Sherman (right) as they put their stories on the budget.

MU J-School Timeline

1919-20 Prof. David H. McWhorter, former editor of the *St. Louis Dispatch* and editor of *Missourian*, is appointed as the first editor of the new *Missourian*. The paper begins publishing the first issue on the school site in 1919.

April 5, 1920 School of Journalism established at the University of Missouri.

1920 Walter Williams, the first editor of the new *Missourian*, is appointed as the first editor of the new *Missourian*. The paper begins publishing the first issue on the school site in 1919.

April 14, 1920 Charles Wright, the first editor of the new *Missourian*, is appointed as the first editor of the new *Missourian*. The paper begins publishing the first issue on the school site in 1919.

1920 to 1926 The *Missourian* Missourian is founded with call letters WFLZ. The first major operations move occurred in 1950.

May 6, 1919 David Wright, the first editor of the new *Missourian*, is appointed as the first editor of the new *Missourian*. The paper begins publishing the first issue on the school site in 1919.

1926 Walter Williams, the first editor of the new *Missourian*, is appointed as the first editor of the new *Missourian*. The paper begins publishing the first issue on the school site in 1919.

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T ransition ribulations

Staff works double time in order to continue production during newsroom transition

Missourian reporter **Wesley Hyams** conducts a telephone interview and makes the most of available furniture. As movers cleared out the newsroom, reporters and editors had to make due with whatever they could find in order to keep the press rolling on time.



Missourian staff



On the morning of the big move, a lone mover brings one of the first loads into the Lee Hills Hall newsroom.

Missourian staff



Chris Carroll, front, Sharon Hart, left, and Sarah Arnold bring their own chairs to a meeting in Lee Hills Hall. To ensure a smooth transition, the editorial staff held planning sessions in the new building, even though the furniture had not arrived.



Newsroom Coordinator Martha Pickens helps carry and organize the office furniture as Managing Editor George Kennedy, far right, runs the first budget meeting.

Missourian staff

LEE HILLS HALL

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- Size: 41,403 square feet
- Cost: \$5.5 million
- Total funds raised for building and endowments: \$8.9 million
- Design: Shughnessy, Fickel and Scott Architects Inc. and the M.U. campus design team

3rd floor

The newsroom space takes the key elements of the editorial side of production, the city, sports and copy desks, and centralizes them. This integrates these separate aspects, making communication among them easier.



2nd floor

The advertising and circulation departments of the *Missourian* are easily accessible from the rotunda, which stretches from the second floor to the building's dome. The advertising department's new location is almost four times as large as the former site in the Neff Annex.



1st floor

Not scheduled to be completed until the summer of 1995, the photo department will encompass the entire first floor. It includes space for multimedia and computer imaging equipment, as well as traditional darkrooms and processing areas.



Barb Gilpin — 40 years
Jim Brown — 39 years
Edna Cook — 36 years
Mabel Austin — 31 years
Delbert Baker — 29 years
Tony Sargent — 28 years
Lory Chiseno — 19 years
Bob Ludeman — 14 years
Jack Towatz — 13 years
William Hahnberg — 10 years

Memories of Linotype, laughs

Though technology changes, long-time staffers stay the same

By ISHAG-CHING CHOU

Missourian staff writer

Although most reporters and faculty leave the newsroom for greater pastures as quickly as possible, some staff members actually like working under stress and have stayed for decades. The Missourian composing room is like the kitchen where everyone gathers to share a few doughnuts or tell a few jokes. It's the heart of the Missourian, and it sustains the bond.

Barbara Gilpin, executive accountant for the classified section, has worked at the Missourian full-time since 1955. Barb, as she's known, was born in Columbia and attended Hickman High School.

"When I was a junior at Hickman, I worked half-days at the Missourian as a switchboard operator and classified ad representative," she says. "Now, with my office back in the corner, I only meet reporting students when they come for reimbursement for gas money."

Gilpin's office is tidy. It has an order printer, the clutter. As she casually answers questions, she occasionally deals with phone calls and co-workers.

Deryl Mosen, former Missourian managing editor, says, "It's a stabilizing influence on the paper. Managers come and go, but Barbara stays here, she knows how things work."

In her 40 years at the Missourian, Barb has seen many changes.

"We used to do it all by hand," she says. "We typed statements for every customer. Now it's all done by computer. You just have to push a button. It sure makes things easier."

Now, Barb is in charge of all accounts payable and receivable for the classified department.

"I really have strong feelings for the Missourian," Barb says. "It's the only place I've ever worked."

What gives the composing room character — in both senses of the word — is Jim Brown. He can be seen at his desk. No neck tilted back to see through his bifocals as he clicks the mouse, pointing text boxes and changing fonts and print sizes.

"Oh, I've enjoyed it," Jim said one night not long ago. "Next Jan. 15, it'll be 40 years."

A passing student overhears.

"You been here 40 years, Jim?" the student asks innocently.

"No, not yet," Jim says.

"How long you been here?"

"I've been here 39 and almost a half."

"Well, no wonder," the student says with a smile.

"No wonder what?" Jim asks. "I want to hear you finish that thought." When there is no reply, he says, "Boy, you better get outta here, 'cause it's getting deep."

Finally, the student says, chucking, "No wonder you're so good."

Jim's smile becomes the frown, then the deep gut laugh known throughout the newsroom. His laugh is more like an appendage than a reaction to something funny — it's always present.

Jim was born in 1913 in Mountain Grove, Mo., 180 miles south of Columbia.

There is no title for what he does. Ask five different people, and you will

get five different answers. Ask Jim, and he'll just shrug his shoulders. It is, after all, difficult to title a position where the responsibilities change with each generation of newspaper technology.

"When we had hot type, it was a lot more work," Jim says, nodding. "There were 21 of us because that's how many it took. But I can't imagine going back to all that."

As a Linotype operator, Jim could set one galley of type per hour. One galley is equal to 20 inches of print.

His memories at the Missourian are filled with many faces but only a few names.

"Yeah, we've had some really neat people here," Jim says, pointing to the pictures of G. Thomas Duffly and Eugene Webster Shary that hang on the conference room wall. "Those guys are two of them. Duffly was a hard-nosed guy, but he knew his business. I played golf with him, too. And Shary was a character. We called him the 'Mighty Mouse.'"

Karen Miller Pensions, the managing editor of international coverage at *The Wall Street Journal*, says she learned a great deal from Jim.

"He taught me how papers really get put out and the importance of deadlines," Pensions says. "I also learned that the back-shop and the printers are an important part of the process. Jim has a good balance of patience and pushiness. He was a teacher and a friend."

In June, Edward Cook will have worked with the Missourian composing room for 36 years. He started working part time while a junior at Hickman. When he graduated in 1961, he started a full-time, two-year apprenticeship in the composing room.

"Back then, everything was done in hot metal," Edward says. "It was dirty work. Each line, not each story, had a different job. You actually built your stories in what they called a 'chase.'"

Born in St. Louis in 1942, Edward moved to Columbia when he was 6 months old and was raised by his grandparents. He says Columbia was a nice place to grow up because he could take a bike, ride a mile and be in the country.

"You just can't do that anymore," he says.

Columbia isn't the only place that has evolved.

"Probably the biggest change at the Missourian I've seen is when we went over to computers," Edward says. "When we changed to offset, things changed a lot, but not like with computers. It's not as much of a printing trade as it used to be that it used to exist — physically, at least."

Ed believes that the students have more input into the outcome of the paper than they used to. When the production process was more physical, students weren't able to get as involved.

"Now their education is more hands-on," he says. "What's great about the Missourian is the students; they really make it unique. And we've been and fortunate to have great instructors."

Deryl Mosen says very little phases Edward. "Ed Cook is about as engaging a guy as you could want. He and Jim Brown have gone through about four generations of technology. They are awfully important to the paper."



He (Jim Brown) taught me how papers really get put out and the importance of deadlines. — Jim has a good balance of patience and pushiness. He was a teacher and a friend.

— Karen Miller Pensions, *The Wall Street Journal* managing editor of international coverage

Drew Thompson, M.A. '81, drew the caricature of Jim Brown in 1980.

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 Kelly Blisko
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 Laura Marie Cunningham
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 Pamela Smith
 Alicia C. Frost
 Amanda
 Patrick Strambly
 Carl Rapp
 Brian
 Paul O. Jones
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Sandra Davis
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Dear Mr. Hill:

We simply want to thank you for your dedication to journalism and your alma mater. We felt a great sense of pride when we entered the new home of the Columbia Missourian and we hope you find the same knowing how much we will benefit from your contributions.

Lee Hills Hall has provided us with the finest facilities in which to gain the hands-on experience we need to be competitive in the world of journalism. The larger, more professional environment certainly will help prepare us for the future.

As we work to maintain the integrity of the field, know your contributions will not go unnoticed.

Sincerely,

The University of Missouri Journalism Students Association

Steve Arnold
 Peter Sanders
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Technological revolution

News reporting technology is changing even as we read

By PATRICK J. BREEKS

Missourian staff writer

*"The good" days weren't always good, and tomorrow
ain't no bed of roses."
-Rilly Joel*

We all tend to romanticize the past. Former Columbia Missourian reporters have no trouble remembering thrilling election nights, laborious budget meetings and hectic city editors.

But they fail to forget picking up their smoking wet paper from the front step. Blackened fingertips from flipping through the pages seem to dip their sticks. Memories of grimy backdrops, sticky light tables and fingers smoking of four lads away.

Newspaper work is neither near as romantic as we would like to believe, but the computer age is making it better and easier than we ever could imagine.

Just ask Brian Brooks. Since becoming the Missourian's news editor in 1974 and the managing editor in 1983, Brooks has seen computer assistance and clean up the newspaper.

"My used to study for a manufacturing industry," said Brooks, who graduated from the journalism school in 1967 and earned his master's degree in 1968. "Now it's more of a high-tech industry."

Although traditional news formats are known for having new technology, few can argue with the gains the Missourian has made since the days of the Linotype.

"A good Linotype operator could set five to seven lines of type in a minute,"

Brooks said.

In 1970, the Missourian became the first Missouri paper to use computers to edit copy. In 1976, the newspaper went to the CompuGraphic Unified Terminal System. Reporters were less than overjoyed when they found their stories were edited on a system known as CUTS.

In 1983, Brooks, then the managing editor, knew the Missourian had to upgrade, but he found that most computers cost at least \$200,000 for a new system. Instead, he and Phil Brooks, now editor of the Missourian's Jefferson City bureau, spent \$45,000 to set up the world's first local area network for a newspaper.

In 1989, the J-School teamed with IBM to create the F-Net, an expanded network that connected the entire school. IBM helped upgrade the J-School computers in 1992, and it looks as though new hardware will be in place by the end of 1993.

The introduction of newspaper computers started a technological explosion in journalism that is still going on today, and the Missourian is leading the way.

The flagship of new Missourian technology is the Digital Missourian, Columbia's electronic newspaper distributed over the Internet via the World Wide Web.

The Digital Missourian, more commonly known as the Diglib, is produced five times a week by students in J-569, the journalism school's course in "new media."

Karen Pardo is Diglib's production manager. She and a team of Diglib students produce the paper online, complete with photos, in less than three hours.

"Production takes it much shorter and much cleaner," Pardo said. "We can run color photos of black and white, it makes no difference to us. And we have virtually no news hole."

That doesn't mean the Digital Missourian doesn't have any news; it means it has



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Marshall Missourian,
B.J., '87

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as much more that spans less than a consideration. DigMo can run stories of any length and pictures of almost any size. There is even the capability to run video clips and sound bites.

That's where photojournalists come in. Typically, photographers embrace new technology more readily than reporters, and Missouri photographers are no exception.

Although students still are taught the art of printing photographs, newsroom photojournalists rarely make prints for the paper. Instead, the negatives they develop are scanned directly into a computer, where they are digitally enhanced to get the best reproduction.

"The single biggest difference is the time factor," said M.U. photojournalism major and Missouri Express manager Michael Hamill. "It doesn't increase the quality or change the fact that we have to shoot the event or process the film."

The initial investment for electronic photojournalism equipment is steep, but Hamill says the savings in the long run justify the expense.

By "digitizing" photographs, photojournalists can supply photos to online publications such as the Digital Missourian and wire services can transmit with ease.

In the future, developing requires will be a thing of the past as digital cameras capture images and save them directly in digitalized format. Then, the DigMo will be able to run huge sets of photos that regular papers can't.

And it's all available free to anyone who has an Internet account.

The DigMo is one of only 20 or so papers with online editions, and the Internet community regards it as one of the finest. However, the DigMo costs nothing to read and has no advertising. For right now, it is merely an investment in the future.

"I think the Digital Missourian is the future," Brooks said. "The cost pressure of having to cut down time for paper, producing the product and then distributing it is making it hard to compete."

The labor-intensive nature of newspapers makes it difficult to compete with broadcast media, which has smaller news and production staffs, Brooks said.

Computer familiar journalists became wide-eyed when they discuss the future of computer-distributed news products, but not all reporters share the enthusiasm.

"This is new," Pate said, "and a lot of people are threatened and intimidated." Both Pate and Brooks say that hard-core print journalists shouldn't worry.

"The DigMo isn't going to supplant anything," Pate said. "They said TV was going to wipe out all the newspapers, and that hasn't happened. It won't happen."

"If you're a journalist, you're going to have to realize that there will never be a computer that can replace a journalist," Brooks said. "We still need people to know what the news is, to gather it, and to write it."

Brooks said it is not the content that will change, but how it is delivered. He predicts a coming together of broadcast and print journalists.

"A broadcast reporter that can't write a lick won't be long for the world," Brooks said. "And print reporters are going to have to learn to use tape recorders and video cameras."

Hamill sees the role of the photojournalist, and the amount of training they require, won't change much either.

"You still have to learn the photographic and journalistic skills," he said. "You have to know how to be in the right place at the right time, how to gain access, how to win people's trust."

Brooks advises today's journalists to get acquainted with computers to fit into the new technology. Most reporters and editors are already familiar with word-processing. Brooks says getting over the "typewriter-to-computer" bump is the biggest obstacle.

To take full advantage of the capabilities of an electronic paper, editors and reporters must think in a nonlinear fashion, Pate said. The DigMo provides "links" to other sites on the Internet simply by clicking on a word in an article's text. Readers can skip from information source to information source instantly, and reporters must take advantage of that.

Currently, the DigMo merely reproduces Missouri stories and photos, but plans are in the works for the DigMo to produce its own original material. ■



The DigMo allows readers to choose articles from different subject areas.

‘Would you have these two-hour news-on-Saturdays, and the editor would be used now reporters to the bus station and two to the main station. He used to say, "We worry because on top of things come someone important comes into town." I finally caught on that if it gave them and interviewed the guy sweeping the floor, I could've found a story."

Charles Woodling, M.A. '82

I went from getting up in a dormitory's faculty to having a successful career in business and politics, and my experience at the School of Journalism was instrumental to me as either in this career. It gave the instruction and experience I never would have had otherwise."

Glen Davis, B.S. '81, M.A. '89

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Old guard shaped reporters

Legends, memories emboss Missourian editors' style

By TIM MCKEE

Missourian staff writer

If a tough exterior is the sign of a good city editor, then the Columbia Missourian has been fortunate. From 1924 to 1981, Gene Sharp and Tom Duffy ruled the newsroom like taskmasters, teaching students that journalism is not an easy business. But a tender side also belied these men's rather intractable dispositions, a side that revealed an overriding concern for the welfare of their students.

Sharp days

Gene Sharp was the Missourian's city editor from 1924 to 1968. A graduate of Princeton, Sharp was an accomplished academic, teacher and newsmen. He wrote two books, taught America's first course in international communication and trained 10 Pulitzer Prize winners in his days at the Missourian.

Although Sharp was accomplished, he was not an imposing man. Slight and soft-spoken, he motivated students not through loud diatribes, but through quiet and firm admonishments. But, as Charles Wooding, B.J. '85, recalls, his silence could be as nerve-racking as the loudest of yells.

"He wasn't a tough-looking fighter guy like Jimmy Cagney, but he was still really tough," said Wooding, sports editor of the Lawrence (Kan.) Journal World. "He was smart and sharp, just like his name. He really meant business."

Frederick Narsch, M.A. '62, laughs as he recalls his memories of Sharp. "I remember Mr. Sharp well because everybody was scared of him," said Narsch, assistant athletic director for media relations at Texas A&M in Kingsville. "He was tough and would not accept anything other than what he expected. You were always nervous when he was around."

But Sharp is remembered as having a fair amount of nervous energy himself.

"He seemed to be constantly tapping his pencil and raising his eyebrow when in serious thought," said Robert Brundage, M.A. '52, a former Sharp assistant. "He was often checking the clock when latecomers arrived or when deadlines were near."

Sharp also was a stickler for details. His fact-oriented tests took in Glenn Davis' mind as if he had taken them yesterday.

"He was a few seconds, concerned with details and precision in journalism," said Davis, B.J. '51, M.A. '58, who is district director of the U.S. Small Business Administration for the state of Nebraska. "I remember very well a question he always had on his lips. We had to spell *Aurissano*, the small town in Missouri. I still know how to spell it."

Although working under Gene Sharp was difficult at times, William Dammitt, B.J. '55, learned valuable lessons that have served him throughout his career as a journalist.

"I remember one time I was sent to cover a small fire over at the library," said Dammitt, a reporter at the St. Charles branch of the St. Louis Post-Dispatch. "I made a cursory inspection and spoke to the fire chief and found out there had been no substantial damage. I came back and told Gene Sharp that there was nothing to it. To

fire into a rage because he found out that the fire had caused a poorer rating, and people were stuck in the elevator for several hours. He taught me the important lesson that there's always a story."

Duffy days

While Gene Sharp was covering facts and giving reporters the eye, Tom Duffy was doing some intimidating of his own some 140 miles away. As reporter of 13 years at the *East St. Louis Journal*, Duffy graduated toward marketing. His preference for investigative journalism brought him to the application and gambling halls scenes throughout the area. According to legend, Duffy helped shut down many of these racketeer hot businesses.

Duffy came to the Columbia Missourian in 1961 and 13 years later became a full professor despite having no college degree. His 33 year journalism career ended when he retired from the Missourian in 1991.

Although Duffy's and Sharp's time in the newsroom overlapped, their styles were in many ways polar opposites. Whereas Sharp was mighty and reserved, Duffy was deliberate and outspoken. Duffy was deliberate and outspoken.

Mike Meyer, B.J. '75, recalls Duffy as a man who had a legend built around him.

"Gene Duffy was a hard-drinking, tough guy from the old school of journalism," said Meyer, a national economics correspondent at the Minneapolis Star-Tribune. "There was a story that took in his days at the *East St. Louis Journal*, a guy who was argued by something Duffy had done walked into his office and beatified a gun. Duffy apparently reached into his desk drawer and pulled out a revolver of his own and suggested that the man leave. He wisely complied."

Despite their almost antithetical styles, Duffy and Sharp shared some similarities that differentiated. Like Sharp, Duffy pushed his students to the limit, expecting them to deliver and chastising them when they didn't.

"Mr. Duffy was very crusty and tough, with piercing eyes and a cigarette always dangling from his lips," recalls Paul Boring, B.J. '71, now a lawyer. "He was not an outgoing guy by any stretch of the imagination. He was not one to be flowery in his prose, and you would feel like you'd made a transaction successfully if he didn't shove you out."

Like Sharp, Duffy also is remembered as a great teacher who believed in innovation in the classroom.

David Peery, B.J. '84, recalls his days in Duffy's Statens-writing class as some of his most memorable from M.I.

"One of his techniques in his Statens-writing class was take a small clipping from the previous day's Missourian and give you 24 hours to write a Statens on something that related to that clipping," said Peery, editor and publisher of the Smithville (Mo.) *Lake Democrat-Herald*. "We'd kick the waterbucket and see. There's a Statens in everything. There's a Statens in this waterbucket. Where did it come from and how did it get here?"

Although they refer to Duffy, perhaps Peery's concluding remarks best sum up what these two men have meant to the hundreds of reporters who served under them:

"Oh, Duffy was one of the best professors I ever had. Some students were afraid of him, but there was no reason for that. He was hard-nosed, and yet he always had the best interests of his students at heart." ■



Gene Sharp

'He taught me the important lesson that there's always a story.'

— William Dammitt, B.J. '55



Tom Duffy

'He was hard-nosed, and yet he always had the best interests of his students at heart.'

— David Peery, B.J. '84

'I had to cover the Hickman High School graduation. I went out there, came back and wrote the story. Well, when the story came out in the Tribune I realized I had missed an important thing. The valedictorian of the class was also the youngest member of the class. It taught me you have to dig a little deeper. It was very embarrassing, but that is all part of the Missourian teaching.'

Margaret 'Kirkie' (Bryant) Hubbard, B.J. '55

'I remember a contest we used to have at the copy desk. (Managing Editor Williams) the key would sit there with a cigarette hanging out of his mouth, just letting one long ash grow and grow. And we used to take bets as to when that ash would finally fall.'

David Thuler, B.J. '92

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Lee Hills, 1927 Charter Member, Beta Beta Chapter

Brother Lee Hills
On the Occasion of Today's Dedication of
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