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COVERING A CENTURY

THE STORY OF MONTANA'S JOURNALISM SCHOOL



A sepia-toned photograph of the University of Montana building, featuring a prominent clock tower on the left. The building is a multi-story brick structure with arched windows and a stone base. The clock tower has a large clock face and a pointed roof. In the background, a grassy hill rises under a cloudy sky. The foreground shows a paved area and some trees.

Great journalism has deep roots in Missoula.

The Missoulian is proud of our long connection with the University of Montana School of Journalism, yesterday and today. Missoulian editor Arthur Stone was the school's first dean, and hundreds of our journalists since have been UM grads.

Congratulations, UM School of Journalism, on your centennial anniversary!

missoulian.com
Missoulian

DEAN'S MESSAGE

In winter quarter 1982, a J-School audio course I was taking required a weekly KUFM radio shift. I was pulling the 2-4 a.m. shift, lonely and a little scared in that cavernous studio in the middle of the night. I was in my Peter Gabriel phase (which I'm still in) and played my favorite cut from the untitled album where his face is melting on the cover. The phone rang. On the other end, some young man just home from Luke's Bar told me he, too, loved Peter Gabriel. We talked about him, Genesis, our mutual loathing of Phil Collins and the meaning behind "Solsbury Hill."

Making that connection with a stranger in the middle of the night was a turning point for me. That's when I realized the power of what we do. Granted, it wasn't an act of journalism, but that interaction illuminated what my professors had been telling me. Journalists do their work in public, for the benefit of the public and with instant feedback and judgment from the public. It's a great honor and a great responsibility.

Every one of you has a story like that from the School of Journalism. Maybe your "aha" moment came when you first saw your byline in the Montana Kaimin. Perhaps it was when you scooped the local television stations with an interview they couldn't get. Maybe you earned an award at Dean Stone Night or an "atta-boy" from a critical professor.

When we began preparing for the J-School's centennial, we asked you all to share memories of your time here. You told us about your classmates, professors and the deans at the helm when you were a student. We've heard stories of late nights in the Kaimin office and the basement of 730 Eddy. We've been sifting through archives, reading about the school's history and looking at photographs of those first tents on the Oval and everything that has come since.

We've changed a lot through the years. We have new faculty, staff and students, new technology, a fantastic new building and a constantly changing curriculum. But at the core, we're still the same as we were in 1914, dedicated to training ethical, thoughtful and critical reporters and producers who understand their role in the public discourse.

What comes through is the deep connection we feel with our school. We grew up here. We learned journalism skills and life skills and made plenty of mistakes in both. But it was a safe place to make those mistakes and only made us stronger journalists and stronger people when we left.

Now the school is poised to move into the future with the announcement of a new dean. Former National Public Radio correspondent Larry Abramson accepted the position in April and will begin work July 1. He was selected from a strong candidate pool and is the first dean who comes from a non-newspaper background. It speaks to the outstanding reputation of the school that we were able to attract such a nationally known radio journalist to be our next leader.

I hope you enjoy learning more about your school in these pages. My thanks go to the students, faculty and alumni who have shared their stories and skills to make it happen. I hope you will join us for the official centennial kickoff in Missoula in September. It's going to be one heck of a 100th birthday party.

DENISE DOWLING

Class of 1982

Interim Dean

This magazine is dedicated to Printer Bowler (1941-2014), a 1963 graduate of the University of Montana School of Journalism, Vietnam war veteran, newspaperman, author and UM journalism adjunct professor. He edited the J-School's Communique alumni magazine for a number of years, which this publication replaces for 2014. Printer would have led the class that created this volume were it not for his battle with cancer. His dedication, kindness and humor will be dearly missed.



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Alumni share memories from their time in the J-school.

Arthur Stone, the School of Journalism's first dean, kept meticulous lecture notes in black moleskin binders, sprinkled with literary quotations and references to journalism's traditions, Montana history and nature. Yet he eschewed textbooks, instead subscribing the school to more than 20 newspapers.

Photo by Meghan Nolt

NEWSPAPER HISTORY

General Introduction.

Purpose of school of journalism: To train reporters.
Appreciate limitations of school. Teach students how to do
Have no idea of revolutionizing newspaper business.

School thoroughly practical, strictly professional. Apart
and yet cooperating with them. To prepare men and v
Serious work.

No text books. Analogy between class room and newspaper
on day that it is due and at that time only. Use
copy. Clean English. Simple English. Unaffected

Spirit in the school one of cooperation. Desire to
Service. Instructors for students.

deans

AUDACIOUS OR DISCREET, HARDHEADED OR BOOKISH,
THESE DISPARATE STALWARTS BUILT A JOURNALISM POWERHOUSE.

BY DENNIS SWIBOLD



He's the guy on the wall, the one in the portrait with the owlish glasses, the puzzled expression and that enormous floppy bow tie that was Old School even then, back when the J-School was a pup.

Of the school's eight deans, Arthur L. Stone is the only one with his name on a mountain and a building. But if it weren't for the annual scholarship bash that also bears his name, most of today's students and faculty wouldn't have a clue about the man.

Before the buildings and banquets, Stone was the School of Journalism. He built it from dreams and hand-me-down typewriters. His curriculum blended journalism skills with the liberal arts — a template the school still employs today.

His 28 years as dean produced legions of communicators and journalists. Some would be among the nation's best. Long before his school had a home of brick and granite, he gave it a foundation that would withstand wars, budget cuts and stingy legislators.

But who was Dean Stone really?



Dean Stone breaks ground on the building he fought more than two decades to procure.

This much we know: He was born a Massachusetts Yankee at the tag end of the Civil War, and he died in the final weeks of World War II. He was college-trained as a chemist, came west with the railroad in 1881 at age 19, taught school for a few years and spent 23 more as a newspaperman in Anaconda and Missoula. He liked history, fishing and dogs.

He knew how to party. Tales of his annual picnics up the Rattlesnake and Ninemile valleys surface time and again in memories of former students. Their Dean Stone could carry a tune, call a square dance and spin a campfire yarn. He could beat you at horse-shoes and leave you gasping on a spirited mountain hike.

It's hard to imagine a candidate better suited to build Montana's only School of Journalism. Stone knew the young state's story and had followed its old trails. Montana's rowdy tribe of newspapermen admired him and rallied around him and his young school in times of crisis. Their Dean Stone, a brother ink slinger, was a "good man at anything from a funeral to a cat fight."

He knew the state's treacherous politics, dominated as they were by Montana's copper barons and the powerful Anaconda Co. As a younger man, he had been a loyal soldier in Copper King Marcus Daly's drive for power, but his last newspaper boss, Joseph Dixon, was a U.S. senator and future governor who

vowed in vain to drive Anaconda from the state's politics.

None of that made Stone's immediate task any easier in 1914. He built his school in bits and pieces, moving it from canvas tents to a bicycle shed to a small clapboard shack divided into a classroom and a workspace for the Montana Kaimin. The dean's desk sat in one corner, a stove in the other. In 1921, Stone led his charges into a slightly better shack, a converted Army barracks, and finally, in 1937, to a sturdy home of brick and granite, custom-built in the depths of the Depression.

The broken typewriters he started the school with gave way to a modern printing plant, stocked with donated technology from the backshops of Montana's newspapers, whose staffs were by then stocked with Stone's former students. Then, as now, the facility was the envy of journalism programs throughout the West.

His curriculum was practical, hands-on and not terribly demanding. H.G. Merriam, a professor and contemporary, described it as a professional apprenticeship program married to a liberal arts program. The school's philosophy, he wrote, was to train reporters, "not to attempt to turn out managing editors." Stone himself "was proud of the fact that no textbooks were used and that conditions in the School approximated as nearly as possible those in a newspaper plant."

"It was fun," one alum from the '20s recalled four decades later, before adding, "I don't know if I learned much beyond the five W's."

Of course, it was more than that. Stone's surviving lecture notes, meticulously typed and compiled in black moleskin binders, are sprinkled with references to natural history (he was an amateur geologist and naturalist), classical literature and the history of Montana and American journalism. Alums wrote of his emphasis on facts, names and times; "no guesses, rumors or the like." A good journalist's principal virtue, Stone wrote, was "suspended judgment," a refusal to editorialize anonymously or draw premature conclusions in print.

If that sounds quaint today, it was at the heart of a progressive idea that launched scores of collegiate journalism programs between 1908 and 1918. It offered an antidote to the era's yellow press, whose sensationalism, corruption and hyper-partisanship Stone knew all too well.

The dean clearly believed in the mission.

His school quickly joined a growing number of top-notch journalism programs across the nation, and Stone made his mark first as an officer, then as president of the Association of American Schools and Departments of Journalism.

But that still falls short of explaining the affection and loyalty of Stone's students, who proudly called themselves "shacksters" and formed a Press Club and local chapters of honorary societies devoted to lofty goals and regular parties. By 1927, the school had more students than any program on campus, and Stone was largely the reason why.

From their accounts, he was congenial and fatherly — he had six children of his own. He was authoritative but hardly pompous. He knew his students' names, found them jobs and followed their careers. A.B. "Bud" Guthrie Jr. and Dorothy Rochon Powers would win national honors for literature and journalism. Clarence Streit would become a Rhodes Scholar, a foreign correspondent for The New York Times and the intellectual father of NATO. Vern Haugland was a celebrated war correspondent.

But no dean gets perfect marks. Some said Stone discouraged women from careers in journalism, and it may be true. But it is also true that under Stone the program drew a good share of the university's female students, and women were the reason journalism's enrollment suffered less than most programs when wars drained the campus of men.

Writing in the early 1970s, Myrtle Shaw Lord '25 described Stone as the most potent influence of her four years on campus. "He was the School of Journalism," she wrote. He earned a lasting place in her heart by helping her land a job at the Livingston Enterprise.

Zelma Hay Schroeder '28 wrote that Stone's impact lasted long after her years on campus. "I can still see his round, dried-apple face," she wrote decades later. "He built that school from pieces and bits. And it wasn't easy."

For her, the winter of her freshman year in the "Shack" was particularly unforgettable. So was Dean's Stone's response.

"We fought a gale out of Hell Gate, ice under foot and 30-below temperatures across the open campus to get to class," she recalled. "In the upstairs the windows rattled and the wind forced fine, hard snow through the cracks in the weathered shiplap. The heating system had given up. But not Dean Stone. ►

"He walked quietly into the room, suggested we take notes without removing our mitts and, wearing overshoes, proceeded to lecture with his hands thrust deep into his pockets."

For all that he accomplished, Stone's final years at school were more bitter than sweet. By 1936, age and illness were taking a toll on the 70-year-old dean, whose final dream of a new building would come true the following year.

Forced to relinquish day-to-day operations to Assistant Professor Robert L. Houseman, Stone found himself a part-time figurehead in the school that he, more than anyone, had made possible. He was miserable.

"However well intended, the action failed to take human nature into account — it produced a bitter struggle for the next few years between two men who had been close

friends," wrote H.G. Merriam, the University of Montana's historian. "The action distressed the many friends of Dean Stone among the faculty, in the community and in the state."

Having joined the university at the dawn of World War I, Arthur Stone retired just six months after America's entry in World War II. He died three years later at age 79.

The Kaimin observed his death with an "extra" that marked the milestones and featured reactions from Stone's campus colleagues, men like Merriam and Forestry Dean T. C. Spaulding, who marked the end of a 40-year friendship and collaboration to promote conservation, a radical notion then as now.

It told of his years as a science teacher at Helena High School and as school superintendent in Anaconda, followed by years as a reporter and editor, first with The Anaconda

Standard and later at The Daily Missoulian.

As always, however, Stone's students said it best. Kaimin reporter Lorraine Griffith recalled her nervous first meeting with the dean in her freshman year.

"He reminded me of an old Dickens character — a roly-poly, amiable figure peering over his thick-lensed glasses," she wrote. "About his neck was his silk black, flowing tie, in marked contrast to his white hair. Senior men in the journalism school every year have honored him on Dean Stone Night by wearing similar ties.

"If nothing else about the pine-paneled room assured me, his friendly smile certainly did. He belonged here and was proud of it. I could feel that at once."



James L. C. Ford (1942-1955): Dean Ford guided the school through the difficult years of World War II, when resources were lean and enrollment suffered, though the School of Journalism fared better than most UM programs because it attracted female students.

The son of the college administrator, Ford brought a strong mix of professional and academic credentials to the job. His tenure as dean marked a shift from a craft-heavy curriculum to one recognizing journalists' need for a wide array of disciplines. He upgraded the school's record keeping, and faced with a daily press dominated by the Anaconda Co., he encouraged students to seek jobs beyond Montana.

Ford left in 1955 to take a faculty position at Southern Illinois University-Carbondale, where he taught for another 18 years and created the school's creative writing workshop. He died in Carbondale in 1999 at the age of 92.



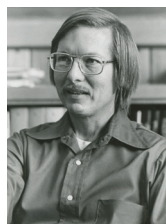
Nathaniel Blumberg (1956-1968): Of all the deans, none was more fascinating or influential than Nathaniel Blumberg, a 34-year-old Rhodes Scholar, war hero and press critic who took the helm in 1956. He re-energized the school and raised its standards and profile nationwide.

In his 12 years as dean, Blumberg expanded the faculty, made Dean Stone Night an annual scholarship banquet and established the Dean Stone Lecture. He created the Montana Journalism Review, the nation's first academic journalism review, and oversaw the launch of the radio and television programs and KUFM.

Blumberg was a demanding and occasionally terrifying teacher who inspired students to be better than they knew they could be. His era produced reporters and editors steeped in the dean's fearless, iconoclastic style. He was a bold critic of the orthodox press. "Sacred cows make the best hamburger," he told students.

His faculty hires included Warren J. Brier, a future dean; Phil Hess, instrumental in beefing up the broadcast program; and Robert C. McGiffert, one of the most talented teachers in the school's history.

Blumberg spent his final years as a gadfly, churning out an acerbic review of Montana journalism and investigating his theory that the attempted assassination of Ronald Reagan in 1981 was the result of a plot by Republican rivals.



Warren J. Brier (1968-1981): Quiet and bookish, Dean Warren J. Brier was Blumberg's opposite in style and temperament, but his light touch and patience helped steer the School of Journalism through the social and political turbulence of the late '60s and early '70s.

A former Associated Press newsmen with a master's from Columbia and doctorate from the University of Iowa, Brier joined UM's faculty in 1962.

His passion for journalism history found its way into the curriculum and the graduate program he directed. He oversaw many thesis projects focused on the profession's history.

Together with Blumberg, Brier co-edited "A Century of Montana Journalism," a compilation of the best historical articles to appear in the Montana Journalism Review, which Brier edited from 1962 until his retirement. His most notable hire was Jerry Holloron.

He returned to teaching after stepping down from the deanship and died in 1988 of cancer. He was 57.



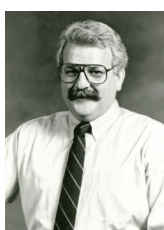
Charles E. Hood (1982-1993): Charlie Hood had the dual distinction of being the first UM alumnus and first Montana native to serve as the school's dean. Hood received his bachelor's from UM in 1961 and a master's in 1969. He earned his doctorate from Washington State University in 1980; his dissertation focused on Mike Mansfield's evolution as an expert on the Far East.

After working for United Press International in Helena and a number of Montana newspapers, he joined the UM faculty in 1969. In his 26 years as a professor and dean, he taught practically every course in the print curriculum, from introductory grammar to the Senior Seminar.

He added faculty and expanded the school's focus to include international issues. He organized events examining Western journalists in China, ethical and historical perspectives on Hiroshima and Pearl Harbor, and press freedoms in Japan and the United States.

In 1989-90, he taught at Japan's Kumamoto University. Hood stepped down as dean in 1993 and retired in 1995 when he became an exchange scholar at Tokyo's Toyo University. But he didn't give up teaching or journalism. His post-retirement years included copy editing at the International Herald Tribune in Paris and a stint as a writer and coach for The Prague Post, an English-language newspaper in the Czech Republic.

As dean, he launched the academic careers of Carol Van Valkenburg, Patricia Reksten, Clem Work, Joe Durso Jr., Bill Knowles and Dennis Swibold.



Frank Edward Allen (1994-1997): Frank Allen came to the dean's job with high hopes, degrees from Stanford and the University of Oregon, and a professional resume that included 14 years as a reporter, editor and bureau chief for the Wall Street Journal, where he served as the paper's first editor for environmental news.

But his tenure, the shortest of any of the school's deans, was marked by almost constant conflict with the school's faculty, and he stepped down in 1997.

He still lives in Missoula and sits on a board of trustees for the Institute for Journalism & Natural Resources, which he helped found. It conducts research and offers field training for journalists and others interested in environmental protection, resource conservation and responsible economic development.



Jerry E. Brown (1999-2007): When Jerry Brown arrived at the University of Montana in the summer of 1999, one big item topped his to-do list as dean: build a new home for the School of Journalism.

Seven years later, Brown led students, faculty, alums and dignitaries through the doors of Don Anderson Hall. For the first time in a decade, students in the school's print and radio-television departments were united under one roof.

Brown, a native Alabamian with degrees from Auburn, Hollins University and Vanderbilt, was head of Auburn's journalism department before coming to UM.

During his tenure, he promoted a burst of creative activity and collaborations among faculty. This helped produce such projects as Reznets, an award-winning mentoring project and online publication for Native American students, and the Pollner Professorship, which brings one of the nation's best working journalists to teach and share their experiences with students and faculty. Ray Ekness, Denise Dowling, Ray Fanning and Nadia White joined the faculty while he was dean.

He carried on a tradition of teaching, covering courses ranging from media law to reporting, editing and opinion. Students will remember his humor, interest in interdisciplinary studies and commitment to the First Amendment.

Brown stepped down in 2007 but continued to teach for a year before retiring to North Carolina.



Peggy Kuhr (2007-2012): Peggy Kuhr, a Montana native and J-School alumna, has the distinction of being the first female dean. She took the reins as faculty and students moved into the newly built Don Anderson Hall and led the school's successful reaccreditation bid in 2012.

A UM grad, she came back to be dean after five years teaching journalism at the University of Kansas, preceded by a newspaper career that included 16 years at The Spokesman-Review, where she was managing editor. As dean, she retooled the curriculum to prepare all students for online, broadcast and print platforms. She pushed the school to do a better job of assessing student learning.

She raised the school's national profile by serving one year as president of the Association of Schools of Journalism and Mass Communication. At the outset of the 2012 academic year, Kuhr was asked to serve as the university's interim vice president for integrated communications. She was named to the post permanently in January 2013.

Faculty hired during her tenure included Lee Banville, Henriette Lowisch, Jeremy Lurgio, Jason Begay and Jule Banville.

Of course, schools are more than deans and buildings. They are judged by the achievements of their students and by their service and relevance to the profession and community. As you'll see in the pages ahead, Arthur Stone and the students of those early decades got the School of Journalism off to a roaring start. ¹⁰⁰

Dennis Swibold worked as a newspaper editor and reporter in Montana and Arizona before coming to UM to teach journalism in 1989. He joined the J-School's permanent faculty two years later. He is now the chairman of the school's print and photo departments.

1914- 1940

Before graduating in 1939, William Forbis' most distinct memory of school is Dean Stone bursting into one of his classes. Forbis would go on to be senior editor at Time magazine, but at that very moment he was editor of the Montana Kaimin and a senior undergrad. The Kaimin that morning had published the university's results of a national poll that, among other questions, asked what percentage of campus women were virgins.

"Any man who prints the answer to that question has the balls of a Percheron stallion or a Methodist minister," Stone booming declared to the class. This was the fiery spirit that so helped define the J-School and its founding dean.

In 1914, Stone had pitched both army tents and university conventions as he took over the Oval to hold journalism classes. The publicity stunt worked beautifully, helping to secure journalism as a university major.

Stone's brazen style carried through to the fledgling program's structure, with a stated goal to "train reporters, not to attempt to turn out managing editors." He shunned textbooks and instead subscribed to more than 20 Montana newspapers. Early curricula took advantage of the Kaimin as a teaching tool, requiring students to be staff reporters.

A 1919 challenge to the J-School's existence by the Board of Education backfired after a letter from its own evaluator stated the school "had made very extraordinary progress under most adverse circumstances and a most stingy and inadequate appropriation."

The Journalism program survived, but university administrators made sure it suffered. Its budget remained frozen from 1922 to 1932, even as enrollment doubled. It took outside donations to pay for a new printing lab, which opened in 1931. Yet through it all, the J-School maintained its discipline and morale, delivering an army of capable graduates and surviving the depression stronger than ever. ¹⁰⁰



1914-1915: The School of Journalism is founded with 12 students. Classes begin in tents on the Oval, then move to a converted bicycle shack.

1917: The J-School becomes one of 10 charter members of the American Association of Schools and Departments of Journalism, now known as the Association of Schools of Journalism and Mass Communication.

1917: The U.S. enters World War I. The next academic year, twice as many women as men enter the journalism program.

1918: A massive influenza epidemic hits campus, stopping both classes and regular Montana Kaimin production from Oct. 1 through Jan. 1 of the next year.



1937: Dean Arthur Stone helps dedicate and open the new journalism building with placement of its cornerstone. Construction began in 1936, with a final cost of \$200,000.



1931: The Montana Kaimin is printed on campus for the first time in the journalism school's new printing lab.

1919: The School of Journalism moves from a converted bike shack to Marcus Cook Hall, an old army barracks built by the Student Army Training Corps during World War I.

1937: Ed Dugan starts as an instructor at the J-School. He went on to become the school's longest-teaching professor, working there for 41 years (1937-1974).

19

19

31

37

37

1919: The Board of Education issues a challenge to the existence of the J-School. The successful rebuttal was summarized in a quote taken from Joseph Pulitzer: The school aimed "to make better journalists, who will make better newspapers, which will better serve the public."

newsmakers

WILLIAM FORBIS '39

The Montana Kaimin became a daily publication under William Forbis' tenure as editor, and three decades later, he returned to Missoula for a one-year stint as a lecturer at the J-School. In between, he became an expert on Central and South America. He worked at the Panama American for three years before serving as a Merchant Marine during World War II. In 1950, he became Time magazine's correspondent in Central and South America. Forbis wrote more than 1,000 stories for Time, including five cover stories. He eventually rose through the ranks to become a senior editor in 1959, and he served as the Rio de Janeiro bureau chief from 1967 to 1969. He went on to write four books, including "Fall of the Peacock Throne: The Story of Iran."

DON OLIVER '58

Don Oliver emerged as the Radio-Television Department's most nationally recognized broadcast reporter during a long career with NBC News. After earning his master's from Columbia in 1962, Oliver went on to work for NBC Nightly News. The Billings native spent nearly 30 years as an NBC correspondent, covering the assassination of Martin Luther King Jr., conflicts in Vietnam, Laos and Cambodia and the Exxon Valdez oil spill in Alaska. Oliver retired from NBC in 1992 and taught for a semester at UM in 1998. He also helped raise funds for the construction of Don Anderson Hall in 2007.

JONATHAN KRIM '77

Jonathan Krim is the only J-School grad to be a part of multiple Pulitzer Prize-winning teams. He was the supervising editor for two Pulitzer-winning series during his 17 years with the San Jose Mercury News, garnering the awards in 1986 and 1990. After leaving San Jose, Krim was executive editor of TheStreet.com, and held a variety of technology-related positions at The Washington Post, MarketWatch.com and The Wall Street Journal. He is now the technology editor for The Wall Street Journal and Dow Jones, based in San Francisco.

DOROTHY POWERS '43

Dorothy Powers was one of the nation's most prominent female journalists. At a time when most editors relegated female journalists to writing about fashion, food and etiquette, Powers shadowed transients and admitted herself to the Washington state mental institution to research an article on mental health. "I made a vow to myself and everyone else, I'd never work on a society page," Powers told the Montana Standard. "I wanted to be a full-fledged newspaper reporter." In 1960, she became the first woman to win the Ernie Pyle Award, given to the nation's best feature writer. She won the award for her work at The Spokesman-Review, where she eventually served as associate editor. She retired in 1988.

VERN HAUGLAND '31

Vern Haugland is one of many J-School grads who have worked for The Associated Press, but he is the only one to have survived a plane crash and six weeks of being lost in the jungles of New Guinea. While working as a war correspondent for the AP in 1942, Haugland bailed out of a B-26 bomber when it ran out of fuel on a trip from Australia to New Guinea. He wandered for more than 40 days until he was found and later wrote about the experience in "Letter from New Guinea." Haugland went on to become the AP's aviation and space editor, covering events such as the first moon landing.



SOME J-SCHOOL ALUMNI WENT FROM COVERING NEWS TO BEING THE SUBJECT OF IT

BY AUSTIN GREEN

COVERING A CENTURY
UM SCHOOL OF JOURNALISM

JIM MESSINA '93

After graduating from UM, Jim Messina leapt full bore into the world of politics. After successfully orchestrating several local, state and national campaigns, Messina became U.S. Sen. Max Baucus' chief of staff. He was chosen to help run Barack Obama's campaign for the White House and, after the 2008 election, Messina became White House deputy chief of staff in 2009. In 2012, Messina served as Obama's campaign manager and directed the effort of the Obama campaign that resulted in Obama's re-election. Messina now runs his own consulting business.

STERLING 'JIM' SODERLIND '50

Sterling Soderlind was named the managing editor of the Wall Street Journal in 1969, and under his leadership it became the nation's largest daily newspaper. Soderlind started contributing business stories to the publication as a staff reporter for the Minneapolis Tribune in the early '50s. In 1955, he was offered the opportunity to be a full-time WSJ staff reporter. Soderlind served in the Navy before enrolling at UM, and in 1950 he became the third J-School grad to receive the prestigious Rhodes Scholarship from Oxford University.

CLARENCE STREIT '19

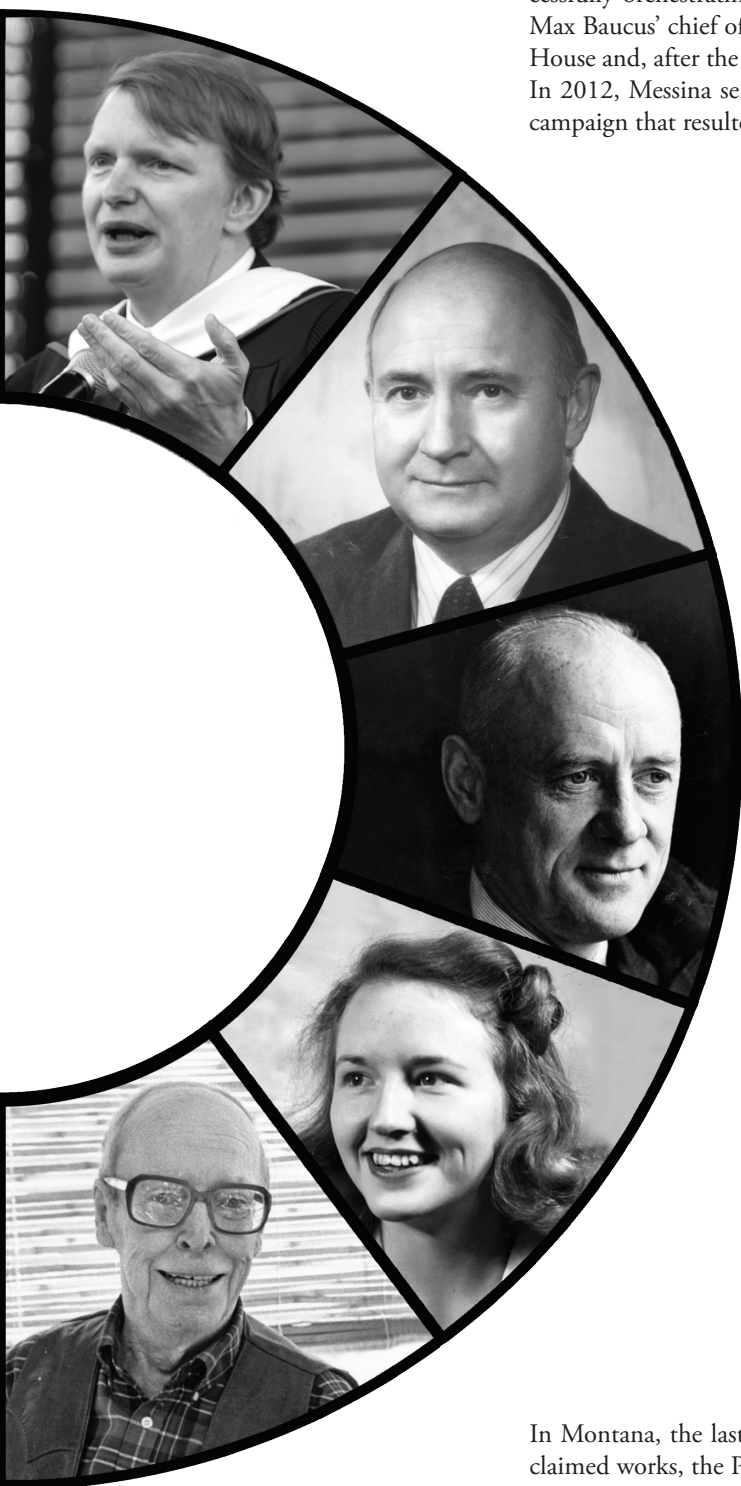
Few J-school grads have covered international affairs at the level that Clarence Streit did. After leaving UM in 1917 to fight in World War I, Streit returned home to become the program's fourth journalism graduate. He then landed a job as a foreign correspondent for The New York Times and later attended Oxford as a Rhodes Scholar. He covered some of the most important global events of the 20th century, including the Great Depression, the crumbling of the League of Nations and the rise of Nazi Germany. He wrote extensively about the need for a global union of democratic nations and was nominated for the Nobel Peace Prize in 1950.

ALINE MOSBY '43

Aline Mosby displayed her dedication to journalism when, as a young reporter for United Press International, she stripped down to nothing but a pair of glasses while reporting on a nudist colony. Fully clothed for other assignments, Mosby worked for UPI for more than 40 years. She became the first American woman to be a news correspondent in Moscow. It was there in 1959 she recorded a famous interview with Lee Harvey Oswald, four years before he assassinated John F. Kennedy. Mosby was also in the first group of American journalists to report from China after the nation re-opened its relations with the U.S. in 1979. She won the Bernard J. Cables Prize for international journalism for her reporting from China. After retiring from UPI in 1984, she wrote occasionally for The New York Times from her home in Paris.

A.B. GUTHRIE '23

In Montana, the lasting legacy of A.B. Guthrie is ever-present. In addition to his critically acclaimed works, the Pulitzer Prize winner coined the term that has come to define the state with his 1947 novel "The Big Sky." After graduating from UM, Guthrie became a reporter for the Lexington Leader in 1926. He worked at the paper as a reporter and editor for 21 years. In 1944, Guthrie attended Harvard through the Nieman Fellowship. He went on to write more than a dozen novels and won the Pulitzer Prize for fiction writing in 1950 with "The Way West."



1940-1960

Amid stories about swing dances and journalism fraternities in the fall of 1940, newspapers also displayed headlines announcing the reality of an impending draft.

“More than 450 UM students and faculty are expected to sign up for the nation’s first peace-time draft,” reported the *Montana Kaimin* on Oct. 16, 1940. The number of men walking University of Montana halls dropped from 1,135 to 849 by 1942. Clary Cory ’43 said a sense of duty swept over campus.

“It was a constant feeling of urgency, even if we weren’t specifically going over there,” Cory said.

A new focus emerged as students began to cover news of the Army Air Force stationed on campus, Homecoming being canceled to conserve rubber and the roughly 150 UM women who registered to work in the Red Cross.

During the ’50s, soldiers turned in their uniforms and took advantage of the GI Bill to get an education. With the influx of military veterans the Journalism Building suddenly felt tiny, Jewel Lansing ’52 said. “We were squashed to say in the least.”

Students’ interest in radio grew along with enrollment, as did the J-School’s prestige. In 1951, the State Department selected the J-School as one of three schools in the nation to receive nine “newspapermen” from Germany for a study abroad program.

In 1954, the Magazine Publishers Association Inc. invited the J-School to become an education-associate member, making it one of six journalism schools in the country accredited for magazine training.

Lansing said the J-School taught students to be ready for any form of mass communication.

“Journalism is funny because it is a profession, yet not a profession, and it is growing so fast electronically, yet printing is slowing down,” she said. “However, communication is bottom-line important no matter what you’re doing, and that doesn’t change.” 100



Marge Hunter, Joan Smith and Margot Luebben stand over Gus Remmington in November 1949.

1940: Roughly 450 UM students register for the military in a single day.

1946: UM names Fessy IV, a live bear cub, as its mascot.

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1941: An army school is placed on campus and UM installs warning whistles on the power plant to sound during total campus blackout in case of air attack.

1942: UM cancels Homecoming to conserve gas and rubber for the war effort, and more than 150 UM women register to work in the Red Cross sewing room to make children’s clothes, pajamas and bandages for hospitalized soldiers.



Norma Beatty Ashby '57 works in the Journalism Building's broadcast booth in 1954.



Frank Crepeau '58 and Mary Steadman enter the old Journalism Building in 1958. Crepeau became a foreign correspondent for the Associated Press and worked in Prague, Israel and Moscow.

1949: UM President James McCain orders the Montana Kaimin presses be stopped during the newspaper's first printing of the school year. The call came in response to a front-page editorial cartoon blasting the Board of Examiners. Editor Bill Smurr and associate editor Carroll O'Connor (later of Archie Bunker fame) resign in protest.

1954:
Journalism Dean
James Ford resigns.

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1952: Sen. Richard Nixon and Gen. Dwight Eisenhower visit Missoula during Homecoming.

1956: The Montana Kaimin becomes an afternoon paper. "Even though it has been in many ways proudly non-conformist, it now joins the majority of U.S. dailies," Kaimin staffers wrote. "Today this country has 119 morning papers and 1,256 afternoon papers ... By changing to a p.m. paper, the Kaimin will be both better written and better read." The shift lasted less than two months.

J-School grad and freelance photojournalist Holly Pickett '02 at work in Cairo. Pickett moved to Egypt in 2008, where she reported on the Arab Spring as it unfolded in 2011. She has covered conflicts across the Middle East, Northern Africa and Central Asia.

Photo by Remi Ochlik

frontlines

DOCUMENTING CONFLICT TAKES 'PATIENCE, SERENE PERSISTENCE AND DEDICATION'

BY KATHERYN HOUGHTON

As the fall semester of 1940 began, rumors swirled among students of the University of Montana.

War was coming.

On Oct. 29, they joined college students across the nation in gathering around radios to hear President Franklin D. Roosevelt read a list of numbers selected from a glass bowl. Each represented an American man between the ages of 21 and 36 years — the first peacetime draft in United States history. The first UM student whose number passed from FDR's lips was Robert E. Johnson, a senior in business.

"I have never had any tough luck before," he told the Montana Kaimin in 1940. "I am not so confident now."

By 1942, enrollment at the university had dropped by more than 34 percent as men were called into action. But not all ended up carrying a weapon. Alumnus Vern Haugland '31 re-

sponded to the country's need for information during World War II. On a flight from Australia to New Guinea in 1942, the Army plane he was in ran out of fuel and all on board had to parachute out. Haugland wandered alone in the jungle for 47 days. After his rescue, Gen. MacArthur pinned a Silver Star on the still-delirious journalist. He was the first civilian to receive it. Haugland soon returned to the front and, after the nuclear bombing of Japan, was among the first journalists to see Hiroshima and Nagasaki.

At the end of the war, he wrote: "We returned to Guam barely ahead of the Japanese surrender — and now we are the happiest type of war correspondents: war correspondents without a war."

More recent conflicts have resulted in a handful of UM journalism graduates running toward the action with notebooks, laptops and cameras in hand.

One of them is Holly Pickett '02, who moved to Cairo in 2007 to pursue freelance photojournalism. Since the leap, she has worked all over the Middle East, Africa and Central Asia. Pickett's first conflict-related assignment was in Gaza during Operation Cast Lead in January 2009 for The Times (UK). It was the first time she saw destruction.

"People wanted the journalists there to document it," Pickett wrote in an email. "I felt like I had a purpose being there."

In 2011, Pickett was working on a freelance photojournalism piece while embedded with a Libyan ambulance crew when Muammar Gaddafi was taken captive and killed. The ambulance carrying the mortally wounded dictator passed her crew.

"It was extremely chaotic — a high-speed chase, people driving closer to take mobile phone pictures, rebels firing weapons into the air," she said. "We pulled up close to the

Photo courtesy of the Associated Press



Gen. Douglas MacArthur leans sympathetically over the hospital bed of Vern Haugland, a war correspondent for the Associated Press who fought his way out of the New Guinea jungle after being lost for 47 days. MacArthur awarded Haugland the Silver Star as a symbol of his “devotion and fortitude” when he visited the 34-year-old AP correspondent somewhere in New Guinea on Oct. 3, 1942.

ambulance, and I could see his body but not his face. I just remember that he was wearing tan pants, but because of the reflection of light from our ambulance, his pants looked gold.”

Pickett caught a few photos out of the back doors of their ambulance before her vehicle was run off the road into a ditch.

Her work involves seeing a lot of death, she said. And sometimes the despair the photojournalists try to capture for the world becomes their own. Pickett has had numerous colleagues, including some very close friends, killed while doing their job. It’s nothing school could have ever prepared her for.

“Conflict journalism has a glamorous reputation, and conflict journalists are often put on a pedestal for the work they do,” Pickett said. “The work seems exciting and adventurous, and the journalists brave and dedicated — it is, and they are — but there is a bit of disconnect between those perceptions and reality.”

Thomas Nybo ’95 first reported on a conflict from the fuselage of a C-17 as 1,000 paratroopers jumped out into the night sky to secure Iraq’s Bashur Airfield in 2003. He spent the next night in a tent on the airfield’s tarmac, struggling to fall asleep as bombs exploded nearby and a rainstorm pounded down.

“That was my introduction to war,” Nybo said. “When I returned to the states after Iraq, I couldn’t sleep because of the opposite problem: the silence.”

Since graduating from the J-School, the print journalist turned photographer and filmmaker has worked in more than 80 countries reporting on topics such as the War on Terror for CNN and Hezbollah in Lebanon for PBS’ “Frontline/World.”

“I’ve always been interested in storytelling,” the former Kaimin reporter said. “It wasn’t until I graduated with a degree in creative writing and the underwhelming job opportunities fac-



An army drill takes place at UM in 1937. J-School graduates were sent abroad to cover the conflicts.

ing an aspiring novelist that I decided to stay in school an extra year and get a journalism degree.”

Nybo said the J-School ingrained in him a very specific professionalism. His first experience as an “embedded journalist” was working as a reporter for the Native News Honors Project, an in-depth newspaper report and website produced each year by UM journalism students. He spent a week reporting on the Northern Cheyenne Indian Reservation. He didn’t realize then that it was a primer for learning how to spend time in different worlds.

Another job brought him to Haiti as election protests sent the country into chaos. As Nybo was about to work through the night photographing the demonstrations and mayhem, his local Haitian friend warned him: “Careful when you’re around rocks. Haitians have the bad habit of throwing them.”

Nybo laughed, thinking it was a clever line. A few hours later, he discovered it was not a joke. “I was on the back of a motorcycle, racing through a barricade of flaming tires, and the rocks were raining down on us.”

Nybo said being a documenter of conflict takes patience, serene persistence and dedication.

“The best war journalism is born from a keen eye and unwavering focus amid chaos,” Nybo said. **100**

insight

A QUARTER-CENTURY OF COVERING NATIVE AMERICAN ISSUES

BY JASON BEGAY



After graduating, Woody Kipp '91 worked as the J-School's minority affairs adviser for the next four years. He helped start the Native News Honors Project in 1992, which he co-taught with Carol Van Valkenburg and Patty Reksten. Kipp also wrote a column for the Montana Kaimin for eight consecutive quarters starting in January 1989.

Buried in the thick, almost unnaturally white pages of the first issue of *Native News*, are a pair of startling black and white images. The first image is of a man leaning against a wooden fence, kissing a woman, while a large, dark beer bottle lies on its side nearby.

Directly underneath, in a second image, the same man is striking the woman, who is crouched low, arms raised over her head for protection. An editorial at the bottom of the page is titled simply, “Photographs not intended to shock.”

The issue, published in 1992, is officially titled “Montana’s Indian Education.” The images, which are accompanied by an editorial written by professors Carol Van Valkenburg and Patty Reksten, became one of the first true learning moments for the students, professors and mentors in what was to become the School of Journalism’s prolific and pioneering *Native News* Honors Project.

The publication, as well as a few other pilot programs during that era, were the beginning of a deep connection that the School of Journalism forged with Native American students and tribes, both statewide and nationally. Students and faculty deepened their connections by reporting scores of in-depth stories from the state’s seven reservations. But deciding what to publish wasn’t always easy.

“What do you do with a story like that?” asked Van Valkenburg, in an interview two decades later. To help them decide, the class consulted with Indian students and professors across campus, including Larry LaCounte, a former school superintendent on the Crow Reservation, and Woodrow Kipp, then a Native American adviser at the journalism school. Most said the photos should run.

“We know these photographs are controversial,” states the editorial accompanying the photos. It was Kipp’s opinion specifically that was the tipping point, Van Valkenburg said. Kipp said the scene was a familiar one for reservation residents, and was consequently a part of their education and sense of self. “Perhaps this contributes to the poor high school graduation rate ... to (students’) limited expectations of themselves,” the editorial states.

At the time, Kipp — himself a 1991 graduate of the Journalism program — was the school’s minority-affairs specialist. “I was ba-

sically a consultant about all things Native,” said Kipp, now 68 and an instructor in the communications department at Blackfeet Community College.

The position was the brainchild of Dean Charlie Hood, who hired Kipp just after his graduation. It quickly became evident to Kipp why his position was needed. “Basically, students didn’t know how much we followed a western style of government,” he recalled. “They thought we still lived in the John Wayne style: Pass the peace pipe.”

Hood was behind a flood of Native American journalism initiatives, including:

In 1988, the school designated a writing coach specifically to help the program’s Native American students.

In 1990 the Kaim-in introduced a Native American News page, featuring content produced in a course taught by RTV chairman Joe Durso. The feature ran every other week.

In 1991 Durso taught the school’s first course designed to introduce Native Americans to the fundamentals of reporting.

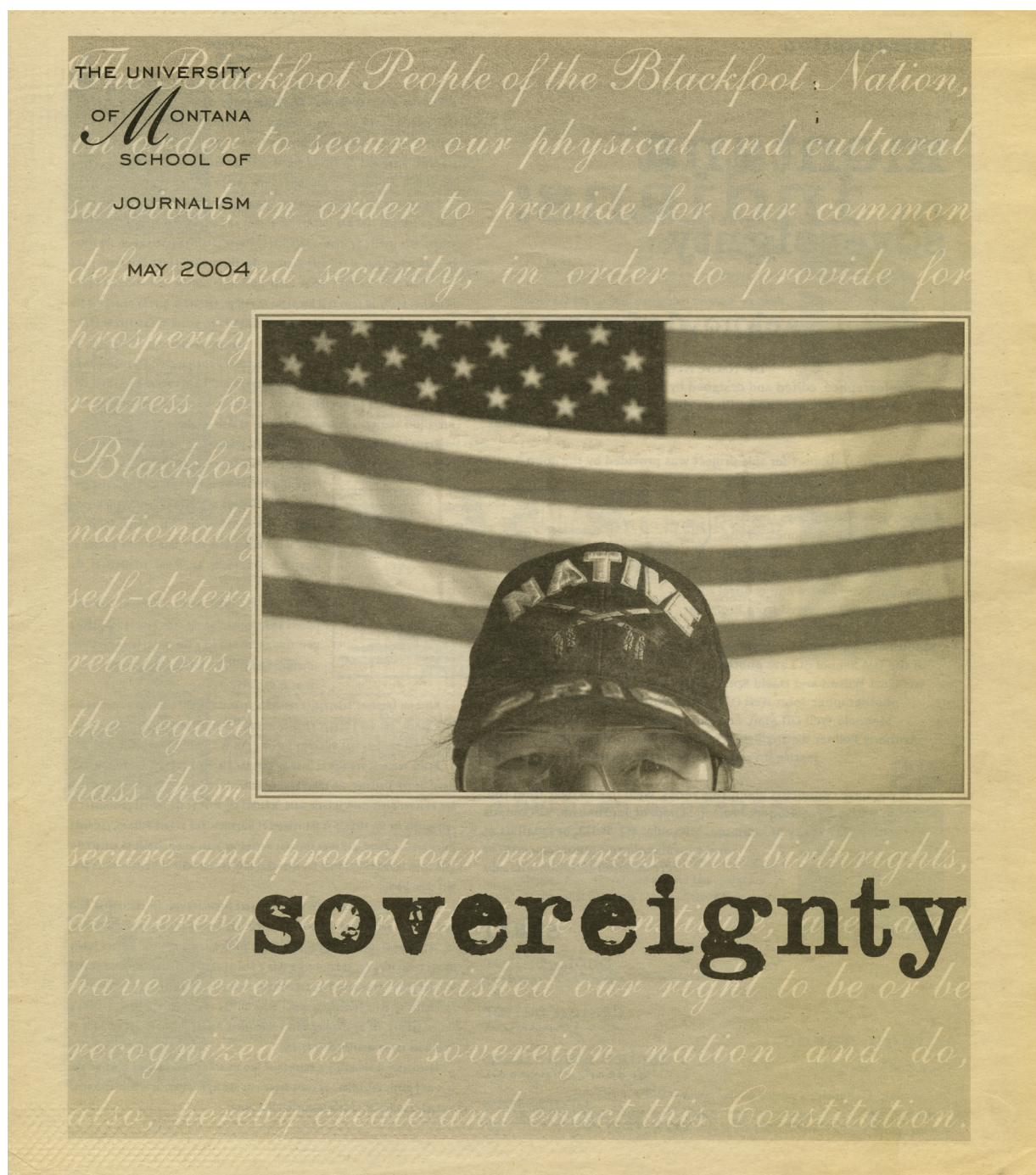
That same year, the school welcomed Tim Giago, a founder of the Native American Journalists Association, as the 29th Dean Stone lecturer.

Hood explained in 1992 that his efforts were to “respond to the need for fuller and fairer media coverage of Native American issues.” Hood also thought it was critical to train more Native American journalists. “A major part of the problem is the paucity of Native American journalists in America’s newsrooms,” he said. “Native Americans are the least represented minority in the media.”

Van Valkenburg saw the same need. “At the time, especially in the state media, the coverage of Indians was mostly powwows and problems; they seldom went below the surface,” she said. “As we gained more information and knowledge, we could see the complexities in the issues.”

Hood was behind the launch of the *Native News* Honors Project, which found a relatively steady source of funding through the Knight Foundation. The project would become one of the School of Journalism’s ►

“They thought we still lived in the John Wayne style: pass the peace pipe.”



The 2004 issue of the Native News Honors Project won the prestigious Robert F. Kennedy Journalism Award.

most acclaimed programs, both nationally and internationally. In its first 20 years students' work placed in the top 20 every year in the national Hearst Journalism Awards. In 2010, Van Valkenburg was invited to discuss the course at a "Covering Indigenous People" panel at the World Press Freedom Conference at the University of Queensland in Brisbane, Australia. Courses at colleges in South Dakota, Idaho and British Columbia were all patterned after

UM's Native News course.

About 10 years after the birth of Native News, the School of Journalism launched another program designed to expand its national reach. In 1999, the school lured away Dennis McAuliffe from the Washington Post. McAuliffe, an Osage tribal member, was hired as part of a Freedom Forum grant to boost Native American enrollment at UM's J-School. His first initiative was working with students to write about the



Photo by Krista Miller

Ken Camel retired from boxing at 23 because he didn't want to hit people or get hit anymore; he wanted to get back into his art and learn more of his mother's culture. "I don't like fighting," he said. "Being a [half] black athlete in the state of Montana was odd." The photo was featured in the 2008 issue of the Native News Honors Project, "The Spirit of Sport."

Crow Reservation for the Bighorn County News in Hardin. Circulation doubled, McAuliffe said, when the Crow residents started buying the paper. That experience proved that journalism classrooms didn't need an actual room. "We had set up a virtual newsroom, which was a very novel idea at the time," McAuliffe said.

McAuliffe also taught a journalism class at Salish Kootenai College on the Flathead Reservation. Only three students enrolled. "We didn't have enough to fill a classroom, but I knew we had one guy in Wisconsin, two in Oklahoma, three in Arizona" who were interested, McAuliffe said. "We had enough to fill a virtual classroom." He soon secured grants to pay students to produce news content for an online project and Reznets was born in 2002.

In the nine years he led Reznets, McAuliffe managed to raise more than \$1 million in grant funding for the project. McAuliffe

helped students across the country gain experience through Reznets and also helped them find internships and jobs. He is most proud of sending students to Houma, La., in April 2008 to cover the devastation the tribe experienced from hurricanes Rita and Katrina.

"The Houma were a state recognized tribe, and nobody did anything for them," McAuliffe said, even though nearly half of the tribe was displaced following the hurricanes. McAuliffe called it "the best thing we ever did."

Both Reznets and Native News have been deeply affected by the national financial downturn as foundation funding has receded to a trickle. However, the work still continues. McAuliffe returned to the Washington Post in 2010, but Navajo tribal member Jason Begay now oversees the school's Native American initiatives. Reznets continues, though with a much

more modest online presence. And Native News published its 23rd edition this spring.

Native enrollment in the school, which at one point was about 10 percent of the professional program, is back on the rise after a sharp decline a few years ago. What has not wavered in the last quarter-century is the school's commitment to recruiting Native students and raising awareness across the state that Natives' stories are important and worth telling. ¹⁰⁰

Jason Begay is an assistant professor and director of Native American journalism projects at the University of Montana School of Journalism where he co-teaches the award-winning Native News Honors Project and manages the Reznets online news project. Formerly he worked for the Navajo Times, The Oregonian and The New York Times.

60

The 1960s

Dense files of letters between Journalism Dean Nathaniel Blumberg and UM presidents showcase the tense relationship that developed with pen-pal consistency during the '60s.

National issues including war, racism and women's rights had inflamed local affairs, sparking numerous protests on campus. This social unrest wasn't something administrators wanted reported, much less appraised.

Journalism faculty rose to defend students who had become watchdogs like never before and the primary public voice of their generation. The Kaimin published a steady stream of controversial stories and editorials.

Then-president Robert Johns vented in a letter to Blumberg dated Dec. 10, 1963:

"I am of the opinion that [the Kaimin] represents one of the poorest college papers I've ever seen in my association with a fairly good sized number of institutions. The extensive coverage of women's hours has become a psychotic obsession of an inept editor."

Cheryl Hutchinson '66 said serving as associate editor of the Montana Kaimin allowed her to witness firsthand the university's backlash.

"Several wanted to cut the program altogether, and the rest wanted to put wheels on the school and roll us to Bozeman," Hutchinson said.

Daniel Foley '65 said Blumberg, along with the rest of the J-School, had to go to bat for students constantly.

"They had to take all of the disapproval from the administration and explain to them what a free press was," Foley said.

And as society shifted, the capabilities of the J-school expanded. The university built a new audio and video recording studio spanning two combined classrooms, and added more than \$5,000 in scholarship funds at a time when tuition was only a few hundred dollars a quarter.

This vigilance and the improved facilities paid dividends. Graduates carried their high-minded principles and spirit of free and fair journalism into newsrooms statewide, helping break the yoke of corporate control and forging a new era of free press in Montana. 100



1963: President John F. Kennedy is assassinated, prompting the Kaimin to produce an extra edition.

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63

1962: The first Cat-Griz game is televised by the R-TV department.

1960: Dorothy Powers '43 becomes the first woman to receive the Scripps Howard Ernie Pyle Award for her reporting.



Students David Rorvik, Raymond Dominick, Todd Brandoff, Patricia Kennedy, Alice Fussel, Norma Sandberg Hober and Cheryl Hutchinson celebrate graduation in Dean Nathaniel Blumberg's backyard in 1966.



An sketch depicts Nathaniel Blumberg, school dean from 1956-68. During that time, he launched Dean Stone Night, the Montana Journalism Review, KUFM radio, the Montana Newspaper Hall of Fame and UM's radio-television department.

66

1966: Robert T. Pantzer replaces Robert Johns as president of the university.



Nils Rosdahl '67 works as a night reporter after serving as associate editor of the Kaimin. Rosdahl went on to become a journalism instructor at North Idaho College where his students have earned hundreds of awards for the student newspaper, The Sentinel.

68

1968: Warren J. Brier replaces Nathaniel Blumberg as dean of the J-School.

up heavals

A TIDAL WAVE WASHED OVER MONTANA IN THE 1960S, AND THE J-SCHOOL RODE ITS CREST

BY CHUCK JOHNSON

The mid-1960s leading into the early '70s was a lively period at the University of Montana. Female students staged a sleep-in on the Oval, upset they had curfews in student housing while the men did not. UM soon ended the policy. Charlie Brown Artman, an honest-to-goodness hippie, showed up on campus, and some students followed him to Haight-Ashbury. Timothy Leary spoke at UM and urged students to “turn on” and burn their draft cards, and some did.

David Rorvik was the Montana Kaimin editor in 1965-66 and set the standard for some years after. He went on to get a master's from Columbia and was immediately hired as science writer by Time magazine and wrote a number of books. While he was at UM, I was a high school journalist in Helena, and we couldn't wait to get Kaimins in the mail. He took on everything with a brilliant intellect, unique style and flair.

I soon enrolled in the J-School and had

Bob McGiffert for beginning reporting. For one of our first assignments, he gave us the choice of covering a speech by Dick Gregory or Andy Warhol. I covered Gregory, but my friends who covered Warhol said he was impossible to comprehend. National reports later revealed it wasn't Andy Warhol who spoke that fall. He had someone who looked like him wear a blond wig and speak at campuses as a prank.

Huge anti-war protests of nearly 2,000 people marched from campus to the federal courthouse downtown. After Martin Luther King Jr. was assassinated in 1968, a local real estate salesman put up a racist sign in his office, and students marched there to confront him. We put out a special edition of the Kaimin that Saturday. The protest eventually led President Robert F. Kennedy to create the black studies program, a few years before the birth of the Native American studies program. After students were killed at Kent State on May 4, 1970, there was a student strike and sit-in at UM. When Nelson Rockefeller spoke in the 1970s, protesters greeted him in

blackface. The Aber Day keggers started in 1972. The Joint Effort head shop opened. The Kaimin covered it all.

Our professors did their best to guide us through what must have been uncharted territory for them as well. Nathaniel Blumberg was dean for most of the 1960s, succeeded by Warren Brier in 1968. Nate was brilliant and became increasingly radical. He taught senior seminar and assigned oral presentations. One of mine was “The Cultural Revolution: From ‘Howl’ to Oink.” He challenged students to think in new ways and brought some to tears when he critiqued their presentations. He went to Chicago for the 1968 Democratic National Convention and wrote a terrific piece for the 1969 Montana Journalism Review about it. His conclusion: The only time the press covers cops beating up people is when they do it to journalists. Blumberg reshaped the journalism school in a great way. He started Dean Stone Night in 1957 with scholarships and a national speaker and launched the Montana Journalism Review and KUFM radio. If you

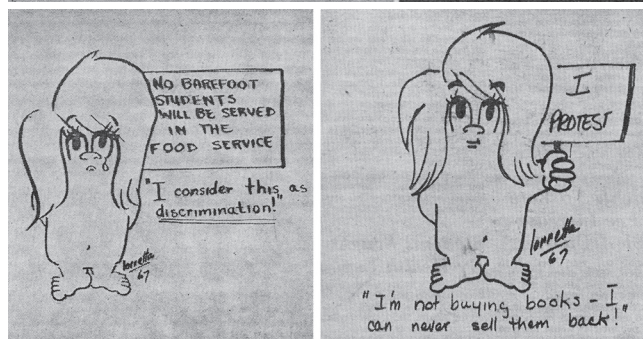
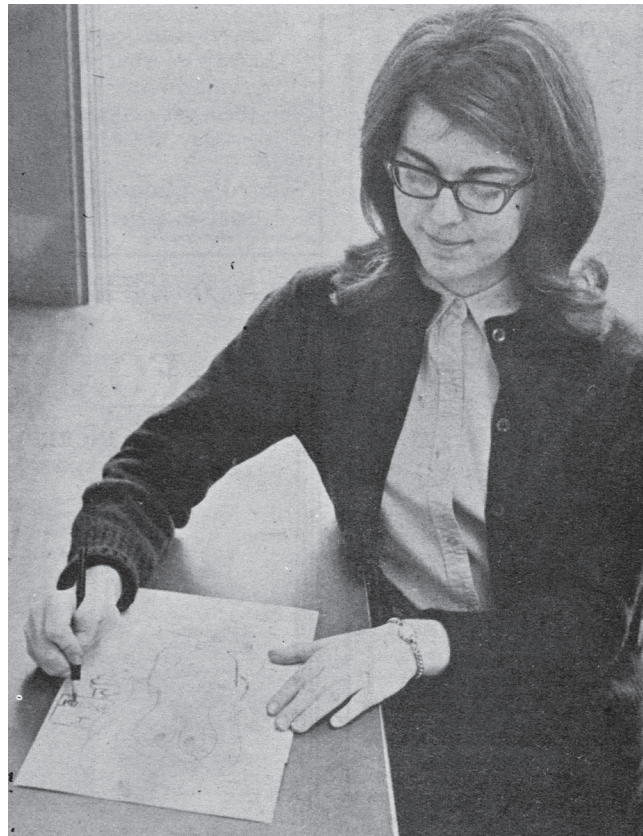


look at the class photos in the mid-1950s, Blumberg sported a crewcut, black suit, shirt and tie. By the mid-1960s he never wore a coat or tie. He wore ascots in place of ties for a time, but eventually quit that as well. By 1970, he wore colorful velour shirts opened wide, khakis and sandals.

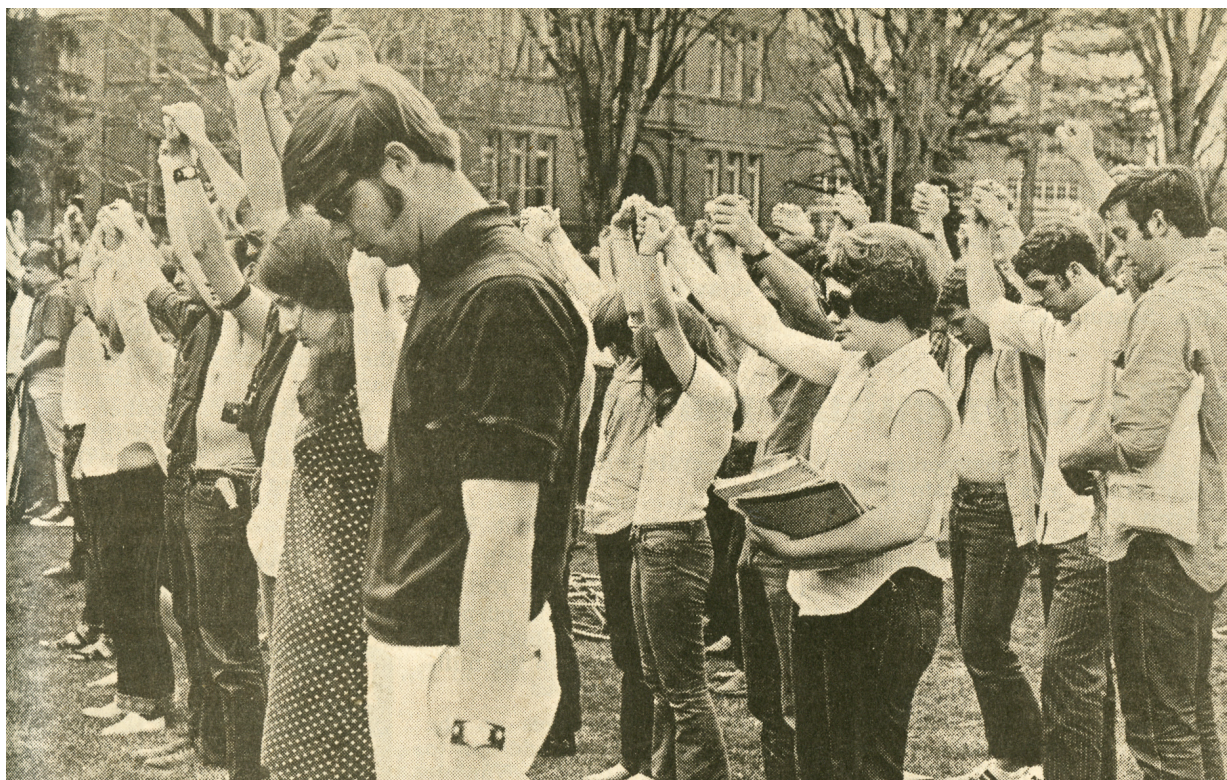
Dean Warren Brier was not as colorful, but he really knew his stuff. Quiet and serious, Blumberg's opposite, he came to work in a dark suit, white shirt and tie every day. He kept the place running and was well-respected and a fine teacher. His and Blumberg's secretary was an intimidating woman with cat-eye glasses named Electra Lockridge, known to all as Mrs. L. She really ran the school and knew all. It was smart to get on her good side.

Bob McGiffert arrived in 1966, a short guy with short hair and black glasses, a great teacher with a terrific sense of humor used to illustrate his points. Later in his tenure, he would bound into his senior seminar classes wearing an aviator helmet and singing "Lucky Lindy, Eagle of the USA." Everyone loved him. He worked many summers on the copy desk at the Washington Post. We learned more from Bob than anyone. He taught basic reporting and editing. He'd arrive at school nicely dressed in a coat, tie and pressed shirt, but a couple of hours later, he'd have chalk marks all over his sport coat, hands and face and looked pretty rumpled. He was a tough teacher and tougher grader, marking up our stories with so much red ink you could hardly read them. I remember how thrilled I was to finally get an "A" from him. McGiffert taught us how to look up state laws and city ordinances, cover the ►

Although a tough professor and grader, Bob McGiffert was a favorite among students. He joined the J-School faculty in 1966 and was a go-to guy when students had questions about reporting, editing, ethics or law.



Lorretta C. Lynd '79 created the editorial cartoon "The Protesters," which ran in the Montana Kaimin, Shelby Promoter and the Western Montana Catholic Register.



Students gather on campus to honor four Kent State students shot and killed by members of the Ohio National Guard on May 4, 1970, while protesting President Richard Nixon's invasion of Cambodia.

Legislature and the City Council, and ask to get into closed meetings and request documents — skills I've used my entire career. Whenever Kaimin students had questions about reporting, editing, ethics, or law, Bob was the one we called.

When I was a sophomore doing advanced reporting for the Kaimin (everyone had to back then), the Kaimin got a call reporting an amputated human foot sitting on a bench on the Oval one night when it was 20 degrees below zero. The managing editor, Rick Foote, said to me, "Come on, kid. Let's go check it out." So Foote, a photographer and I went outside. Sure enough, there was a foot there, practically blue. Foote had the photographer take dozens of photos from every possible angle. We went back to the Kaimin, and I called the campus and city police to see about a missing foot or murder. They hadn't heard a thing. So Foote and the editor, Ben Hansen, got into a shooting match about whether the paper would run a story about the foot, complete with a photo. They finally agreed to call McGiffert as the ultimate arbiter. He said of course we shouldn't run it. Foote proceeded to knock over and kick around the wastepaper baskets, which were filled with rolls of AP wire and Kaimin copy. The

next day, we found out the foot had been stolen from a container outside St. Patrick Hospital with other body parts to be incinerated the next day.

Then there was Ed Dugan, the witty senior faculty member who had taught there for decades. He was a kindly, balding southerner with a mustache, half glasses and pipe. He taught advertising classes and was the longtime Kaimin adviser. Once, when I was sports editor, the managing editor really wanted to get a story into the Kaimin that contained some version of the F-bomb, if perhaps only for shock value. He was insistent. We knew that would create a problem with the university printing foreman, and so the staff talked it over with Dugan, who probably was appalled at our immaturity. But I still remember what Ed said: "Well, it's like smoking in the Christian Science reading room. Just because no one's ever done it before doesn't mean it can't be done now." The print shop foreman refused to set the word and quit on the spot. Another printer took over and set it.

In the fall of 1969 while I was managing editor, the Kaimin's landed a big scoop. A couple years previous, English professor Denault "Denny" Blouin had his students

read an essay called, "The Student As Nigger," a piece filled with nearly every possible obscenity. Every 10 years, Montana voters are asked to pass the six-mill property tax levy to help fund the University System. The head of the Army ROTC department campaigned against the levy. He sent to the parents of every University System student from Montana an expurgated version of "The Student As Nigger," using euphemism for all the four-letter words. The levy passed nonetheless. Fast-forward two years. The colonel retired when we got an anonymous letter in the Kaimin office postmarked Salt Lake City. It was a clipping from The Salt Lake Tribune, a story with a headline like, "Sex sting nabs 12." A "meter maid" had dressed as a prostitute, and the colonel was charged with soliciting her. We played the story on the top of the front page with a big headline.

It was tumultuous, but I believe the Kaimin, to borrow a phrase, covered the news in that unsettled time without fear or favor. 100

Chuck Johnson is a 1970 graduate of the UM School of Journalism and is bureau chief of the Lee Newspapers State Bureau. He has been a statehouse reporter in Helena for nearly 40 years.

sketch

NO SITUATION IS TOO STICKY, NO SUBJECT TOO SACRED FOR STUDENT EDITORIAL CARTOONISTS AT UM; JUST ADD HOT WATER

BY ALEXANDER DEEDY

On Oct. 26, 1972, just days before President Richard Nixon faced re-election in a campaign that had the Vietnam War as its central issue, National Security Adviser Henry Kissinger declared to White House reporters, "Peace is at hand."

The war raged on, and on Nov. 14, the Montana Kaimin called out Kissinger for his pledge, running a front-page cartoon of an elderly man stating, "Only 18 days since peace was promised." The paper republished it in every edition for almost three months. As the count grew, so did the man's beard and his apparent age until little but a skeleton remained.

"It was such a wonderful and concise statement about what had been promised," said Carol Van Valkenburg, who later became Kamin adviser.

For decades, Kaimin cartoonists have done their best to not only bring laughter but also trenchant criticism to weighty situations.

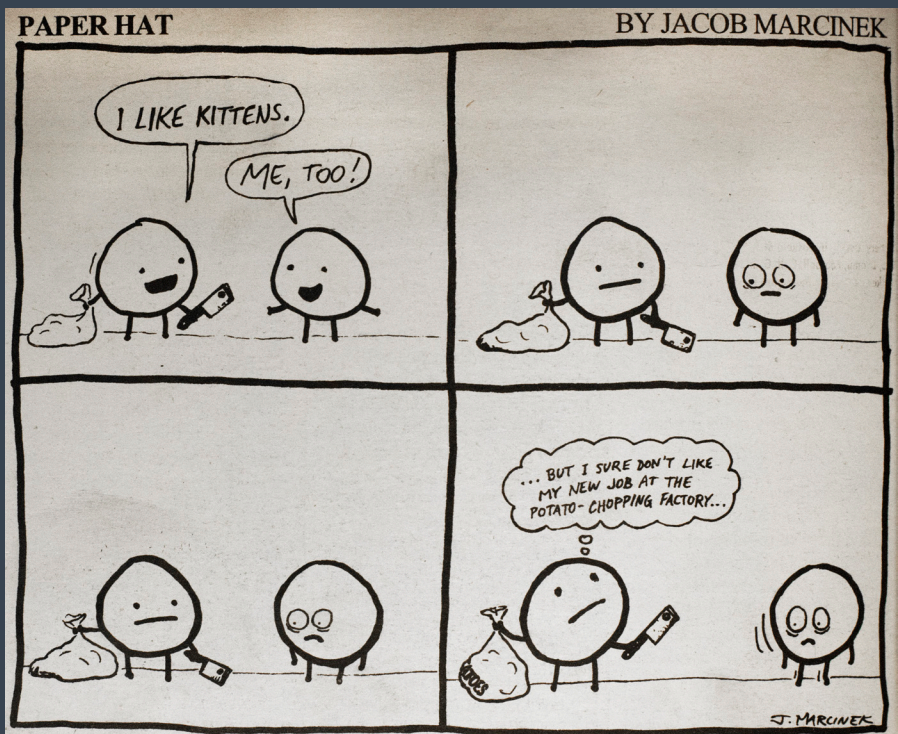
"People think 'cartoon, ha ha,' but cartoons in an editorial page should be something that pokes somebody," Van Valkenburg said.

Their playful appeal draws readers to the editorial section, often leaving a deeper impression than the accompanying editorials and cultivating a large following for the cartoonists as well, Van Valkenburg said.

From 1997 to 2002, Jacob Marcinek filled that role for the Kaimin.

Though he was an art major, Marcinek felt just as much part of the Kaimin staff as any reporter or photographer, and his flair for potent editorial cartoons and his beloved comic strip "Paper Hat" revived that branch of the Kaimin's legacy. Marcinek, who still lives and works in Missoula, says he did his best to tackle the big issues on campus and still keep a common sense of decency.

"I would try to play a moral angle I thought everyone would understand," Marcinek said. 100



Cartoonist Jacob Marcinek says he received more negative feedback for his comic strip, Paper Hat, than any of his editorial cartoons. The paper received one letter to the editor telling Marcinek, "Your comic is about as funny as a sack of dead kittens." In response, he drew this cartoon. "I hope he saw it," Marcinek says.



The Kaimin published this front-page cartoon after the Nixon administration declared "Peace is at hand" in Vietnam. Holding a lantern, the old man began with a stately beard that almost reached his toes. Soon, his light was reduced to a candle dripping wax and his beard curled on the floor, until the last cartoon on Jan. 26, 1973, 91 days after peace was promised, when only a skeleton remained.

pressed

FOR 116 YEARS, THE KAIMIN HAS AGGRESSIVELY COVERED CAMPUS NEWS, DELVING INTO CONTROVERSY AND, ON SEVERAL OCCASIONS, BECOMING THE SOURCE OF IT

BY CAROL VAN VALKENBURG

Six months before the University of Montana moved to the foot of Mount Sentinel, UM students published the first issue of *The Kaimin*. There was no School of Journalism in June 1898, but there was news and there were students keen on reporting it. It was not, as some have claimed, a literary magazine. It was a newspaper, much like others of its day, filled with commentary, news and social notes, and a generous discussion of sports.

The student journalists admired the power of the press. Their second issue prominently featured an article headlined “The Influence of the Press.” Clearly, no menacing journalism profs were yet on hand to warn against overuse of the exclamation point. “The Influence of the Press! What an enormous, boundless influence it has! Can we name one thing in the affairs of men that has not been influenced thereby? Education! Science! Morals! Improvements! Politics!”

The students valued their work beyond just expressing pride in the craft. They charged 15 cents per copy, roughly equivalent to \$4.20 today.

“Kaimin” was an unusual name for the publication, so they took pains in both the first and second issues to explain how to pronounce it. “Kaimin,” editor Charles Pixley wrote, is a word of “combined Kalispel and Salish” that means “anything

This neon-lighted sign hangs outside the Montana Kaimin office in Don Anderson Hall. Manufactured in the 1920s, it hung in the offices of *The Fairview News* for many years.

Photo by Meghan Nolt



The Kaimin published its first issue in 1898. An issue cost 15 cents, which amounts to roughly \$4.20 today.

written or printed, or in a broader sense, may even signify the pen, pencil or paper with which the writing was done.” He also laid out a guide to how it is pronounced: “It is accented upon the last syllable, the ‘i’ in that syllable having the sound of the long ‘e,’ while the ‘ai’ is given the sound of the long ‘i.’” For those not hooked on phonics, it means we’ve been pronouncing it wrong since the late 1960s. “Kai-meen” somehow morphed into “Kai-min.” How do I know when the change occurred? Say it as it’s pronounced today for any Kaimin alum, and those from the 1960s or earlier will correct you.

The Kaimin struggled for its identity in those early years, but it was a newspaper — even becoming a weekly in 1900 — until 1904 when it became “The Kaimin: Literary Magazine” and resorted to monthly publication. Just what it was became further confused by 1907 when parts read more like a science journal, complete with graphs and diagrams for the electro-

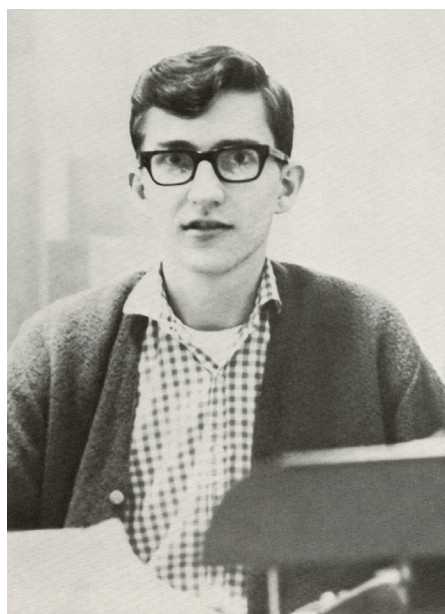
magnetic force curve of an alternator. By 1909, the University Press Club assumed authority for the Kaimin, which was once again a campus newspaper. Just a few years later the Press Club disbanded, though only temporarily, but control over the paper passed to student government. It was a weekly, staffed with an editor, associate editor, managing editor, society editor, alumni editor, eight reporters, a business manager, assistant business manager, four ad sales reps, a subscription manager and two circulation employees. The 1916 yearbook, *The Sentinel*, passed along another reminder about how to pronounce the paper’s name (Ki-meen), but explanation of its meaning had morphed into “writing, or something in black and white.” By now the School of Journalism was well under way, and the articles in the paper reflected the guidance offered by the small professional J-School staff.

In the early 1920s, publication increased to twice weekly, on Tuesday and Fridays.

Campus groups also occasionally put out issues, with names such as the Forestry Kaimin, Pharmacy Kaimin and Law Kaimin, and various honor societies published “burlesque” editions. In 1938, the paper became a daily, which in college parlance meant publication at least four days a week.

World War II was felt in numerous ways on campus but was most evident by declines in enrollment, particularly of men. The Kaimin publication frequency reduced to twice a week, and three freshmen women were selected to oversee the paper. They took the helm in 1943 and were quickly forced to scale back to weekly publication. Pictures of the Kaimin staff and the Press Club showed only a few men but a sizable group of women. Even the Kaimin’s iconic adviser, journalism professor Ed Dugan, was absent, having been drafted into the military.

After the war, enrollment in the university and journalism departments surged, and a new bold outlook was evident on ►



During his time as *Kaimin* editor in the 1960s, David Rorvik brought statewide attention to the student newspaper with his controversial editorials and disregard for authority.

campus and in the *Kaimin*. The paper's most famous dust-up in its first half-century was also its first experience with censorship. The State Board of Education and the State Board of Examiners were at odds over distribution of \$5 million in bonds for university system buildings. *Kaimin* editor Bill Smurr wrote a lengthy, trenchant editorial sparing no one in the fight. He compared Attorney General Arnold Olsen to Gov. Huey Long, called the lieutenant governor a "party hack," the Havre school a "peanut college" whose president "writhed with ill-concealed envy" of larger campuses and dubbed the whole group "lickspittles."

President James McCain was unnerved by the editorial and summoned Smurr to his office. Smurr agreed to some changes in the editorial but would not remove a political cartoon on the front of the paper depicting three rats gnawing at a grain bag on which was written \$1.9 million, an amount recommended for the Missoula campus before the examiners intervened. McCain said he could, and would, stop the presses. Smurr, along with associate editor Carroll O'Connor (later of *Archie Bunker* fame) resigned. In a letter to students, Smurr said of McCain, "He has the authority to do this, he does not have the right. If he exercises it once, he can do so twice, three times ...



A 1949 *Kaimin* political cartoon depicts Montana's Board of Examiners gnawing at a grain bag. This provoked UM President James McCain to stop *Kaimin* presses, which spurred editors Bill Smurr and Carroll O'Connor to resign in protest.

there is no end to it."

The 1950s were relatively uneventful for the *Kaimin*, at least in terms of finding itself in more hot water. The paper announced on Jan. 5, 1956, it would switch from morning to afternoon publication, a move that lasted only a tad longer than one month. The quiet of the '50s spilled over into the '60s until racism, the Vietnam War and the Kennedy assassination fostered a climate of rebellion. *Kaimin* editor David Rorvik embodied that disdain for authority and became as well known as any public figure in Montana. His articulate, artful editorials spared no one, with headlines meant to shock. A group calling themselves Montana Conservatives formed to oppose state higher education funding, citing *Kaimin* editorials that it said contained "obscene, subversive and licentious material." Gov. Tim Babcock said he was worried *Kaimin* editorials would negatively affect legislative funding. News stories statewide quoted parents threatening to remove their children from the university to protect them from the *Kaimin*. Rorvik also got statewide attention when he decided to publish a poem in the *Kaimin* that the Publications Board had axed from a campus literary magazine because it contained an F-bomb. When word leaked an uproar ensued, but it was quieted when a pressman

in the basement of the Journalism Building said he'd fix the problem by refusing to set the word in type.

In a 32-page Montana *Kaimin* centennial edition published by the *Kaimin* staff in 1998, Rorvik related what happened next. A J-School alumna showed up in the pressroom carrying a "victory cake" that she presented to the printer. She then announced that she wished "one of those *Kaimin* editors" would show up so she could challenge them to say the word to her. Managing editor Joe Ward happened by, and she dared him to say it. "What the fuck would that prove?" Ward said to her. The next day, *Kaimin* adviser Ed Dugan approached Ward in the hall. "Joe, one of our most important alums has just called me to level a very serious accusation against you," Rorvik recounted Dugan saying. Dugan paused briefly, then added, "And I sure hope it's true."

The *Kaimin* thoroughly covered campus unrest from the mid-1960s well into the 1970s. It was a time of vast change in the country and on campus. Editor T.J. Gilles chose to resign before he could be ousted by ASUM over an editorial in 1970 targeting Lee Tickell, the University Center program director. "If Diogenes were looking for an honest man in Missoula, he'd go nowhere near Lee Tickell's office," Gilles wrote. The

Kaimin's pages throughout the '70s reflected the debates, political upheaval and changing mores of the country, and the staff was aggressive in its coverage of them. It also found itself the focal point of controversy on a number of occasions. In 1974, the paper was sued over an editorial maligning the director of the print shop and had to settle for an undisclosed amount, though later reports put it at \$10,000. Student fees to support athletics and a work-study scandal in the athletics department all got plenty of column inches, and, once again, the Board of Regents expressed its displeasure with what members called too much "obscene material" in the Kaimin.

The 1980s signaled the first great change in production of the Kaimin since hot type was abandoned in the 1960s. The ancient manual typewriters were put in storage, and the Missoulian gave the paper its old video display terminals in exchange for the contract to print the paper.

An annual spoof edition came out in December 1984 that once again landed Kaimin editors in the woodshed. The staff printed an unflattering picture of a local Republican activist atop a sophomoric parody identifying her as a "farting, 300-pound Republican." Editor Gary Jahrig ended up publicly apologizing. The paper's missteps didn't overshadow its great work, however, including landing a scoop in early 1986 by questioning a startled President Neil Bucklew as he got off a plane from West Virginia to confirm he was leaving the presidency at UM.

The Kaimin finally won its independence from the vagaries of student funding when the student body voted in 1995 to assess each student a fee to support the paper. It marked the end of an era during which student government set the Kaimin budget — twice reducing it to zero — based on whether senators felt stung by Kaimin coverage.

Kaimin photographers scooped the world in 1996 by capturing the first photos of Ted Kaczynski, arrested at his cabin near Lincoln, Mont. The '90s also saw another fundamental change in how the paper published news. The Kaimin went online. It was a fledgling effort but predated the web presence of many professional papers.

In 1999, the question of the meaning of the Kaimin name came up when Paige Parker, the first Native American to serve as editor-in-chief, decided to ask a Salish language speaker. The Kaimin staff always said



Kaimin Editor Eddie Reeder, front, sits with Lynn Stewart, far right, and Maruice Driscoll, far left, circa 1926.

the word meant message, she wrote in her opening editorial, but a Salish elder said it instead means something a message is transmitted on, rather than the message itself. For a time, the flag identified Kaimin as meaning "paper." Today the derivation is as fuzzy as its pronunciation.

The Kaimin started its second century strong. Its web presence was strengthened considerably, led by the efforts of Anthony Pollner. It routinely published 16-page issues, plus the Gameday Kaimin, an 8-page supplement added to the paper on the Fridays before home football games. In 2007, the staff left the much-loved hovel in the basement of the Journalism Building (where it had been relocated from the second floor) to occupy a suite of offices when Don Anderson Hall opened.

Twice in 2009 the Kaimin got tangled up in controversies that made national news. In the spring semester, readers were introduced to a new Kaimin sex column. Its content so annoyed a law professor that she threatened to take the issue all the way to the Montana Legislature. She claimed the column hurt her reputation as a UM faculty member. She said she respected free speech but warned that with freedom comes responsibility. (She never took Bob McGiffert's law course apparently.) When the semester ended, so did

the column and the debate.

Just a few weeks into the fall semester of 2009, a student alleged two football players had assaulted him. The Kaimin ran a front-page story about it, plus a sidebar that recounted 10 instances in the previous three years where UM athletes had been charged with crimes ranging from assaults to armed robbery to a homicide. Editor Roman Stubbs wrote a page-one editorial about the coach's "wall of silence" and his shouting an obscenity at a reporter who asked him about the latest allegations. The coach responded by refusing for five weeks to answer any questions from the Kaimin, an action that was reported in media nationwide.

The Kaimin has seen plenty of controversy in its 116 years. But largely it has not been about the public quarrels. It has been about aggressively covering the campus, about sharpening skills learned in the classroom, about shaping the lives of generations of journalists and about friendships forged for life. The Kaimin represents a grand and wonderful tradition, even if we're not sure what it means or how we should pronounce it. 100

Carol Van Valkenburg retired from teaching at the J-school at the end of 2011. She'd been on the faculty for 30 years, including 29 as Montana Kaimin adviser.

Students tape a newscast in a PARTV building studio in the mid-1980s.



airwaves

ACROSS 57 YEARS, THE RADIO-TELEVISION DEPARTMENT HAS DISTINGUISHED ITSELF AT THE J-SCHOOL, EVEN WHEN IT REQUIRED BLOWING A FUSE OR TWO

BY WILLIAM MARCUS

“It fit a need I had at the time, which was to be in the West, at an established, accredited school of journalism in a setting that would envelop and inspire me.” -Sol Levy, a 1981 R-TV graduate

One early radio-TV major said he felt like the J-School’s crazy uncle tucked among dusty TV cameras donated by local stations. The students toiled under the dull-green pegboard ceilings of radio studios on the school’s third floor — isolated upstairs but free to create and learn. Guided by a small cast of wise and generous faculty, students cringed at the playback of their voices (“Who’s that?”) and learned the complicated choreography and merciless deadlines of live TV production. They would rewrite and re-edit again and again. That hasn’t changed.

Even as the department upgraded equipment and eventually moved to a new facility, the tough-love standards of the fac-

ulty remained the driving force propelling students directly from school to jobs in broadcast journalism. A few rose quickly to national broadcast networks as reporters and producers. Some stayed in Montana, moving from greenhorns capable of turning in a package on their first day at work to state-network news directors and anchors. Others excelled in public relations work.

They’ve all got Nathaniel Blumberg to thank. He started the radio-TV department a year after his arrival as dean in 1956. Erling Jorgensen was the lone department faculty member. In 1962, Blumberg hired Philip Hess, a 26-year-old Chicago native, to chair the department and start a radio station so students could learn practical broadcast station operation.

Together with instructor Bob Hoene and engineer Durrell Kinghorn, Hess acquired a Federal Communications Commission license, and KUFM-FM signed on Jan. 31, 1965, transmitting a weak 10-watt signal with a radius of a few blocks. Blumberg would become known as the “Grandfather of KUFM.”

The department staff turned the auditorium on the third floor of the Journalism Building into a TV studio, outfitted with ancient TK4 video cameras donated by KGVO-TV. The studio also housed video-editing equipment, a gift from Lee Enterprises. The radio-TV curriculum focused on news gathering and writing for electronic media. Don Miller taught film and photography classes. The number of majors doubled in three years. Later, grants

Photo by Meghan Nolt



David Hollecker '63 responds to a question from a fellow student in the radio-television program. Hollecker went on to work in Los Angeles after graduation.



Montana Public Radio News Director Sally Mauk interviews David Peterson, a Forest Service research scientist. Mauk retired in May 2014 after working 34 years at KUFM.

would provision the studio with newer television equipment and editing stations.

In 1973, KUFM's power was increased to 4,000 watts. The costly change led to an unlikely opportunity. The increased power from the on-campus antenna illuminated nearly every piece of sensitive electronic equipment in laboratories and classrooms across campus. Students in the foreign language lab heard classical music in their headphones; seismographs malfunctioned. Rather than shut down the station, university officials eventually agreed to pay for a new transmitter site at the top of the Montana Snowbowl ski area. KUFM was suddenly a regional station, heard from Kalispell to Darby. A translator, funded by Montana pioneer broadcaster and magnate Ed Craney, brought the signal to Butte.

That same year, Hess hired Terry Conrad, another Chicagoan, to put KUFM on a path to membership with NPR. Conrad led the station's transformation from

a student-training facility to a regional public radio presence. KUFM's success led then-President Neil Bucklew to remove the station from the radio-TV department in 1984 and place it at the core of a Telecommunications Center in the new Performing Arts and Radio/Television Building.

Broadcast professor Greg MacDonald led the planning for new radio-TV student facilities in PARTV, some shared with KUFM. As the department's enrollment grew, Joe Durso was hired in 1984 to chair the department and Bill Knowles joined the faculty in 1986. A house on Eddy Avenue became radio-TV's other home, with faculty offices upstairs and a cramped auxiliary video-editing and teaching facility in the basement. A couch provided rest for all-night editing marathons. Student training now included stints on KBGA, the student radio station created in 1996.

The overcrowding on Eddy Avenue end-

ed when the department moved to the spacious modern facilities in Don Anderson Hall in 2007. Today, faculty members Ray Ekness, Denise Dowling and Ray Fanning carry on the tradition of personal mentoring and professional training started by Phil Hess.

Radio-TV graduates say the legacy of the department is present in their everyday lives and work. It shows in their self-confidence, solid understanding of journalism ethics and ability to write and tell a story. In the radio-TV department, they say they found the place where they belonged, where they were held to high standards about something that mattered. That hasn't changed, either. ¹⁰⁰

William Marcus graduated with a bachelor's in R-TV in 1974 and is the director of the University of Montana Broadcast Media Center.

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The 1970s

The School of Journalism in the 1970s was a “working class, blue-collar trade school,” says James Grady ’72, adding it was one of few programs in the country concerned with the “now” and focused on good, honest reporting. Grady, who wrote the novel “Six Days of the Condor” soon after graduating, says a scholarship lured him to the journalism school. “I had no idea the program didn’t include fiction writing, but they taught me everything I know,” he said.

Grady’s book was made into a film starring Robert Redford in 1975. Redford’s next role was as Bob Woodward in “All the President’s Men,” a movie that would help bolster the J-School’s already-brimming student rolls.

“After Watergate, everyone wanted to be an investigative journalist,” Norma Tirrell ’71 said.

The J-School saw a boost in enrollment in ’72 with 219 students pursuing print and photo majors and 48 seeking a degree in radio-television. Enrollment passed 300 in ’73.

Instructors did their best to show them the ropes. “You were treated almost like an intern,” Jonathan Krim ’77 said. “The faculty made you do actual work and were really good at what they did.” He remembers getting his first story back from professor Jerry Holloron. “I used the cliché ‘fatal flaw,’ and he put a big circle around it and wrote, ‘Did anyone die?’ The faculty was rigorous.”

While the program was demanding, the tight-knit faculty kept it entertaining, from Blumberg throwing paper airplanes into other classrooms to Bob McGiffert’s famous impersonations and “singing like a dog” as he barked out “Jingle Bells.”

“[McGiffert] would climb on the desk and pretend to be the Polish ambassador. We’d interview him, and then he would tell us all the things we did wrong,” remembers Jack Cloherly ’72. ¹⁰⁰



Kaimin news editor Kaye Caskey upholds the student newspaper’s long tradition of a work-cluttered newsroom in 1970.

1971: A 352-page anthology of articles from the Montana Journalism Review is published by Mountain Press. Called “A Century of Montana Journalism,” the publication was hardback and available for \$7.50.

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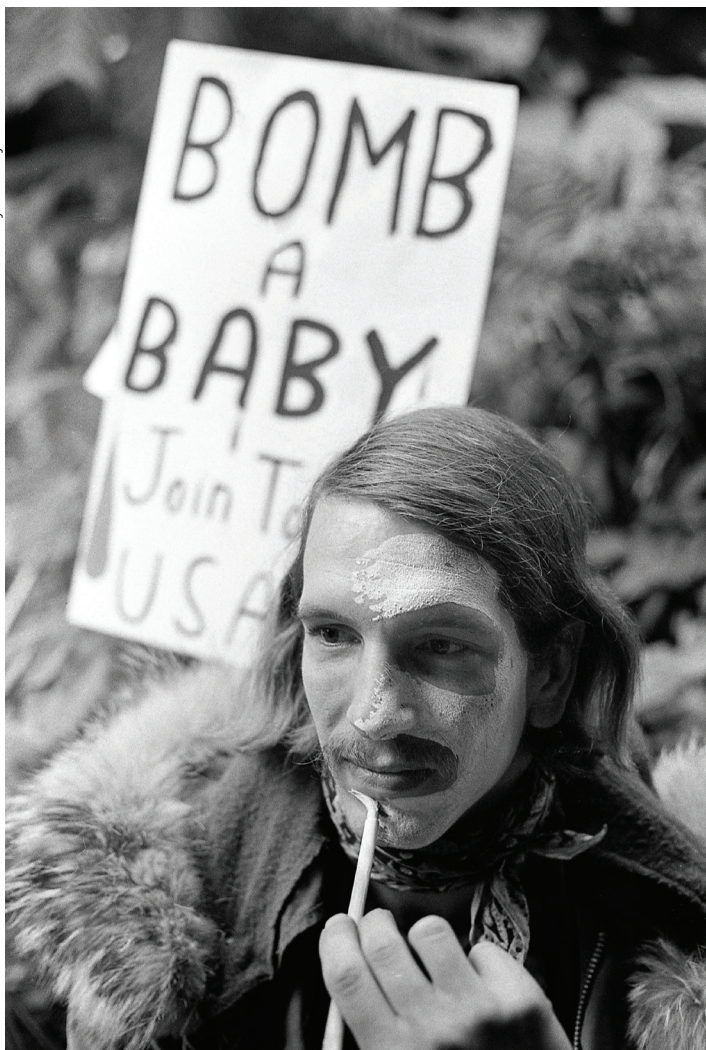
1973: KUFM receives a power boost, allowing coverage of all the Missoula Valley but temporarily frying campus with radio interference before the transmitter was moved to a peak above Snowbowl.

Photo by Randy L. Rasmussen



Dawn Reeves parties at a fundraiser for the Mansfield Library in 1974. The entry fee entitled participants to unlimited beer and music.

Photo by Randy L. Rasmussen



An anti-war rally takes place at the University Center in 1972.

1974: Al Madison '61 files what becomes a widely publicized libel action against the Kaimin for an editorial calling him a "congenital liar."

1975: Kim Williams '81 begins her popular radio commentaries on NPR's "All Things Considered."

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1979: Aline Mosby '39 wins the International Bernard J. Cabanes Prize for Journalism for her reporting in China.

watchdogs

KEEPING MONTANA ACCOUNTABLE

BY CLEM WORK



Melody Martinson attends a civil proceeding in 1991. She was held in contempt of court after re-entering a closed courtroom. At the time, she was working for the Great Falls Tribune. "They had asked me to go back into the courtroom to ask for a recess because we wanted to argue that the court should not be closed," she said. "About a week later, I received a letter in the mail telling me I was being held in contempt of court."

‘The hottest places in Hell are reserved for those who, in a time of moral crisis, refuse to take a stand.’

When Sanjay Talwani, a University of Montana master’s graduate working then for the Helena Independent-Record, persuaded more than a dozen doctors to speak on the record in 2011 about the hospital CEO’s bullying tactics, how that precipitated rapid turnover and led to bad patient care, he was just doing his job.

Talwani’s bulldog coverage of the issue culminated in a front-page, feature-length story, followed by an overwhelming vote of no-confidence in the CEO by the medical staff. The CEO ultimately resigned.

The stories led to other important leads on health-care issues, such as lawsuits involving radiologists and the misreading of more than 3,000 mammograms. “Local journalism really matters,” Talwani said.

Holding the government or large corporations accountable has always been one of the central jobs of journalism in a democracy. Measured by that yardstick, the UM School of Journalism — and its faculty and students — has done its job very well, at least in the past half-century.

While Dean Arthur Stone’s tents on the Oval in 1914 may have been a clever way of holding University of Montana’s administration accountable for accommodating the new school, the journalists Stone and his faculty turned out were not known for holding the government’s feet to the fire, at least not in Montana.

From the ’30s through the ’50s, the Anaconda Copper Mining Company’s stranglehold on Montana’s press forced J-School grads yearning to do hard-hitting journalism to find work in some other state, where journalism mattered.

Harry Billings ’33 didn’t get the message. Starting in the late ’40s, he and his wife, Gretchen, published the People’s Voice in

Helena for two decades. Biographer Anne Pettinger noted they relished their role as gadflies in the face of Anaconda as they pressed for the simple notion that “government should benefit ordinary, working people.” The Billingses fought for workers’ compensation, progressive taxation, stricter environmental standards, civil liberties, public ownership of utilities and pushed back against McCarthy-era charges of communism. The paper’s editorial page proclaimed “the hottest places in hell are reserved for those who, in a time of moral crisis, refuse to take a stand.”

For their pains, the couple were ignored, sworn at and even threatened with violence after the paper campaigned to have slot machines and punchboards banned. “I remember well one anonymous phone call in which I was warned not to sit in front of a window in our home after dark,” Harry Billings recalled in a Montana Journalism Review article. “So, for many months, we dropped the venetian blinds at dusk.”

When Nathaniel Blumberg became dean of the School of Journalism in 1956, the gadfly count went up. As former students recall, Blumberg was more than a breath of fresh air: He was a howling cyclone of skepticism who reamed them out if they didn’t question and challenge what they heard. “Nathaniel’s big impact,” recalled Jerry Holloron, “was casting a critical eye toward government” years before it was popular to do so.

Lee Newspapers bought ACM’s Montana newspapers three years later in 1959, finally breaking the copper collar. “When people saw they had a chance to make a difference, they stayed,” Professor Emeritus Carol Van Valkenburg said.

Holloron and fellow J-School grad Dan Foley, the first hires for Lee Newspapers State Bureau in 1965, reported stories that, he remembers, “caught a lot of people by

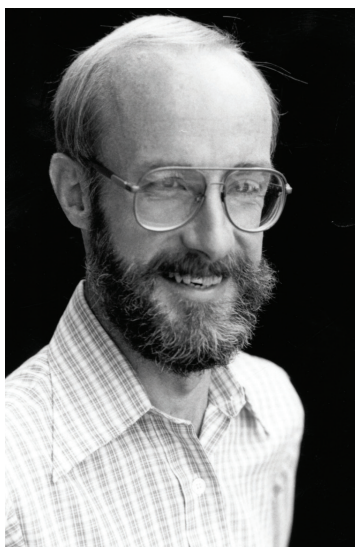
surprise.” Foley reported on the state’s corporate power structure, their interlocking boards of directors and their favored treatment in the courts and by state agencies. Holloron reported on the daily operations of government: “Nothing special — it was what was common in other states” but it was new terrain in Montana.

In 1971, Holloron became assistant director of the commission drafting Montana’s new constitution, which incorporated many of the ideas Harry Billings had sounded off about a decade earlier and has often been hailed as a document with strong protections and rights for the people. Holloron went on to teach reporting and editing at the J-School for 16 years before returning to the news business. He was desk editor with The Seattle Times team that won a 2012 Pulitzer Prize for investigative journalism for a series on the state’s practice of over-prescribing methadone for people on state-subsidized health care, leading to thousands of fatal overdoses.

Montana’s Constitutional Convention also proved a starting point for Chuck Johnson, then a 23-year-old UM graduate covering the Con-Con for the AP. He’s been reporting on Montana state government ever since, an unmatched 45-year record. But it isn’t quantity or mere longevity that distinguishes Johnson’s reporting — it’s quality, tenacity, fairness and enthusiasm.

In Gov. Judy Martz’s first term in 2001, House Majority Leader Paul Sliter was killed in a car driven by Martz’s policy adviser Shane Hedges, who was drunk but initially denied responsibility. Hedges eventually pleaded guilty to negligent homicide. Johnson and other capitol reporters won a bitter fight over access to investigative files, which revealed a story of mass confusion and evidence of a cover-up, but not enough to make charges stick.

The story also illustrates Johnson’s ►



Jerry Holloron was desk editor with The Seattle Times team that won a 2012 Pulitzer Prize for investigative journalism. The series focused on the state's practice of over-prescribing methadone for people on state-subsidized health care, leading to thousands of fatal overdoses.



Dan Foley reported on the state's corporate power structure, their interlocking boards of directors and their favored treatment in the courts by state agencies.

deep involvement in assuring open and transparent government in Montana, as both a reporter and board member of the Montana Freedom of Information Hotline. "And he still likes to chase down breaking news," added Lee State Bureau colleague Mike Dennison, also a J-school grad. "People like Chuck; he has a disarming quality. They tell him lots of stuff. There's almost universal respect for him."

Like Johnson, FOIH president and J-School grad Melody Martinsen recognizes that it's doggedness and day-to-day, unflashy determination that often wins the long, grueling fight to hold government feet to the fire. She continues to push for open government in Teton County where the Choteau Acantha that she publishes with her husband, Jeff, is based. "When we came in 1990, we decided constitutional law would be followed and public records should be available." It was a learning process. "Government officials weren't used to being asked," she says. But the process has "led to better government." "When people know that everything they say is going to be public, they strive to do their best. It's human nature." Martinsen is proud of the fact she's never had to initiate a lawsuit but has succeeded through negotiation. Her latest effort: to get the three county commissioners from having offices in the same large room and discussing matters without giving the public a chance to hear and participate.

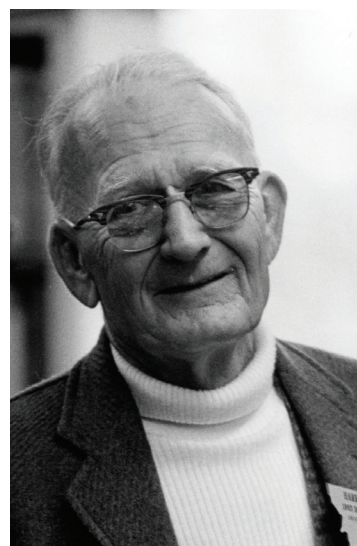
Over the years, the J-School has used reporting classes to instill that public service ethic into students like Martinsen and Johnson. Holloron started the tradition of public affairs reporting and students covering Missoula City Council. "Sustained coverage of one governmental body gave us an opportunity to talk about being a beat reporter, to talk about issues such as open government, getting questions answered and being persistent in a real-world setting, not merely pontificating," Holloron said. That tradition has been continued in public affairs reporting and in other classes such as Native News, the student documentary, Footbridge Forum and Montana Journalism Review.

If the J-School never existed, what difference would that have made? "I guess we would have picked it up eventually," Johnson cracked. But seriously, he says, "it's played a huge role, been a real asset for the state. We learned how to dig for news and do so without fear or favor." ¹⁰⁰

Clem Work taught reporting and media law at the University of Montana for 23 years before retiring in 2013. He is the treasurer of the Montana Freedom of Information Hotline.



Chuck Johnson has been reporting on Montana government an unmatched 45 years. "People like Chuck; he has a disarming quality," Mike Dennison said. "They tell him lots of stuff. There's almost universal respect for him."



Harry Billings and his wife fought for workers' compensation, progressive taxation, stricter environmental standards, civil liberties, public ownership of utilities and pushed back against McCarthy-era charges of communism.

trailblazers

A STEELY PERSEVERANCE EARNED WOMEN A PROMINENT PLACE AT THE J-SCHOOL

BY CAROL VAN VALKENBURG

In 1943, the Spokesman-Review newspaper introduced readers to its newest hire, a fresh graduate of University of Montana's J-School. "My name is Dorothy Rochon," the quarter-page ad began. "I am a reporter for The Spokesman-Review — one of the women who have released men for essential war service."

With some notable exceptions, few women were treated as "essential" in the hard-bitten job of newsgathering until World War II depleted newsrooms of men. This opened up an opportunity for female journalists, but it wasn't a development welcomed by old hands who thought it unsuitable work for women.

Rochon told Dean James Ford in a letter in June 1943 how she was greeted by the paper's city editor. "He took one look at me and said, 'Well, if you last two months without getting married, I'll be amazed.'"

Dorothy Rochon Powers lasted 45 years at the paper. Along the way, she collected a bevy of honors, including the Ernie Pyle Award in 1960, which she was the first woman to receive. Named after the famous war correspondent, it recognized reporting Powers had done after committing herself to a mental institution, to the state prison and the county jail and to spending days among the occupants of Skid Row to write about their lives.

Another 1943 graduate, Aline Mosby, distinguished herself on an international stage. Mosby got her start with United Press, first in Seattle, then covering Hollywood for several years. She was sent to the London bureau in the late 1950s and covered stories during the day and studied Russian at night. That landed her an assignment in UPI's Moscow bureau in 1959, where she was the sole female correspondent in the capital. She covered Vice President Richard Nixon's trip to Siberia in 1959 and later wrote a book, "The View



Screen star Marilyn Monroe smiles during an interview with United Press International correspondent Aline Mosby in 1952. Mosby was first to report on Monroe's widely publicized nude calendar pose.

from No. 13 People's Street," in which she told of being drugged by the KGB. Mosby also interviewed Lee Harvey Oswald when Oswald was living in the Soviet Union and hoping to become a Soviet citizen. UPI kept the photo she snapped of Oswald in its files and uncovered it and the brief story she'd written when Oswald was arrested on Nov. 22, 1963, following the assassination of President John F. Kennedy.

Mosby's most distinguished reporting came when she was assigned to the UPI bureau in Beijing after it reopened in 1979 for the first time in 30 years. Her work won her the Bernard J. Cabanes Prize for international journalism, an award named after the editor-in-chief of Agence France-Presse who was killed in a 1975 bombing in Paris. Mosby finished out her career in the Paris bureau and retired in 1984. ►



Dorothy Rochon Powers, feature writer for *The Spokesman Review*, was one of the few women reporters assigned to President Dwight D. Eisenhower's dedication of McNary Dam. Busy filing a story of the president's arrival, she chats with Press Secretary James Hagerty in the press room of Marcus Whitman Hotel in Walla Walla, Wash., in October 1954.

Marjorie Nichols '66 was one of the most celebrated journalists in Canada before her death from lung cancer in 1991. At age 23, she became the youngest member, and only woman, among the press assigned to cover Parliament. For the next 25 years, she covered Parliament and prime ministers for *The Ottawa Journal*, *Vancouver Sun* and *Ottawa Citizen*. When she died, Prime Minister Brian Mulroney called her a "trailblazer for women in journalism" and a fellow journalist said she was "the toughest columnist operating out of Ottawa." In her memoir, Nichols said, "In this business all you can aspire to, the highest honor you can achieve, is to have somebody say: 'She was a hell of a reporter.'"

Two more recent female alums produced work for their newspapers that landed the papers print journalism's most coveted prize, the Pulitzer for Public Service.

Debra McKinney '79 wrote stories in a series produced by the *Anchorage Daily News* titled "People in Peril." Its exhaustive coverage of the causes and consequences of alcoholism and suicide among Alaska natives was awarded the Pulitzer gold medal in 1989. McKinney also won a C.B. Blethen Award for distinguished feature

writing and a \$10,000 Dart Award for her stories about victims of violence. She recently wrote a book about a man blinded in a bear attack.

Julie Sullivan '87 was one of four reporters for *The Oregonian* who shared a Pulitzer for their series investigating abuses at the Immigration and Naturalization Service. It showed how the INS was detaining people for long periods without permitting them any access to legal representation, and concluded murderers were given more rights. When the Pulitzer for Public Service was announced, Julie gave her hometown a shout-out: "This is for Butte!" she said. Sullivan also received awards for short feature writing from the American Society of Newspaper Editors and a Best Newspaper Writing Award from the Society of Professional Journalists.

Other female graduates have earned national stature in more recent years. Among them is broadcast journalist Meg Oliver, a highly visible role model for any aspiring journalist. After graduating in 1993, Oliver started her career in Kalispell. She then spent a few years each in Seattle, Hartford, Conn., Detroit and Fresno, Calif., before CBS Newspath hired her in 2004 as a



Julie Sullivan '87



Debra McKinney '79

correspondent in Washington, D.C. Her chance to anchor a national news broadcast came in 2006 when she took the desk at *Up to the Minute*, CBS' overnight news program. In 2009, she moved to ABC, where she reports for *Good Morning America* and *World News Now*.

Today the School of Journalism's female graduates are achieving professional success just as often as its male alumni. But no longer must they defend their marital status or explain that they're filling in for anyone. ¹⁰⁰

Carol Van Valkenburg retired from teaching at the J-School at the end of 2011. She'd been on the faculty for 30 years, including 29 as Montana Kaimin adviser.

rise

THE J-SCHOOL'S FIRST FULL-TIME FEMALE FACULTY MEMBER REFLECTS ON WHAT IT TOOK AND THOSE SHE SHOOK UP DEMANDING PARITY

BY SHARON BARRETT

When I retired in 2007, after 25 years teaching at the journalism school, I was surprised by the second sentence in the recommendation for emeritus status Dean Jerry Brown had written:

"She joined the journalism faculty in September 1981, the first woman in the school's then 67-year history."

I was surprised because I had forgotten all about that landmark. In fact, I had never noticed it much when it happened. I believe there are two main reasons for my indifference.

First, by 1981, I had experienced many skirmishes and battles in women's struggles to be on equal footing with men in journalism. "I could write a book," as the saying goes. But I'll settle for a couple of examples, beginning with the fact that in the early '60s, when I was a journalism student at Indiana University, women ("girls," we were called) were not allowed entry to the national journalism honorary, Sigma Delta Chi.

Since then, the now 105-year-old organization has changed its name to the Society of Professional Journalists and eagerly accepts and honors women. But too little too late, in my opinion. It's the one formerly sexist outfit I've refused to forgive. For decades, I've ignored their invitations to join.

And I'm not sure I've ever forgiven — I certainly have not forgotten — an experience I had while city editor of the *Missoulian*. Being a female city editor also was something of a landmark — I was the first for Lee Enterprises, which owns the *Missoulian*, and one of only several women in the United States with that job.

In the mid-1970s, Lee sent me to a weeklong workshop for about a dozen of its editors from around the country. The workshop was run by a man who had made a name for himself not only as a seasoned journalist with an impressive resume of work with big-name publications, but also as the author of a respected copy-editing textbook. When the workshop attendees gathered in the lobby of the hotel where we were to meet our guru, he greeted all the men with a handshake and big smile. When he saw me, he looked taken aback. And the greeting I got was a look of disgust and a booming, "Jesus Christ, they sent a woman?"

So, back to reason No. 1 for my indifference to being the UM J-School's first woman faculty member: I was a veteran. The second reason I didn't pay any attention to being the first woman faculty member at the UM J-School has to do with the journalism school itself. By waiting until 1981 to hire a woman for a tenure track position, the school wasn't exactly in the vanguard of affirmative action. But I also never felt that the all-male faculty had hired me with an Equal Employment Opportunity Commission officer breathing down their necks.

Except for an inequity between male and female salaries, which existed throughout the university, and still does, I did not feel subject to sexism from my J-School colleagues. I'm not sure why they seemed so enlightened, but I like to believe it's because they were a faculty used to meritorious, high-achieving females in their student body. Shortly after I was hired, they hired one of those achievers — Carol Van Valkenburg, who had been known to them as student Carol Bulger. Carol and photojournalism professor Patty Reksten became the second and third full-time females on the faculty. Years later, another one of those exemplary students, Peggy Kuhr, became dean of the school. And even before I had been hired for a full-time position, the school had hired women as adjuncts — including me. In the early 70s, I had taught a current events course.

Another one of those early female adjuncts was novelist and short-story writer Dorothy M. Johnson. She taught a magazine-writing course at the J-School while also serving as director of the Montana Newspaper Association. Johnson was well-known for her western writing, with titles such as "A Man Called Horse," "The Hanging Tree," "The Man Who Shot Liberty Valence" and "The Bloody Bozeman."

Though a small woman, Johnson had a large personality. She was said to gain inspiration for her writing by keeping a loaded pistol next to her typewriter.

With fierce females like that around, the journalism school's male professors were pretty tame by the time I arrived on the scene. 100

Sharon Barrett was a reporter and editor for the *Missoulian*, an assistant foreign editor for the *Washington Post* and a book critic for the *Chicago Daily News* and the *Chicago Sun-Times* before teaching 26 years at UM's School of Journalism. She received the Distinguished Teacher Award in 2002, and retired in 2007.

Sharon Barrett was a reporter and editor for the *Missoulian*, an assistant foreign editor for the *Washington Post* and a book critic for the *Chicago Daily News* and the *Chicago Sun-Times* before teaching 26 years at UM's School of Journalism. She received the Distinguished Teacher Award in 2002, and retired in 2007.

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The 1980s

As Pac-Man took over TVs everywhere, the J-School got its first “sophisticated electronic editing system” to lay out and edit copy using video display terminals lent to the school by the Missoulian, then transitioning to block-shaped beige Macintoshes and even a laser printer.

Technology in the radio-television program progressed as well as it moved to a new home. In 1985, the new Performing Arts and Radio/Television Center opened on campus with broadcast editing booths, production studios and proper control room for KUFRM. “We had our own space. All of a sudden, we were legit,” says Shane Bishop ’86. “We had to share it still with performing arts people. But at least we had our own wing, and we didn’t feel like we were just squatting in the J-School.”

Troubles plagued the journalism school at the same time. Funding was down, putting the Montana Journalism Review on hiatus. But the priority was still on student success. The internship program expanded, students were required to add a minor for specialization and the Montana Kaimin office received its first upgrade since the Journalism Building opened its doors in 1937.

Brett French ’85 worked at the Kaimin as a reporter and editor and recalls the humiliation of having notoriously sharp-witted professor Bob McGiffert hanging edited newspapers outside his office. “It’s kind of like boot camp,” French said. “They’d break you down and build you back up.”

French was there when Patty Reksten joined the school. Under her guidance, the photojournalism curriculum changed from three classes taught first by Don Miller, and later by David Lee to a full-fledged program.

As can still be the case today, Paul VanDevelder ’82 remembers taking the initiative as a student to teach himself new advancements in technology. “We were literally in that transition period between sort of the dark ages and a brave new world,” VanDevelder said.

That’s what made it exciting.

“I knew all this emerging technology, the tools that were coming on, were just going to give us more and more muscle in terms of doing what we really loved,” he said. **100**



Photo courtesy of Mineral County Historical Museum

1980: Ash from Mount St. Helens covers the corner of River Street and Mullan Road in Superior, just west of Missoula, in May. The ash was a curse to some and a blessing to others. For Shane Morger ’81, it meant graduating. Classes were canceled, streets deserted and beer sold out at grocery stores. Morger’s journalism law professor gave his students an A on the final and averaged in their midterms, leaving Morger with a C.

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1982: Charlie Hood is named dean of the School of Journalism.

1983: KUFRM is caught using a private bank account from 1978 to 1982 to avoid university rules and regulations.



Photo by Patty Feksten

Mary Pochelon and Blanche Peterson rest after a long shift at the Gallery Cafe in Philipsburg. The photo was part of the J-School's groundbreaking "Focus on Philipsburg" project in 1987.

Student irreverence was alive and well in 1980 outside Dean Warren Brier's office as a painting of Dean Stone receives extra flair from (starting at left) George Hardeen, Pat Sullivan, Scott Davidson, Stephanie Hanson, Scott Hagel, Linda Sue Ashton, Kathy Kradolfer, Sue O'Connell and, in the foreground, Mike Dennison and Boomer Slothower.



1984: The Kaimin publishes a satire issue in which an article titled "Reporter squished by farting 300-pound Republican" makes fun of a local political activist's weight. The staff apologized after it garnered widespread negative reaction.

1986: Johnathan Krim '77 directs the San Jose Mercury News project that wins a Pulitzer Prize for international reporting.

1989: Debra McKinney '79 helps Anchorage Daily News win a Pulitzer Prize for public service.

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1985: The Performing Arts and Radio/Television Center opens on campus.

1988: Gannett Center Journal identifies the J-School as an outstanding program.

1989: R-TV faculty move into a new headquarters adjacent to the PARTV building.

exposure

PHOTOJOURNALISTS HAD TO PRESS THEIR WAY OUT OF THE J-SCHOOL'S DARKROOM

BY BRUCE ELY

Working as a delivery boy for the Missoulian, young Randy Rasmussen '77 had one person on his paper route who was particularly difficult to collect payment from: Harley Hettick, chief photographer for the paper.

"If you don't want to pay for the newspaper, you should get me a job as a photographer at the Missoulian," Rasmussen remembers telling Hettick. "When he was done laughing at me, he said go out, make up and shoot some assignments."

Hettick agreed to critique his work, and, if the pictures were good enough, the paper would publish them. Before he even graduated from high school, Rasmussen turned that opportunity into a full-time photography job he would maintain into college, studying journalism at the University of Montana.

But what he and other photographers at UM found was a program narrowly focused on writing, where wielding a camera was a craft barely respected and largely ignored.

Yet the school still managed to produce impeccable photojournalists like Rasmussen, now at The Oregonian, and the Missoulian's Kurt Wilson '82. Both admit their success has had little to do with the strength the program back then. "They would give you a foundation of journalism," Wilson said. "It was up to you to take that out in

the real world."

That was until Patty Reksten arrived as a grad student at UM in the fall of 1983. A Montana native, she has a degree from one of the best photojournalism programs in the country, the University of Missouri. After her undergrad, she'd worked for the Columbia Daily Tribune and the Missoulian's former Flathead Bureau before enrolling in the journalism master's program at UM.

It didn't take her long to recognize the photojournalism program for the shell it was. And like so many photo students who had come before her, she took matters into her own hands, but at a much broader level. With the encouragement of Dean Charlie Hood, Reksten worked to create a framework at the school where photographers could truly shape and sharpen their skills.

She and fellow photography instructor Bob Cushman led a group of 13 students to the tiny mining town of Philipsburg in May 1987. Six days of photography, darkroom work, editing and critiquing culminated into an 88-page book to celebrate Montana's centennial. "The purposes of the project were many," Reksten said. "It was a chance to give the students the understanding and ability to tell in-depth stories. We were able to go behind the scenes. You certainly see small-town America. The people there said that it was a slice of life that no one else would have captured."

The project helped put UM's program

on the map, and Reksten's commitment to preparing students would help foster the careers of countless photojournalists. It also laid the groundwork for what was to become one of the defining moments of the program.

In the days following the arrest of Ted Kaczynski, aka the Unabomber, on April 3, 1996, nearly every newspaper and magazine across the country featured photographs taken by students at the University of Montana. As the eyes of the world focused so intensely on Lincoln, we were provided an incredible real-life lesson in journalism.

Some of the iconic images came from the day after his arrest, as Kaczynski was arraigned, but there were just four of us who ended up with exclusive pictures of Kaczynski before he was cleaned and dressed in his orange jump suit. On the afternoon Kaczynski was arrested, Derek Pruitt, Greg Rec, Steve Adams and I were waiting at the roadblock to Kaczynski's cabin along with about 15 other photographers. When a white Bronco left the property, all the photographers tried to capture the picture of a man visible through the back window. But Pruitt, Rec, Adams and I decided to follow it, and we ended up in Helena and were the only journalists able to capture pictures as authorities escorted the Unabomber inside.

Before the phones started to ring off the hook as news organizations searched for

Photo courtesy of Bruce Ely



Long before “selfie” entered the student vernacular, Derek Pruitt, Bruce Ely, Greg Rec and Steve Adams showed how to do it up right two weeks after news outlets worldwide published their photos of Unabomber Ted Kaczynski. They were able to photograph Kaczynski on the day of his arrest in Lincoln on April 3, 1996.



Patty Reksten came to the J-School seeking her master's but found a photojournalism program lacking the breadth she knew it deserved. Rather than throwing her hands up, she went to work building the backbone for what is now a well-respected professional program.

our images, there was a quick discussion. We agreed that no matter what pictures were on our undeveloped rolls of film, we would pool them together and share any profit equally. It didn't have anything to do with great photography or journalism — it was an example of the support and enthusiasm we had for each other. “I think there was a lack of competition that existed in other schools,” Greg Rec '97 said.

The photojournalism faculty deserves enormous credit for providing students with a foundation, but the credit must be shared with students who push the bar higher. “There was a building there and a

foundation of journalism,” said Greg Rec '97, a photojournalist at Maine's Portland Press Herald. “But it was Patty's teaching and her love of photojournalism that inspired the students.”

In 1998, Reksten turned over the keys of the program to Keith Graham and associate professor Jackie Bell, who later left to join the faculty at the University of Missouri. Graham and Jeremy Lurgio are now guiding students through a huge shift in the business. Newspapers have slashed their staff, writers at many papers are shooting their own pictures and photographers are asked to do more writing and reporting.

With all the changes, the program at UM has positioned students well to succeed in this new model.

The strength of the school has always been, and we hope always will be, the faculty's ability to build a strong foundation in journalism. Whether it's for radio, television, photography or writing — it's journalism. ¹⁰⁰

Before graduating from the School of Journalism, Bruce Ely '98 won first place for photojournalism in the Hearst Journalism Awards. He is a staff photojournalist at The Oregonian in Portland, Ore.



Anchors Conrad Scheid, left, and Courtney Anderson deliver the five o'clock news in the KBGA studio while DJ Josh Vanek prepares for his show behind them.

volume

THE EVOLUTION OF UM'S INDEPENDENT STUDENT RADIO STATION

BY RUTH EDDY

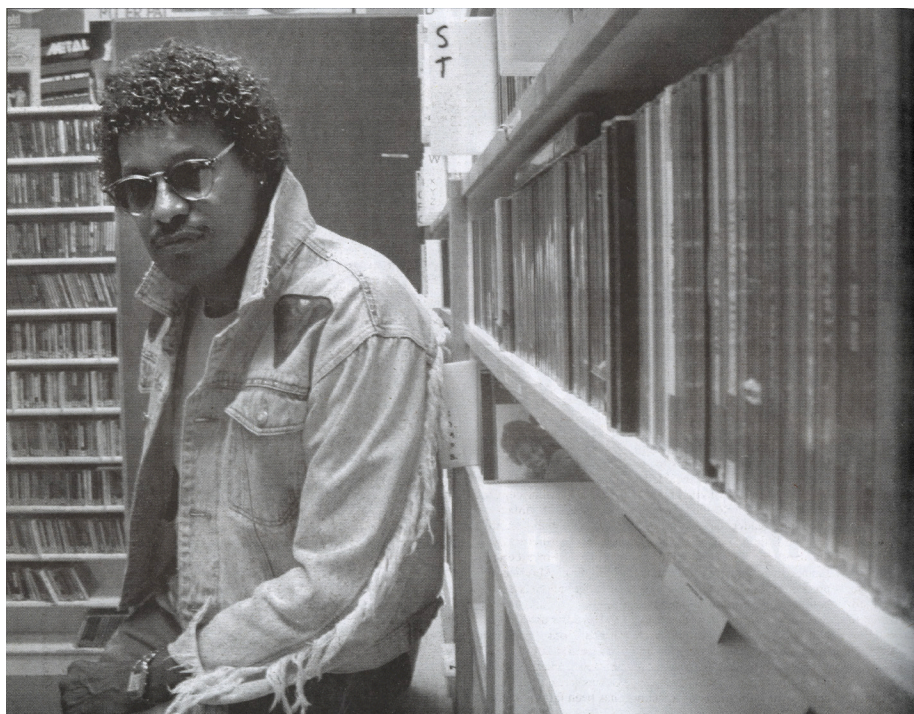
The name "Revolution Radio" was already taken; "The Animal" was too. So, in 1997, it was settled. The newly formed college radio station would go simply by its call letters, KBGA. K for stations broadcasting west of the Mississippi River, and BGA after its founding members, Rob Bourriague, Todd Graetz and Craig Altmaier.

Bourriague's weekly essays about his time at KBGA are still at the radio station's headquarters on the University of Montana

campus, in the same office as a secondhand floral couch. The couches and coffee pots have changed over the years. Memorabilia that isn't thrown away ends up on the wall. Bourriague's binder of essays is on the floor, along with a stale gummy bear.

Despite its crumbs, the college radio office is a living shrine to independent and ambitious thought.

I felt lucky to find it during my first week on campus, and now I feel even luckier to have contributed my own things to the wall. And the floor.



H-Rap, a longtime DJ for KBGA, poses next to the station's CD catalog in 2005. Every Saturday morning, H-Rap played a mix of classic music and songs he heard as a kid growing up in New York City.



Photo by Meghan Nolt

A storied and well-worn floral couch adds to the varied memorabilia decorating the KBGA office on the second floor of the University Center.

KBGA is, at its core, an educational institution. The studio window looks out from the University Center on Main Hall, but the learning that happens at KBGA doesn't come with course numbers. Lessons aren't taught by Ph.D.s. The station is student-run and we learn from each other. Or we make it up as we go.

I learned about making radio mostly by making radio. I had my hands on a microphone and a weekly story deadline. My reporting class taught me techniques and theory, but my job as a journalist made me use them.

KBGA encouraged experimentation. In school, I learned the rules of journalism, and at KBGA, I had fun bending them. Of course, I was a bit bent myself, as most people at the station are.

I invented a segment called "Things Not To Do On the Radio." My co-host and I would take visual things, like origami instructions or music videos, and put them on air.

It was terrible. Also amazing. An opportunity to break rules led to an understanding of the rules, rather than a blind acceptance.

And an environment that allows for mistakes is also a place to learn from them.

In his essays to future staffs, Bourriague advised them not to buy 500 T-shirts at a time. "You can always order more," he wrote, a lesson surely learned by ordering 500 T-shirts.

KBGA recently did place an order for T-shirts, about 225. Some of those are thank you gifts for people who donated to Radiothon, its annual fundraiser. This year, the station raised \$15,000, part of which has been used to make the broadcast studio accessible to people with disabilities.

The rest of those tees will be stock for our new online store. KBGA is slowly moving into the digital age, while being careful not to forsake its roots. We are digitizing our entire music library, but DJs can still spin vinyl. Listeners can stream KBGA from anywhere in the world, but the terrestrial signal at 89.9 FM hasn't faded, still broadcasting at 1,000 watts.

Each spring, the outgoing staff trains the next. They pass down important passwords and policies, as well as a few traditions. I was told it was "tradition" when a newly

hired office assistant was sent to measure a nonexistent EVM meter across campus. Teasing as a tradition is easy to maintain. Those who have risen to higher positions are eager to replicate the pranks played on them in their early days.

However, KBGA's greatest tradition is evolution. The station's mission to bring refreshing programming to Missoula hasn't changed, but every few years how we accomplish it has. Some years, it meant live acts around Missoula, in others a focus on original content. Hell, with rotating DJs, refreshing programming means a different thing every two hours.

The traditions may not be written in stone, but they don't need to be. KBGA was founded by three motivated friends, and the evidence on the wall shows both friendship and motivation have endured. ¹⁰⁰

Ruth Eddy is the news director at KBGA and graduated from the School of Journalism with a focus in radio and a love for KBGA in May 2014.

90

The 1990s

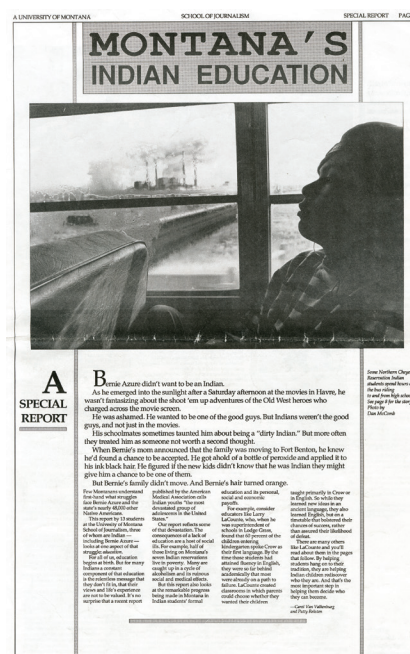
After the Philipsburg photo project of the '80s, student projects began to take off in the School of Journalism. Montana Journalism Review was revitalized under Clem Work and the Native News Honors Project printed its first issue, "Montana's Indian Education." Ever since, these projects have exposed students to real-world journalism and covered difficult or controversial topics. Karen Coates '01 worked on a story about people drinking Lysol on the Northern Cheyenne Reservation. "That was probably the first really hard-hitting news story that I did," Coates said.

Student-run KBGA radio launched while KUFM expanded, helping fuel student work and providing yet another avenue for them to get hands-on journalism experience.

"At the time, it was pretty impressive to have a school that actually had a place where you could put together your own, real newscast," Teresa Blackman '91 said. "I was a TV reporter and a TV news anchor, so that really helped me get a feel for what that would sort of be like."

One of the most exciting displays of student work went worldwide in 1996. Photojournalism students Steve Adams, Derek Pruitt, Gregory Rec and Bruce Ely captured the first photos of the Unabomber, Ted Kaczynski. Student John Youngbear took photos of Kaczynski being taken to his arraignment the morning after his arrest. Their photos ran on the front page of national and international publications including The New York Times and Newsweek.

The latter half of the '90s proved to be a rollercoaster for school leadership. After getting himself at loggerheads with J-School faculty, Frank Allen was eventually asked to step down as dean by UM President George Dennison. Student reaction to this was as polarized as the faculty's, and the opinion pages lit up at both the Montana Kaimin and Missoulian. Things settled down once longtime Radio-TV professor Joe Durso took over as interim dean, but he died a year later in July 1998 after an apparent heart attack. Carol Van Valkenburg then took over until 1999 when Jerry Brown came aboard as dean. **100**



1992: The Native News Honors Project begins with its first issue, "Montana's Indian Education."

1990: George M. Dennison becomes president of UM.

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1990: For a second time, Johnathan Krim '71 directs a team that wins a Pulitzer Prize while at the San Jose Mercury News.



1993: Montana Journalism Review is revived thanks the efforts of Professor Clem Work.

Photo by Gregory Rec



1996: J-School student Bruce Ely '98 photographs federal agents escorting Unabomber Theodore Kaczynski in Helena after his arrest on April 3, 1996.



1994: The Montana Kaimin goes digital with KaiminOnline.

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1993: Charlie Hood retires as dean, but continues teaching classes at the School of Journalism.

1997: Frank Allen is removed as dean.

1999: Jerry Brown is hired as dean of the J-School.

T. Anthony Po remember

ANTHONY POLLNER IS MORE THAN A
NAME ON THE WALL. MUCH MORE.

BY ASHLEY NERBOVIG

Alice Thorpe can still clearly recall the details of day she dropped her son Anthony off at the University of Montana. They flew out together from New York, and walking off the jetway in Missoula, Alice remembers the terminal feeling more like a log cabin than an airport. They got their bags and Anthony was a few steps ahead as they walked outside. He stopped to look up at the sky, then turned to her with a smile.

"See, Mom, that's why they call this Big Sky country."

Anthony Pollner, a 1999 J-school graduate and reporter for UM's student newspaper, died in 2001 on Mother's Day weekend. Alice was spending it with her other son, Edward.

"Poor Edward got the call," she says. "That's how we heard about it."

Alice knows Anthony was hit while riding his motorcycle near London. She didn't need any further details.

"I found this quote for him, when he moved to London after college," she says. "He put it on his computer in his apartment."

Alice looked at the quote that was once the home screen of her son's computer. She read it clearly, with no waver in her voice:

"To laugh often and much; To win the respect of intelligent people and the affection of children, to earn the appreciation of honest critics and endure the betrayal of false friends; to appreciate beauty, to find the best in others, to leave the world a bit better whether by a healthy child, a garden patch or a redeemed social condition; to know even one life has breathed easier because you lived. This is to have succeeded."

"It meant a lot to him," Alice says. "To Anthony."

Emily Freeman, Anthony's former girlfriend and longtime friend, says the night he died she had just returned from a catering party. She was wearing an overlarge white dress shirt, a hand-me-down from Anthony. His brother Edward had left a message on her answering machine, and as she listened to it, she thought at first, "Oh, he is just calling me to tell me Anthony is hurt."

When she realized what had happened, Emily says she just sat on her bed, unsure what to do.

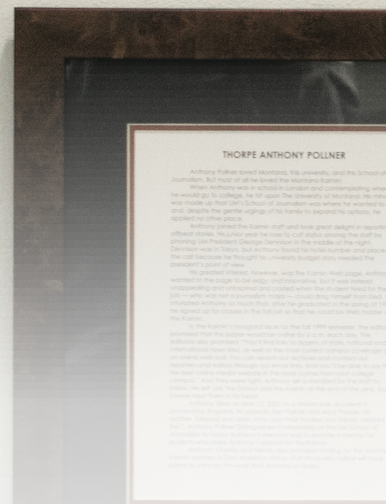
They had known each other since their senior year of high school, back when he was kind of a "bad boy." The two would sometimes sneak out and drive his father's car around New York City, and she recalls with a laugh one night having his father's car phone ring as they snaked through the city streets.

"We were like, 'Shit, what are we supposed to do?' Because obviously we weren't supposed to have the car," Emily says.

Anthony got away with things like that not because he was especially conniving, but because he was just a sweet guy, she says, the kind of boy every mom loved, hers included. Most guys back then never said five words to her mother, yet Anthony would show up and start chatting her up. He even convinced Emily's grandmother to hang out and talk about life. He genuinely enjoyed getting to know people, Emily says.

"He was a delightful sort of imp," she says. "A weird combination of sweet and fun."

Once, in her junior year of college, she was working in a shoe store in Michigan, and Anthony walked through the door one day, carrying his cat. He was living in Montana at the time, but he drove from Missoula to Michigan and tracked her down.



Pollner Newsroom

Photo by Hunter D'Antuono



Anthony Pollner enjoyed intramural sports while at the University of Montana. A 1999 graduate of the School of Journalism, Anthony died in 2001. His family established a scholarship and annual professorship in his memory.

"That kind of feat was insane back then," Emily says. "It's not like we had cellphones, and I hadn't seen him in months."

Before starting the road trip, Anthony called Emily's mom and got the name of where she was working. He didn't make a big deal out of it.

"You know, with other guys, it would have been, 'Look at this grand gesture,'" she says. "With Anthony, he just strolled in, Mr. Casual."

Emily attended Anthony's funeral on the East Coast, bringing along the dog they'd shared when they lived in Missoula. The only thing larger than the funeral was the influx of flowers the Pollner family began to receive.

"I just remember thinking Anthony would be like, 'These flowers are all great and everything, but they aren't practical,'" Emily says.

Alice credits Emily with the idea to give something back to the University of Montana School of Journalism. It was a place that had a huge impact on his life, and an institution he had loved.

The Pollners contacted the school and spoke with Carol Van Valkenburg. "She knew what was needed," Alice says. The generosity that followed brought an incredible gift to the School of Journalism, an endowed professorship that brings distinguished working journalists from across the nation to teach at UM every fall semester in perpetuity. In addition to teaching a course, Pollner professors work closely with staff of the Montana Kaimin. This spring the Pollner family announced a second endowment that will mean a Pollner professor will be in residence in spring semester as well as in the fall. The fall professors have focused on writing and reporting. The spring Pollner professor will focus on visual, online or business journalism.

Hank Stuever, the 2012 Pollner professor, who is the TV critic at the Washington Post, says he could never imagine what the family went through losing Anthony, but what came out of the death still floors him.

"What I know about people who lost somebody, they never want people to forget the person," he says. "On a small scale, that's what the little white crosses are about that you see on the side of the road — how can I create something that way nobody will forget the person that I loved? (But the Pollners) didn't do it so people would talk about Anthony every day, or to say, 'Look at what we can do.'"

Stuever says the Pollners could have built a new building, or a monument, or some marble, gaudy thing, but they didn't. Instead, he says they took Anthony's memory and turned it into something that continually renews itself and inspires young people the way the school inspired Anthony, in a place he was adored and where he contributed so much. ►

‘On a small scale, that’s what the little white crosses are about, that you see on the side of the road. How can I create something that way nobody will forget the person that I loved? They didn’t do it so people would talk about Anthony every day, or to say, “Look at what we can do.” It came from a genuine and good place.’



Anthony Pollner was tenacious from a young age.

Kevin Van Valkenburg, Carol’s son, was a classmate of Anthony’s and worked alongside him at the Kaimin. He’s now a senior writer for ESPN The Magazine. He says the Pollner professorship is exactly the type of thing Anthony would have loved.

“We’d talk about these incredible writers, study their work and want to be like them,” he says. Anthony would be so excited to know that great writers like Eli Saslow and Chris Jones would one day work in a professorship that bears his name. Saslow, a national writer for the Washington Post who was the Pollner professor in 2010, won a Pulitzer Prize in 2014 for explanatory writing. Jones, a writer-at-large for Esquire and the 2009 Pollner professor, has twice won a National Magazine Award.

Among other duties, Anthony took it upon himself to establish an aggressive Internet presence for the Kaimin. He purchased cutting-edge web design software out of his own pocket when the paper couldn’t afford it, then, after teaching himself how to use it, designed a template from the ground up that would serve the paper for years to come. His efforts gave the Kaimin a better website than many big city

papers offered at the time, and he did it all with enthusiasm.

Anthony’s brother Edward says that charisma drew people to him even as a child, recalling the impression Anthony made while watching Edward’s basketball games with their mom at no more than 5 years of age.

“He was just this blond, cute kid,” Edward says. “At the time, I wasn’t much of a charmer with the ladies, but one day Anthony came to watch my game. The next day all the girls were like, ‘Oh, he was so cute.’”

Anthony’s appeal became well-known around the journalism school, especially after he joined the student newspaper. Beyond his many contributions to the Kaimin website, Anthony was recognized for his audacity and love for offbeat stories.

Carol Van Valkenburg, a former J-school professor and adviser for the Kaimin, recounted when Anthony sweet-talked his way into getting an overseas phone number for UM President George Dennison. Anthony was working on a story about the school budget, and decided he needed a quote from Dennison, who was in Tokyo.



The Pollner family stands with 2003 Pollner professor Maurice Possley, third from the right. Possley won a Pulitzer Prize in 2008 for his investigative reporting on hazardous children's products. His Pollner class focused on cops, courts and criminal justice.

Anthony convinced a secretary to pass him the phone number. Dennison was more than a bit surprised to get a call in the middle of the night. The story of that interview still hangs on the wall of the Kaimin newsroom as a reminder to students that irreverence, and persistence, are not faults in the pursuit of good journalism.

The Montana Kaimin news and business offices in Don Anderson Hall, named for Anthony after his family made a contribution to the construction of the new building, is much upgraded from the basement hovel that was the newsroom in the old Journalism Building. Paige Parker, the editor during Anthony's last semester at UM, remembers the office as a much dirtier, smaller place, with little in the way of high-tech equipment. But she remembers Anthony's enthusiasm for the website and his ambitious ideas on how it should be run.

"He was doing it because he cared about it," Parker says. "You could see it as he worked. He just had such passion for things."

Tamara Jones, the Pollner professor for the fall of 2013, who won a Pulitzer while working at the Washington Post, says the new newsroom is in some ways an even

greater gift than the professorship.

"The legacy that they've left is amazing," she says. "The newsroom itself, the camaraderie of the newsroom. It's the same as it was in the 1970s. There is a very special spark in that newsroom and [the Pollners] created that. I don't know if they even realize how great a gift it was."

She says her time as the Pollner professor and Kaimin adviser was also a gift, one that she was proud to be a part of.

However, Chris Jones, the Pollner professor in 2009, says being in that position can be a tricky balance. He always felt the weight of what brought him to Missoula, even though it was one of the best times of his life. It was odd to be happy, to be enjoying himself, when he was there because of this great tragedy.

"I never quite shook that feeling," he says.

The Pollner Lecture, which takes place midway through every Pollner professor's time at UM, was the most blatant example of this for Jones. Most Pollner professors view that lecture as the most difficult part of the semester.

"Very early into the speech, I began to talk about Anthony, and I saw Alice very



Photo by Forest Chaput de Saintonge

Washington Post reporter and former Pollner professor Eli Saslow speaks at the 2011 Dean Stone banquet. Saslow taught students about in-depth reporting and breaking news coverage among other topics in the fall 2010 semester. He went on to win a 2014 Pulitzer Prize in explanatory reporting for his reporting on the prevalence of food stamps in post-recession America.

quickly start crying," Jones says. "And at that moment, I was kind of like, 'Am I making a horrible mistake?'"

He was also moved more than he expected to be while looking at the students attending the speech. As they watched him talk about the death of a young man not much older than them, Jones says he couldn't imagine losing one of them.

Jones called his tenure in Missoula life changing, even though he knows that sounds like a cliché.

"Life-changing is sort of something people say when they don't know how to describe something," Jones says. "I had a great group of students, though, and I could see the results."

Emily Freeman says Anthony always sought to find the best in people. The Pollner professorship continues that tradition years after Anthony's death, providing students with a mentor who helps them discover the best of themselves and fulfilling a legacy he left at the school long before his name graced the walls of the Kaimin newsroom. 100

home

HOW A SCHOOL ONCE
HOUSED IN TENTS CAME TO
INHABIT ONE OF THE FINEST
BUILDINGS ON CAMPUS

BY JERRY BROWN

J-School rejuvenated” read the B-section banner in the *Mis-soulian* on May 12, 2007, the bright day Don Anderson Hall was dedicated. The story was upbeat, but the headline was misleading. The J-School had never de-juvenated.

With the post-Watergate enrollment swell, the school had long outgrown the building now known as Stone Hall or, for a few years, Old Journalism. Much of the bottom floor had been lost to forestry, thanks to a bad deal made by a former dean. The radio-television program was headquartered across campus in a 1920s bungalow, with most of its classes crammed into five separate areas of a shared building, including a drama department wardrobe closet.

The decision to campaign for a new building was in motion before I arrived. Joe Durso, longtime R-TV head, secured funding for a preliminary design, and the

faculty identified the man for whom the building would eventually be named. To everyone’s sorrow, Joe died in 1998 when he was acting dean.

When I became dean a year later, I found Joe’s insight inspiring and his challenge alive. The history of J-School facilities projected a strong if stagey narrative: first, in 1914, tents, then a bicycle shed, then cast-off barracks, and then, in 1936, the crown of Arthur Stone’s legacy — a period-perfect building, seasoned by memories but ready to be preserved in amber.

Bull sessions about the new building project, sandwiched between everyday issues and campus politics, featured two central questions: What would we need in a future more mysterious to us than it had been to Arthur Stone? Where would we find the money?

Terms such as “multimedia” and “convergence” were in the air, but I don’t think we’d

started using “social media.” In addition to adequate classroom and office space, to address these new trends we needed a building flexible enough to deal with delivery systems morphing before our eyes. It was long past time to bring print and electronic media back together, and, of course, we all wanted a building that could match the old one in campus prominence and beauty.

The second question fell into my lap. The university president made it clear we must find the money ourselves. Main Hall was strapped and the state legislature stingy, so I had to round up a grubstake and go prospecting.

Faculty leaders had anticipated the principal fundraiser would be a revered ghost — Don Anderson himself. One of the most respected journalists to come out of Montana, Anderson not only rose to the highest level in Lee Enterprises, he returned to his native state, oversaw the purchase of all but one of the Anaconda-controlled newspapers and made them better.

But before we could summon the spirit of Don Anderson, I had to get permission from the legislature to raise private funds, and I needed to nudge us forward in the university’s projects-priority queue. When that was done, we chose talented Bozeman architect Mark Headley in 2000, and the faculty began to brainstorm.

As I moved among constituencies, clusters of allies began to form — among them the Montana Newspaper Association, the Journalism Advisory Council, the University of Montana Foundation and the UM architectural crew led by Kevin Krebsbach. Faculty and staff were essential in every step, not merely in guiding the design but also in freeing me to hit the road. Carol Van Valkenburg, Ray Ekness and Kathleen Whetzel performed well beyond the call of administrative duty.

Two faithful friends of the J-School, Sue and John Talbot, had provided funding for the preliminary conceptualizing, and they came forward immediately. It was clear they wanted more than a naming opportunity to honor Sue’s father, the late Don Anderson. They also believed in the future of the school and its tradition of instruction.

The Talbots provided the launching gift and were quickly joined by Lloyd and Betty Schermer, also of Lee hierarchy, and then by Bob Howard, another media mogul, who’d competed with Anderson but

admired him nevertheless.

By the end of 2003, major pledges amounted to more than \$6 million. We knew that wouldn’t be enough, but we didn’t know it would be less than half enough.

Slowly, gifts from three to seven-figures began to accrue. When the campaign was finished, I was told we had more donors than any public building in Montana. I’d admonish a student reporter for such an unverifiable claim, but I don’t doubt it. When Don Anderson Hall was dedicated, its donor display included all major givers. I wish we’d put up another board for every other donor as well.

As I recall, we had about \$11 million in the bank or pledged by mid-2005. The architect’s drawings were nearly complete, and the project was put up for bids.

On the afternoon of June 22, the architectural crew, Jim Fall of the MNA and I stood with state officials in Helena when the envelopes were opened. When two of the five bids came in below the amount on our books, I let out a war whoop that could be heard in Missoula. Swank Construction got the contract, and in July 2005, its crew broke ground.

Over the next two years, we watched the dream become the reality. We witnessed the first UM construction under the International Building Code, as the huge, vertical supports were bolted down and cushioned against earthquake tremors. As soon as it was safe to climb the stairs, we wandered among the studded-out rooms and stubbed-out wiring and imagined what our lives would be like in ample, well-lit spaces.

Still, we needed a few million dollars more for furniture, technology and the Montana Kaimin offices. At this critical point, the family of Anthony Pollner stepped in with a heartening boost. Meanwhile, I had to persuade the legislature to allocate maintenance money — a galling assignment requiring bipartisan help from state Sens. Jon Tester, Carol Williams, John Brueggeman and other lawmakers.

In the sweep for donors, I crisscrossed the country, often with John Talbot, from New York City to Seattle and Portland. A highly respected former publisher, John became senior partner in sales: He took the high road, and I came in for the closing. He was reason, I passion.

Alumni, led by Don Oliver, Penny Pea-

body, Larry Elkin, Don Kinney, Shane Bishop and many more, worked with me and Curtis Cox, our cheerful and dogged development officer, to secure the last nickels, totaling about \$14 million.

From my perspective, the campaign revealed as much about the school as the building does now. My standard pitch-line — “Donors don’t throw dollars on the deck of the Titanic” — succeeded because it was true.

After the dedication-day speeches faded, I reflected on our seven years of labor. I’d had the privilege of seeing how many people believed in the practical mission of the school — to introduce students to the rigors and rewards of the journalist’s life, to remind them of the need for broad, continual learning, and to reinforce the role and the responsibility of the press in our constitutional democracy.

I could write many sidebars detailing how Don Anderson Hall came to be, but how Arthur Stone’s vision manifested itself in a magnificent new building remains the lead story. ¹⁰⁰

Jerry Brown was dean of the journalism school from July 1999 until July 2007. He retired in 2008.



A man hauls camera equipment through the front doors of Don Anderson Hall in 2008, a year after construction on the building finished. The same journalism signs that hung on the older building now adorn the school’s new home.

THE J-SCHOOL THROUGH THE YEARS

14



1914: Tents on the Oval serve as the first classrooms for journalism students.

14



1914: The School of Journalism moves into an old bicycle storage shed near the Law Building, which students called "the shack."

18



1918: The J-School relocates to Cook Hall. Students similarly dub it "the shack" and eventually begin referring to themselves as "shacksters."

36



1936: Construction begins on the Journalism Building, now known as Stone Hall. It opened up to students in December 1937 and now is home to the department of Geography, the Central and Southwest Asian Studies Center and other classes.

07



2007: After 70 years in the old journalism building, the School of Journalism builds and moves into one of the finest facilities on campus, Don Anderson Hall.

Photo by Todd Goodrich

2000s

COVERING A CENTURY |
UM SCHOOL OF JOURNALISM

After 90 years of preparing students for a dependable career path, an increasingly turbulent professional landscape forced the J-School to revamp its curriculum in 2010.

First, the school ended its “silo” system, which had separated writers, photographers, broadcast news and television production students. The school abandoned its strict professional program requirements, hired web-savvy professors and encouraged students to diversify their skill sets. Now, photographers are just as likely to take feature writing and public affairs reporting as they are to enroll in advanced photojournalism & multimedia storytelling.

But although the industry and the school have undergone some drastic changes, the basic principles of journalism remain. Students are working to hold administrators’ feet to the fire as their predecessors did, and revel in their stories.

“The J-School is where I discovered my love of pissing people off,” said Emily Phillips Heffter ’00, who landed her first job at *The Tennessean* and went on to cover various government beats for *The Seattle Times*. Heffter’s relentless demands for honesty and accountability led one administrator to insult her during a meeting of the deans, referring to Heffter as a “mendacious little bastard.”

The “Mendacious Little Bastard” award has since become one of the most prestigious honors handed out at the annual Dean Stone Banquet. It has had no shortage of worthy recipients, as students continue to produce both quality journalism and edgy content.

In 2001, a group protesting coal development streaked across campus completely nude. Naturally, page one of the next day’s *Kaimin* featured a photo of the scene that showed one of the women’s naked breasts. The image created an uproar in the community, with the newsroom receiving threats and reports of papers being dumped from newsstands around Missoula.

The *Kaimin*’s response? It was the best photo to illustrate what happened that day.

Eight years later, the *Kaimin* made national headlines when UM law professor Kristen Juras waged a personal vendetta against the paper’s sex column. “The Bess Sex” by Bess Davis prompted so many angry letters to the editor that UM held a public forum, which about 250 people attended.

At the forum, *Kaimin* editor-in-chief Bill Oram ’09 defended the column by reminding everyone that the paper primarily serves a student audience, whose members were intensely interested in the topic. And, he said, no student had complained.

“I think many of the students here are either having sex or wish they were,” Oram said at the panel, according to the *Helena Independent Record*. “We’ll stop having fun talking about sex when sex stops being fun.”

While the J-School prepared students to stand up for their profession, Courtney Lowery Cowgill ’02 said the *Kaimin* made its share of mistakes, too. In one article about a student in a coma, the *Kaimin* accidentally printed “comma” in the headline.

Such an error in a serious story embarrassed the staff, but Cowgill said editor-in-chief Chad Dundas ’02 provided the perfect perspective.

“We were all really stressed about it,” Cowgill said. “It was so bad. And at our weekly meeting, I’ll never forget Chad, just totally dry, deadpan, saying, ‘Well, thank God it wasn’t a semicolon.’”

The shared trials and triumphs of student journalists and their professors have come to define the J-School. Oram said his fondest memories weren’t the stories he’d written, but the interactions he had with his fellow journalism lovers.

“It was this really cool experience where you really felt like you were a part of a community and a family,” Oram said. “That’s the most important thing I took away from the *Kaimin* and the J-School.” 100

‘Well, thank God it wasn’t a semicolon.’

Editor Chad Dundas reacting to a typo in the *Kaimin* about an injured student “in a comma.”

BY AUSTIN GREEN

Photo by Tim Goessman



In the 2000s, Maria Cole started three events to honor her late husband, Jeff, a 1980 graduate and renowned Wall Street Journal reporter who was killed on the job in 2001.

Cole started a \$2,000 scholarship in Jeff's name in 2002. It is handed out annually to a student who emulates Jeff's passionate and relentless reporting. The next year she began hosting an annual dinner for the J-School and Montana Kaimin staffs, and in 2009, she started the Jeff Cole Distinguished Lecture Series, which brings in a WSJ staffer from Jeff's time with the paper.

"I'm just thrilled to give students exposure to great business journalists and to help with their tuition," Cole said. "It's what Jeff would have wanted."



2007: Peggy Kuhr becomes dean of School of Journalism.



2005: Students participate in the groundbreaking of Don Anderson Hall in July.

2003: Hidetoshi Osaka '94 wins Peabody Award for his Japanese television documentary "The Hepatitis C Epidemic: A 15-Year Government Cover-up."

2001: Julie Sullivan '87 shares a Pulitzer for The Oregonian's investigation of the U.S. Naturalization and Immigration Service.

2000: Professor Gregory MacDonald retires after 26 years of teaching.

2002: The Pollner Professorship is launched with the hiring of Jonathan Weber.

2006: Professor Bill Knowles retires after 20 years of teaching.

2007: Don Anderson Hall opens.

2007: Professor Sharon Barrett retires after 26 years of teaching.



Photo by Jerek Wolcott



2012: Professor Clem Work retires after 22 years of teaching.



Callan Berry poses outside of the Dean Stone Banquet after winning the "Mendacious Little Bastard" award in 2013. Even though he was not a journalism student, Berry was awarded for his controversial Kaimin comics and column.

Photo by Kelsey Jae Wardwell



2014: Corin Cates-Carney '14, right, interviews Vineet Tolia in Moharli, India. Cates-Carney was among the 23 students who spent three weeks in the country on the J-School's first study-abroad trip, which focused on environmental reporting.

2010: UM is the only journalism school in the nation to place in the Top 10 in all three Hearst Award categories — writing, broadcast and photojournalism.

2011: Professor Carol Van Valkenburg retires after 30 years of teaching.

2012: Denise Dowling is named interim dean of J-School.

2010: The J-School changes its curriculum so students can take courses outside of their print, photo or broadcast options.

2014: NPR national correspondent Larry Abramson is named dean of the J-School.



forward

THE FUTURE OF JOURNALISM

Photo by Robert Stolarik



Nate Schweber reads up on Theodore Roosevelt while biding his time on a stakeout for The New York Times on Sept. 29, 2012, in New York.

FUTURE OF PRINT

BY NATE SCHWEBER

Journalists want answers, but there's one question that nobody can answer today: What is the future for journalists? At the risk of sounding like some 5-cent psychic, I'll venture an idea. Ten years after the Internet sent newspaper profits into freefall, a trend is becoming clear. The public's hunger for good journalism hasn't gone anywhere. In fact, it's grown.

But news delivery keeps changing. Old-School, doormat-sized sheets of newspaper paid for by department store ads and classifieds (read: prehistoric Craigslist) are shrunk, if not yet sunk. Where once reading the news made your fingertips inky, now you need only to tap computer keys, or your phone. Bigger brains than mine have called this shift in information-dissemination a revolution on par with the invention of the printing press. No genius has yet figured out how to make it pay like the newspapers of old. But they're trying.

Today we're seeing the next evolutionary phase of how news plays, and how it pays. On defense, large national publications like the New York Times (which I work for) and the Washington Post put up online paywalls to keep people from taking their product for free. Montana papers like the Missoulian and the Bozeman Chronicle followed suit. This stabilized their fortunes, like a grocery clerk who decides not to allow shoppers to walk out with milk and eggs without paying.

But in 2009 media prognosticator Clay

Shirky, a teacher at New York University, wrote that society doesn't need newspapers; it needs journalism. We're now seeing what he meant online. There, news is playing offense. And this is exciting for good journalism.

In January 2014 corporate giant AOL sold off its broad cluster of municipal news websites called Patch. Believing the early 21st-century buzz that "hyperlocal" coverage would turn profit, AOL's \$50 million investment was instead doomed by Patch's inconsistent (patchy?) quality. Meanwhile, the news ventures that held on were those that invested in quality. Some of the best ones discovered that they could get money from charitable donations, subscriptions, grants and even crowdfunding. Big examples include the pledge-driven stalwart National Public Radio, investigative insurgent ProPublica, Inside Climate News, an upstart environmental website that bagged a Pulitzer Prize in 2013, and the Center for Public Integrity, whose reporter Chris Hamby won a Pulitzer in 2014 for investigative reporting.

You can also see in Montana the rise of niche-filling, high-quality publications that complement daily papers. Examples include the websites Last Best News and Lost and Found Montana and the magazine Montana Quarterly.

This Darwinistic survival of quality journalism means that there are still good jobs for good journalists. And today's democratized opportunities mean that reporters are

more empowered than before to find and tell the stories that make them passionate, and make a difference.

But because the media landscape continues to shake, as bosses learn through trial and error what makes a news venture successful or not, journalists today need to be more than just good information collectors and storytellers; they also need to be entrepreneurs. Now more than ever, staying employed takes hustle, gumption, self-reliance and new ideas.

Fortunately, so does graduating from the University of Montana School of Journalism.

The UM J-School gives its students a foundation to do the quality work and show the entrepreneurship that today's media environment demands. Whether finding, reporting, and polishing a project for Native News, or churning out daily articles for the Montana Kaimin, UM journalists don't just learn about quality reporting, they do quality reporting.

That's a business model that never breaks. **100**

Nate Schweber is a freelance journalist who graduated from UM's School of Journalism in 2001. His work appears regularly in the New York Times, and he is the author of Fly Fishing Yellowstone National Park: An Insider's Guide to the 50 Best Places. He lives in Brooklyn, New York, and sings in a band called the New Heathens.

Photo by Gözde Böcü



FUTURE OF PHOTO

BY SHANE MCMILLAN

Shane McMillan trains his manual 35mm on people and shadows at Alexanderplatz in Berlin on a sunny day in 2012.

The week I touched down in Berlin to start my career, one of photojournalism's most important players declared the profession dead.

It was August 2010, and the man delivering the eulogy was Neil Burgess, former head of Magnum Photos. In February of that year, the once-mighty agency sold its archive to keep its head above water. In the op-ed posted to a professionals group in the United Kingdom, Burgess wrote: "I'm stepping forward and calling it. 'Photojournalism: time of death 11.12. GMT 1st August 2010.' Amen."

Instant Twitter-fodder.

In the ensuing four years, my cohorts from the photojournalism program have had to sink or swim in particularly choppy waters. We graduated into a market not looking for staff photographers, but rather laying them off in droves. Everyone reading this knows why: economics, iPhones, yadda, yadda, yadda. Simply put, photographs were losing monetary value, and photojournalists were paying the price.

It has been a rough time, but things are beginning to settle. And with that comes a few guidelines for the new normal:

The photojournalists of the future will mostly be freelancers. As students we learned about backpack journalists: multimedia storytellers armed with a camera, audio gear and a laptop. What we left out

of that backpack was a small-business accounting guide, a savvy business sense and a knack for marketing and self-promotion.

Photojournalism is now essentially a service industry to publishers. Photojournalists need to manage their own business, maintain their own archives and sell their work to diverse customers. In this, we join other artists who have been doing the same for years.

Photojournalists need to understand their market. This means understanding pricing and working as a group to keep prices fair. Much of the downward price pressure has been created by the very people it was hurting the most: young professionals entering a saturated market. To combat this, photojournalists must be able to talk about money, with customers and each other.

Alongside the essential elements of storytelling, the photojournalism program at the University of Montana can train students to shape the market they are entering. More importantly, the program can foster professionals who see themselves as members of a creative community that they have a responsibility to protect.

Photojournalists will need to make their value more apparent. If it is dead, photojournalism was killed by editors, publishers, journalists and readers who couldn't tell the difference between a mediocre image and a great one.

More detrimental than that: I would argue most of those same people have also never taken us seriously as journalists. And who could blame them?

Photojournalists are rarely the loudest voices in the newsroom. To everyone else, we just take the photos. There is a reason why editors are putting cameras in the hands of the "real reporters" and not the other way around.

Photojournalists coming out of Don Anderson Hall need to be ready to convey our process and craft and be seen as journalists more than ever. If they see us as simply photographers, we will continue to be replaced by reporters and bystanders with iPhones.

Moving forward, the School of Journalism will continue to turn out professionals who can weather the storms and create images with impact and meaning. While doing so, they can fortify a profession badly in need of it.

Burgess was right — big-budget photojournalism is basically dead. But is it the end of our profession? Not even close. **100**

Shane McMillan is a freelance photojournalist and filmmaker based in Berlin. In recent years his work has focused primarily on human rights and identity in Europe. His most recent big project, a documentary film called "Can't Be Silent" was released in Europe in May.

Photo by Tim Fitzsimons



FUTURE OF BROADCAST

BY NATHAN ROTT

Nathan Rott conducts an interview in Oman in March 2013.

Let's step back in time. You're graduating from college. It's (insert year here). Your finals are finally finished and everyone — mom, dad, brother, sister, professor, adviser, awkward stranger — are asking the same thing: What's next? What does the future hold?

Remember that feeling?

That's how I imagine broadcast journalists collectively feel right now. Those in the industry have all sorts of ideas of what it could be, what they want it to be. They describe those ideas through flashy repurposed buzzwords — verticals, branding, synergy — in an attempt to impress their peers, excite their younger cousins and satisfy grandpa's dubiousness.

But at the end of the day, they don't really know. They have no idea. And how could they? There's a whole new world out there, and it's changing fast.

Broadcast journalism is becoming

streamed journalism. Subscriptions are becoming less important than shares. And the traditional divisions between print, broadcast and photo are going (...going ... gone) the way of the Berlin Wall.

In the age of YouTube, podcasts and smartphones, the challenge for journalists is less how to get on the air than how to get people to tune in. Oh, and how to make money in the process. Those loans aren't going to pay themselves.

That's a challenge everyone from your member-supported public radio station to billionaire-supported Bloomberg is trying to figure out. And I sure as heck don't have the answer.

Here's what I do know though: broadcast journalism — and journalism as a whole — isn't going to disappear. We've been communicating orally and visually since we could see and grunt.

There will always be a market. People love a good story. Always have, always will.

And to tell a good story — regardless of medium, form or platform — you need the same core elements: clear, concise communication; critical thinking; an eye for detail; an engaging personality; and dogged perseverance. Humor, humility and a touch of incipient optimism go a long way too.

The University of Montana can't teach all those things. But it can help develop, nurture and challenge students to pursue them, as it did for me and you and thousands of others through the last 100 years. By doing that, by continuing to lay that foundation, it can continue to churn out young, skilled talent ready for any future broadcast journalism holds. ¹⁰⁰

Nathan Rott is a contract print and radio reporter for NPR and other media outlets. As such, he's worked as a commercial fisherman, wildland firefighter and professional snow shoveler to help pay the bills. Born, raised and educated in Montana, he can't wait to get back and go hiking.

charlie

DEAN HOOD HAS DIED, BUT HIS CALM ADVICE, INTEGRITY
AND ENCOURAGEMENT LIVE ON IN ALL WHO KNEW HIM

BY CLEM WORK

Like any good journalist, Charlie Hood ~~abhorred~~ disliked empty adjectives and treasured plain language.

After his memorial service, a former student recounted Charlie's editing of what she thought was a lively, well-written master's thesis. When Charlie was done, the red ink was dripping off the pages. At their last committee meeting, he turned to her, probably with that trademark twinkle in his eye, and said, "It's good, but you know, it's a little dry."

As a student of history, Charlie probably also realized this ~~truism~~ self-evident fact: Life is a series of verbs and nouns (born Nov. 13, 1939; B.A. journalism 1961, U.S. Navy 1962-65; M.A. journalism 1969, reporter and editor '60s, '70s and '90s; J-School faculty 1969-95, dean 1983-93).

But when you die, you become a string of adjectives.

After Charlie died last Oct. 10, the adjectives piled up like wind-blown snow in the streets of Miles City, the town where he grew up (and where his basketball scoring record of 32 points still stands).

Few of the adjectives were ~~vacuous~~ empty. Instead, they welded a word sculpture that fixed him firmly in the gallery of the greats.

Kind. Generous. Thoughtful. Gentle. Ethical. Humble. A True Gentleman. Patient. Supportive. Funny. Warm. Honest. Compassionate. Principled. The list goes on.

Because he was a journalist, he would have demanded (politely) to have examples to back up these ~~encomiums~~ words of praise.

The examples are abundant.

"When I told Charlie I was thinking of going back to Japan to save some money to come back later, he said I should stay. He said, 'Students who leave the school

halfway through hardly ever come back.' He offered me a job to teach Japanese to Hadley at their residence." -former grad student Tomoko Otake, Tokyo, one of a half-dozen Japanese students who studied at the J-School.

Charlie had a long love affair with Japan and its people, dating back at least to 1962, when he first visited as a young Navy officer on the aircraft carrier USS Kearsarge. His doctoral dissertation (Washington State University, 1980) was on Mike Mansfield, former University of Montana professor, long-time U.S. Senate majority leader and ambassador to Japan. He taught and studied in Japan as an exchange professor at Kumamoto University in 1989-90 and again as an exchange scholar at Toyo University in Tokyo in 1995.

"Charlie mentored me as a student and Montana Kaimin editor. I packaged as much of his kindness, reason, curiosity, integrity and positive energy as possible, and I still dip into it regularly 40 years later. What a gift he was to Montana journalism." -Rich Landers '75.

"His skill in composing the perfect sentence and knack for knowing just what to ask interview subjects was unmatched." -Sarah Snyder.

"As the dean ... Charlie was a rock of calm advice and encouragement. I was a 'non-trad,' an older student, single parent, working construction ... And I was from Eastern Montana. Charlie simply 'got' the conflicts that arose for me, and we talked about how difficult it was to separate myself from my old life and embrace my new one." -Judy Blunt '91.

"Charlie was a great mix of calm humility and bulldog attitude as a journalist." -Sam Richards '83.

Charlie was on the J-School faculty for 26 years, 10 of them ~~decanal~~ as dean and as head of the graduate program. He val-



Photo by Todd Goodrich

ued the traditions and principles dear to Dean Stone and was the bridge between the founding faculty and the current one. Something about his Navy service may have rubbed off: He knew how to steer a ship.

"One of the highlights of my career at the Prague Post was when he turned in a story to me that he had written ... I edited with a heavy hand. I was a bit apprehensive — after all, he was the pro, I was the kid. The next day he came into my office, and I was sure he was going to complain that I had ruined his article. Instead, he said, 'You are a great editor!' RIP, Charlie, a good guy." -Pat Hertel.

Charlie's relationship with the Czech Republic developed through his wife, Jana. After retirement, he not only applied his five-summer experience as copy editor for the International Herald Tribune in Paris to a copy editor job at the Prague Post, he created a journalism program at Charles University. And in 2007, he directed Common Ground, a journalism exchange project between UM and Charles University, in which Czech students came to Montana to study Native American issues and UM students went to the Czech Republic to study the Roma.

"I loved the way he tuned into you; he really cared." -Kirstin Miller.

"He had a special way of attending to those who met him — so much so that you couldn't help but feel like center of everything." -Deirdre McNamer '73.

Charlie is mourned and remembered by Jana, sons Kevin and Brian, daughter Hadley Ferguson, granddaughter Sarah, sister Marilyn, nieces and nephews, former colleagues and students around the world. 100

communique online

We asked alumni to share unforgettable moments from the School of Journalism. The following represent just a handful of the many wonderful responses you sent in. To read more memories, the latest J-School Class Notes and obituaries of recently deceased alums, visit us online at www.jour.umd.edu.

A VISIT FROM ON HIGH

Working as the sports editor for the Montana Kaimin, Jack Cloherty '72 was in the office late one night after a large antiwar protest on campus. A few students were still putting the paper together when there came a knock on their second-floor window.

"We got over to the window, and standing on the fire escape was President Pantzer!" Cloherty said. "He climbed through the window and informed us the front door was locked and that's why he had to climb to the window."

Pantzer knew they were putting the paper together, and he wanted to encourage the Kaimin not to heighten the protest story, but to advocate for nonviolence around campus.

NEVER TOO LATE TO GRADUATE

Verna Brackman Krout '05 entered the J-School as a freshman, 10 months after Pearl Harbor. She remembers campus streets echoing with the boot steps and cadence counts of the 317th College Training Detachment.

Brackman served as a Kaimin editor her sophomore year, a job she shared with two other sophomore women. In April 1945, she married Lt. Jack L. Krout and left to join him in Fukuoka, Japan, just a few months short of graduation. Having always wanted to complete her degree, 81-year-old Brackman Krout inquired what it would take to finish, and received a call from Dean Jerry Brown, who said in his eyes she had long ago fulfilled the requirements. "I was privileged to finally get my journalism B.A. in May 2005," writes Brackman Krout, who attended the ceremony proudly dressed in her graduation cap, gown and a silver honors cord.

GUNS IN CLASS

Bob Newlin '55, a former Montana Kaimin editor, remembers being in his reporting class one day when professor Ed Dugan confronted a sleepy student in the back of the room.

"They exchanged some words, and the boy jumped up, pulled a pistol from his pocket and shot once at Dugan," Newlin remembers. "Dugan fell to the floor, and the boy ran out. All of us were in some stage of shock until Dugan stood up unharmed by the blank but loud shot."

The boy then returned to the room, and Dugan asked all the students to describe what happened on paper. Their explanations varied, and it hammered home the tenuous nature of eye-witness accounts.

'NOT YOU TOO, SALLY?'

Dean Nathaniel Blumberg was known for the extraordinary standards he demanded of his students. And if students failed to meet his expectations, they could expect to read or hear one feared word: marshmallow.

Sally Gray '55 distinctly remembers the dreaded marshmallow tag and the prank she and her fellow students played on Blumberg as they walked across the stage at graduation. Each grad pressed a marshmallow into the dean's palm during the obligatory handshake.

"I was the last graduate," Gray wrote. "I walked across the stage, and the Dean looked at my hand, which was hidden in the sleeve of my gown. He then looked in my eyes and said, 'Not you too, Sally?' My heart was pounding as I pulled the bag out of my sleeve, handed it to him and said, 'No more marshmallows, sir.'"

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Photo by Tommy Martino

I am a journalist.

It still feels a bit odd to say, like I'm just trying it on. But with my days at the J-School dwindling, this phrase is starting to feel less like a pair of heels from my mom's closet and more like an identity. I'm sure it has for a lot of you.

We came into this place fresh, hungry, maybe a bit naive. We learned about ledes, nut grafs and story structures. We stumbled through our first interviews and photoshoots, gaining confidence and skill as we went. And then it was all over. Our time at the J-School was done. We were punted out the doors and into the world. "Journalists." (Or as my grandpa so lovingly referred to me last Christmas, a "goddamned liberal.")

The future of our profession is uncertain. But this isn't news to you. You've seen the headlines: the layoffs, the buyouts. And yet something still called me here, called us here, and drives many of you out there working today.

Mostly, I think it's because we all want to tell stories. As journalists, we tell the big stories, of governments and scandal, but we also tell the small ones, the stories of people, people who otherwise would go unnoticed. Through these stories, we have the ability to touch our audiences and initiate real change. That's something we should prize.

I'd like to extend a sincere thank you to everyone I've met here the last four years — professors, alumni and classmates. Thank you for teaching us and pushing us and making our papers bleed with red ink.

I hope you enjoyed our publication, and may you never stop telling those stories.

Allison Bye
Class of 2014

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