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Inside Journalism

Columbia College Chicago

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INSIDE JOURNALISM

JUNE, 1992

A Newsletter Published by the Journalism Department of Columbia College

GOLD CAPTURES SILVER

Second prize on first try. Not bad. **Chicago Arts and Communication** (Columbia College's first glossy publication) received a major award — a Silver Crown — last month.

The Crown Awards represent the highest achievement recognized by the Columbia Scholastic Press Association. The prize was given at Columbia University in New York during the 14th Annual College Press Convention.

The publications were graded on a point system and those receiving total numbers in the top one percent received a Gold Crown. A Silver Crown was presented to publications in the next three to four percent.

Since this was the j-department's first effort at producing a college magazine, everyone involved was

proud to earn second-place award.

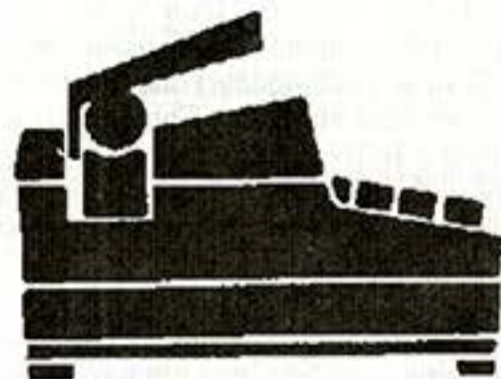
Let's hope that Don Gold and the art department's Burton Winick and their editorial and art teams collect more precious metals in their future endeavors. Congratulations to everyone that contributed to the magazine's success.

—Monica Brandt

This issue of the magazine is now being distributed free to students. Check near the elevators in any of Columbia's buildings. The 1992 issue will be published in June and will be available on newsstands and at the bookstore.

CLIPS, CLIPS, CLIPS

Clips. This is probably the most important word to any j-student thinking about his or her career. The more writing samples a student has, the better impression he'll make on a prospective employer. Clips allow j-students to demonstrate that their



work is fit to be printed.

Columbia's journalism department publications: The student newspaper, **The Chronicle**; The award-winning magazine, **Chicago Arts and Communication**, and the department newsletter, **Inside Journalism**, give students the opportunity to gain valuable writing experience and, equally important, a byline.

The newsletter workshop, taught by chairman Nat Lehrman, is open primarily to juniors and seniors who have taken their core journalism courses. "It's a great way to practice your skills in news and feature writing for a real publication that will be read by your peers and instructors," says Lehrman. "You also learn a lot about the journalism department." Students interested in the newsletter may enroll in the fall semester. The class is offered for one credit and meets every other week.

Theresa Volpe, features editor for **The Chronicle**, says working on the school newspaper has many advantages. "You get involved with the whole project from beginning to end, and it's gratifying to see it completed. You also have a lot of input in the contents of the publication. After all, it is a *student* publication."

The **Chronicle** also encourages

THE COLUMBIA SCHOLASTIC PRESS ASSOCIATION

presents this

SILVER CROWN AWARD

to

CHICAGO ARTS AND COMMUNICATION

Given at Columbia University in the City of New York
March 19, 1992.



Edmund J. Sullivan
DIRECTOR

students to write as correspondents. "As a reporter you are free to do stories that interest you," says staff reporter Lisa Song. "It's hard work, but it's a good place to begin."

Art Golab, *Chronicle* editor-in-chief, says students interested in taking *The Chronicle* as a course should have successfully completed News Reporting II and should sign up for the newspaper workshop in the fall.

There are no prerequisites to write for *Chicago Arts And Communication*, but advisor Don Gold encourages students to have basic journalism skills. Students should see him before next semester. The magazine offers valuable experience in writing and editing. It also offers training in the production aspect. "You get great clips," says photojournalism major Omar Castillo. "It's excellent exposure and you learn the ins and outs of doing a professional job while you are still in school. It's also a lot of fun."

WARP 10, a new student publication specializing in science-related stories, will make its debut in the fall. Interested students should contact Jeff Lyon, coordinator of the science writing program.

—Laura Ramirez

PLAYBOY AND THE LAW

What do you do when your employer calls you at 3 a.m.? When your name is Howard Shapiro, Playboy Enterprises' top lawyer, and your boss is Hugh Hefner, your response is, "How can I help you tonight?"

Shapiro related this incident in May, when he guest-lectured for three hours in Don Gold's Magazine Editing class. The subjects were libel, right of privacy and copyright, all important to would-would-be magazine editors.

"I am the only man in America that reads every word that goes into *Playboy* magazine," says Shapiro, grinning. His job entails checking every written word, photo and illustration for possible inflammatory elements that can end up in a law suit.

"When Hefner called me that night, he wanted to know if he could publish photos someone was trying to sell



Howard Shapiro

him," said Shapiro. The photos happened to be of Vanessa Williams, the reigning Miss America at the time. Hefner told him the photographer was the seller, but there was no model release signed by Williams. "Can I publish them?" Hefner asked.

"Yes," said Shapiro.

"Are you going to?" Shapiro asked.

"No," said Hefner.

When asked why, the publisher replied that he didn't want to be responsible for helping dethrone the first black Miss America — even if there was legal protection.

Penthouse published the photos shortly thereafter, and was sued by Williams, who then dropped the case. This justified Shapiro's advice, and Shapiro was quick to point out that it was basically an ethical rather than legal decision.

Though every day of his 19 years at *Playboy* have not been spent on matters of such consequence, Shapiro's everyday tasks are no less important. As he goes over the editorial content of the magazine with a fine tooth comb he insures the financial security of both the magazine and its contributors.

Without Shapiro, his staff and their diligent inspection process, authors could stand to lose their life's savings. He stressed the importance of writers knowing the law of libel. Essentially, to be libelous, an article must contain a false and defamatory statement concerning a living person. It must be published, fault must be established, and it must cause injury. The laws are less stringent in the case of celebrities.

Magazines have insurance, said Shapiro. Individual writers usually don't. If your article fits the above

guidelines you most likely will end up in court.

And since there will always be writers with controversial material, there will always be an important role for Shapiro and others like him to fulfill.

—Carrie Napoleon

INTERNATIONAL J-STUDENTS

"I have to put forth twice the effort to be an American broadcast journalist," says j-senior Anthoula Kalomiri, "because English is my second language." Kalomiri, a Greek, is one of six international students studying journalism at Columbia.

Kalomiri, who will be graduating in 1993, says she knows she has to work harder than the average student if she wants to get good grades.

"I find it refreshing that the j-instructors are helpful," says Kalomiri. "Also, journalism students are more sensitive to the needs of others. They have deep thoughts on how the world should be. I feel Columbia is the center of culture and art in Chicago," she says.

J-senior Carmen Baumgardner, from Canada, says she has benefitted greatly from attending a college where the instructors have first-hand knowledge of the working world of journalism.

This May, Baumgardner expects to graduate and to receive a degree in broadcast journalism (she already has one in political science).

She is currently interning and enjoying it.

A print journalism student from Japan, Nobuko Oyabu, says, "I like the college and I find the students interesting. The professors are nice, too."

She says she has no problem reading or writing English, but she has a difficult time communicating with others. Last semester she went for tutoring and she says it helped.

Photojournalism senior Nami Fujita is also from Japan, where she says there are very few good journalism schools.

Fujita says, "Columbia is a good school for photography. I enjoy the

diversity of the students, and the environment is free and interesting." She says she is impressed with the amount of creativity at Columbia.

All the students commend the opportunity to work with professionals in the field of journalism.

— Marvlyn Reed

BILL FERGUSON: EXPERIENCED NEWS MAN

The most exciting moment j-instructor Bill Ferguson enjoyed in his 40 years at United Press International was when he sent the flash from Houston that Neil Armstrong had stepped on the moon. This occurred in July, 1969, when a camera, located below the lunar landing module, snapped the historic event.

Equally memorable was Ferguson's experience in the UPI Atlanta bureau during the 1950s. The young reporter was covering the civil rights movement, and he received many calls from an unknown Montgomery minister seeking accurate coverage of the nationally televised Public Bus Service boycott.

The minister turned out to be Dr. Martin Luther King, Jr., and Ferguson remembers fondly that his experience with the young King coincided with King's growth as a revered civil rights leader and the growth and success of the Montgomery strike and the civil rights movement.

Ferguson says that 1968, while he was serving as editor of UPI's broadcast services, became the busiest year of his career. It began with his dispatches on the Tet Offensive in Viet-



Bill Ferguson

WE'RE LOOKING FOR A FEW GOOD PEOPLE

Inside Journalism is looking for writers for next year's staff. Students who have completed basic journalism courses may apply. The course is for one credit and the class meets two hours every other Friday. Three issues of Inside Journalism are produced per semester.

We are also seeking a managing editor, preferably a senior or junior. Duties of the editors include making assignments, working with students on rewrites and otherwise helping the chairman of the j-department to produce the newsletter. The editor and managing editor can receive up to three credits, as well as a partial work aid salary.

This is an excellent opportunity for both writers and editors to sharpen writing and editing skills, accumulate clips for portfolios and learn desktop publishing.

If you are interested in working for IJ, contact Lena Renteria at 663-1600 ext. 366, or in room 800-O.

nam, and it was followed by the violence at the Democratic National Convention in Chicago, the King and Kennedy assassinations, urban riots, and the Soviet invasion of Czechoslovakia. These and other major news stories allowed him to see his wife and children only rarely.

Ferguson said he held numerous roles while working for UPI in Atlanta, Chicago and Washington, D.C. as a reporter, writer, editor, and in his final post as managing editor. "I really did just about everything at UPI," he says.

Ferguson liked working for UPI because it was a very competitive opportunity in a very competitive industry. He adds that UPI maintained an underdog role to the well-financed Associated Press, and this made competition between his bureau and that of his competitors highly challenging.

"The wire services provide great experience," Ferguson says. "I would urge students to work for them if possible."

—Rick Techman

NATIONAL PUBLIC RADIO IN BOOK FORM

Tired of texts? I've finally finished reading a book that's not required for any classes. However the task has taken me all semester.

It's called *The Sound Of Writing: America's Short Story Of The Air*

and it consists of 38 contemporary stories that originally aired on **National Public Radio**. The authors range from Pulitzer prize winners to novices.

Two of the authors whose work appears in the book are local. David Michael Kaplan wrote "**Piano Lessons**," a light-hearted story about his mother's efforts to make him musical at age seven. Kaplan has also been published in **Redbook** and **Playboy**. He resides in Chicago and teaches at Loyola University.

Richard Panek contributed "**Something To Do With Baseball**," a story about how all the boys suddenly acquired the ability to hit home runs one summer. Panek grew up in Chicago and graduated from the Medill School of Journalism.

The Sound Of Writing is published by **Doubleday** and edited by Alan Cheuse and Caroline Marshall. According to Cheuse, "Some of the stories made my heart sing, some made me laugh out loud, and some chilled me."

What I liked best about the book is that it doesn't demand to be read straight through. You can pick it up and by the time you arrive at your train stop, the story's over.

— Monica Brandt

THE P.R. ALTERNATIVE

There are many alternatives for students trained in journalism. Public relations is one of the best. The

Public Relations Society of America defines P.R. as, "The function that maintains an organization's relationships with society in a way that most effectively achieves the organization's goals."

That's a mouthful, and, of course, it means, your responsibility is to make your company look good, if you work in public relations. Professionals in the field work closely with all forms of media. Like journalists, they need to utilize accurate and concise writing skills. Public Relations writers use the inverted pyramid style of story writing just as students of journalism learn in their News Reporting courses. And they do it for the reasons you learned to do it, so that the important information is at the top of the story. The bottom of the story can be cut to meet space requirements.

Dave Zazra, Columbia College public relations student says, "It's good to be able to write like a journalist. It's your job, as a P.R. person, to get inside a journalist's head so you can pitch a story to him on his level. The less work he has to do, the more likely he is to use your story."

The primary goals of news releases are to promote activities, communicate policies and let the public know what the company is up to. P.R. people are happy when a newspaper or wire service uses a new release as it was written. But often they are just as happy if the news medium uses the release to generate a story handled by its own reporter.

Among the many varieties of writing required of a P.R. writer are: straight bio's, narrative bio's, back-grounders, features, explanations, evaluations and round-up stories.

A good j-student should have no problem cracking the P.R. world. You'll not only write well enough, but you'll know the thinking processes of the journalists you're paid to court.

—Melinda Austin

DESIGN FOR EDITORS

Think of producing a magazine as a doctor performs surgery. He doesn't do it alone. A nurse wipes his brow and delivers the correct tools while an anesthesiologist monitors the patient's vital signs. It's all about teamwork. They each have a job but



Cathy Zaccarine

all are familiar with the other's duties. Designing and editing are a function of teamwork.

J-instructor Cathy Zaccarine, a freelance designer, teaches aspiring editors to work and communicate with designers. Zaccarine says it is important for magazine students to learn the concept of design. "It is important because if you know the other person's job, it makes you better at your job. A magazine is the product of advertising, editorial and design working together."

Since the arrival of desktop publishing, Zaccarine says editors are being asked to do more of the design. "Because there is one machine bringing the word processing, layout and typesetting onto one screen, editors are expected to be able to understand design — especially at smaller publications," she says.

Zaccarine, who has been at Columbia for three years, teaches Magazine Production and Design for Editors. In the production class, the basics of printing a magazine are discussed. This includes color separation, paper quality, type faces and the overall esthetic of magazines. Design for Editors gives students the opportunity to utilize the skills taught in Magazine Production. Students develop the editorial concept, design and lay out their own individual magazines. Zaccarine says you do not have to have artistic talent to take her classes.

"I'm learning the language of design," says Natalie White, a senior in Design for Editors, who is designing a magazine geared towards entertainment and fashion for young black men. "It's developing my production skills and it's helped me see, estheti-

cally, what works and what doesn't work," White says.

To Jennifer Dervin, who took Design for Editors last spring, the class was an enjoyable learning experience. "It was fun designing my own magazine. I did a travel magazine. The most interesting part was learning about type faces," she says.

"By the time I'm finished with the class I may not be able to design a magazine, but I will recognize good and bad design. The class gives a very good overview of the nuts and bolts of magazine design," says Steve Crescenzo, a senior currently taking Design for Editors.

Zaccarine graduated from the Buffalo branch of the State University of New York, where she majored in Environmental Design with a minor in Graphic Design. She is currently working out of her home as a freelance designer. Some of her work can be seen in several of the American Bar Association publications. Zaccarine also creates logos for advertising.

—Theresa Volpe

INSIDE JOURNALISM

A newsletter produced by and for students of the journalism department

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