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# Inside Journalism

Columbia College Chicago

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# INSIDE JOURNALISM

A Newsletter Published by the Journalism Department of Columbia College

## Help Wanted: Business Reporter

When I ask incoming freshmen to name their dream journalism jobs, the most popular responses are tv anchor, sports writer, investigative reporter, or talk show host. And each year I respond with a deep sigh, roll my eyes, and say, "Good luck...and keep dreaming!"

Haven't they heard that the hottest opportunities for young journalists are as business reporters, financial writers, or consumer affairs reporters? Shouldn't they be yearning to write about **The Economy**, the No. 1 issue for an overwhelming majority of Americans in the last election? Could it be high school math anxiety resurfacing?

Whatever the reasons, students are missing a bet if they don't explore business reporting, considered by many to be the real bread and butter of late twentieth-century journalism. All print and broadcast media are facing the challenge of explaining the intricacies of the new global economic interdependence to citizens whose lives will be forever changed by it--and they'll need many more business reporters to do it.

Consider the following help wanted ad from a recent issue of *Broadcasting*: "**Business reporter:** WFSB, a Post-Newsweek station, is accepting applications for a business reporter. The person we seek must be a crackerjack business reporter, an excellent broadcast journalist, and somebody who loves to take complex stories and make them easy to understand. The person we seek has a distinctive style and knows how to talk to CEO's as well as line workers. If your definition of business reporting is broad, and you are challenged by telling stories in new ways, please send resume and tape."

Sound exciting? You bet it is. Just ask j-faculty Steve Franklin, Bill Crawford and Wilma Randle, all business reporters at the *Chicago Tribune*. Steve writes about labor--stories that explore the dramatic changes taking place in America's workforce. Bill covers the financial markets, charting the economic impact of massive sums of money changing hands in split seconds. Wilma writes about the human side of business, never letting us forget that business is about people, all making their unique contributions to the

bottom line.

If you think you just might want to be out there with Steve, Bill and Wilma, taking the pulse of the American Dream, start next fall semester by signing up for "The Business Beat," Tuesdays at 10:00 a.m. The course, an advanced reporting class for print and broadcast students, has been newly revived to prepare j-majors for reporting jobs in tomorrow's global economy. Can you afford to be left behind?

--Carolyn Hulse, acting chair & "Business Beat" instructor

### Now Appearing On The Front Page. . .

Once they were read only by LaSalle Street types and consigned to the business pages. But today's stories about the economy, labor, corporate management, high finance and high tech are frequently on the front page where they belong.



Chicago Tribune business writer Steve Franklin

Most are written in a style we can all understand, one that explains and underscores the economic factors which affect our daily lives. Take, for example, a recent page-one story by j-instructor and *Chicago Tribune* business writer Steve Franklin.

Writing about the ongoing contract dispute at Caterpillar Inc., Franklin tells an all-too-familiar tale:

*Roy Tillery has a special cap he wears to show his frustration with Caterpillar Inc., the company that, he says with a wide-eyed sincerity, gave him a life beyond his boyhood dreams back home in Arkansas.*

*The baseball cap features a small tractor, a tiny plastic caterpillar and a flashing battery-powered heart. The soft-spoken worker takes it off at work so as not to anger his bosses; the bright red heart is broken down the middle.*

*"When they tell you, 'We don't need you,' after 27 years, well, that takes away your breath. It just isn't the American way," he said.*

When asked what makes his work relevant to average newspaper readers, Franklin says his stories are about "what we all do from 9-to-5 and afterwards --when our career days are over." As a beat, he adds, business writing is "important, vital and not off in the distance."

--C.H.

# CA&C's Third Issue Set to Bow

The j-department's award-winning student-run/student-written annual magazine is gearing up for publication of its third issue. With the benefit of a new staff, new artists and plenty of quality student writing, the '93 issue of *Chicago Arts & Communication* promises to be just as successful as its two predecessors.

"I have good feelings about this issue," says faculty advisor Don Gold. "I like the articles very much. This year represents another step up, because we're going to have a more attractive cover than we've had before."

The cover, Gold says, will probably display a portrait of poet Gwendolyn Brooks, who is the subject of a long interview by Audarshia Townsend. Other subjects include hanging out in a jazz club, esoteric jewelry design, alternative comic books and political cartooning. There are also articles about WSCR sports radio, Channel 11 and JAM Productions.

"Every year, it's a different magazine with the same concept," says Gold. "It's still about Chicago arts and media, but the personalities of the people creating it change from year to year and that's why we change the magazine."

And it's a formula that works. The magazine has already garnered awards from the Columbia Scholastic Press Association, the Association for Education in Journalism and Mass Communication, and the National Scholastic Press Association. Recently it be-

came a finalist for yet another award from the Society of Professional Journalists.

The publication of *Chicago Arts & Communication* is the end result of a two-semester Magazine Workshop, in

"We're still ahead of last year's schedule and last year's was ahead of the year before. We're improving the pace each year, sort of fine tuning it."

Gino Carlino, articles editor, says he feels the editors have had more coop-

eration from the writers than they had last year. But, like all good editors, Carlino expresses hopeful concern that this year's stories will be "up to par." As always, says Carlino, "There are three or four that are really good, but some of the others still need work."

Laura Teubert, managing editor, agrees: "I think there are some really strong stories in there that are going to overshadow other stories, but that always happens."

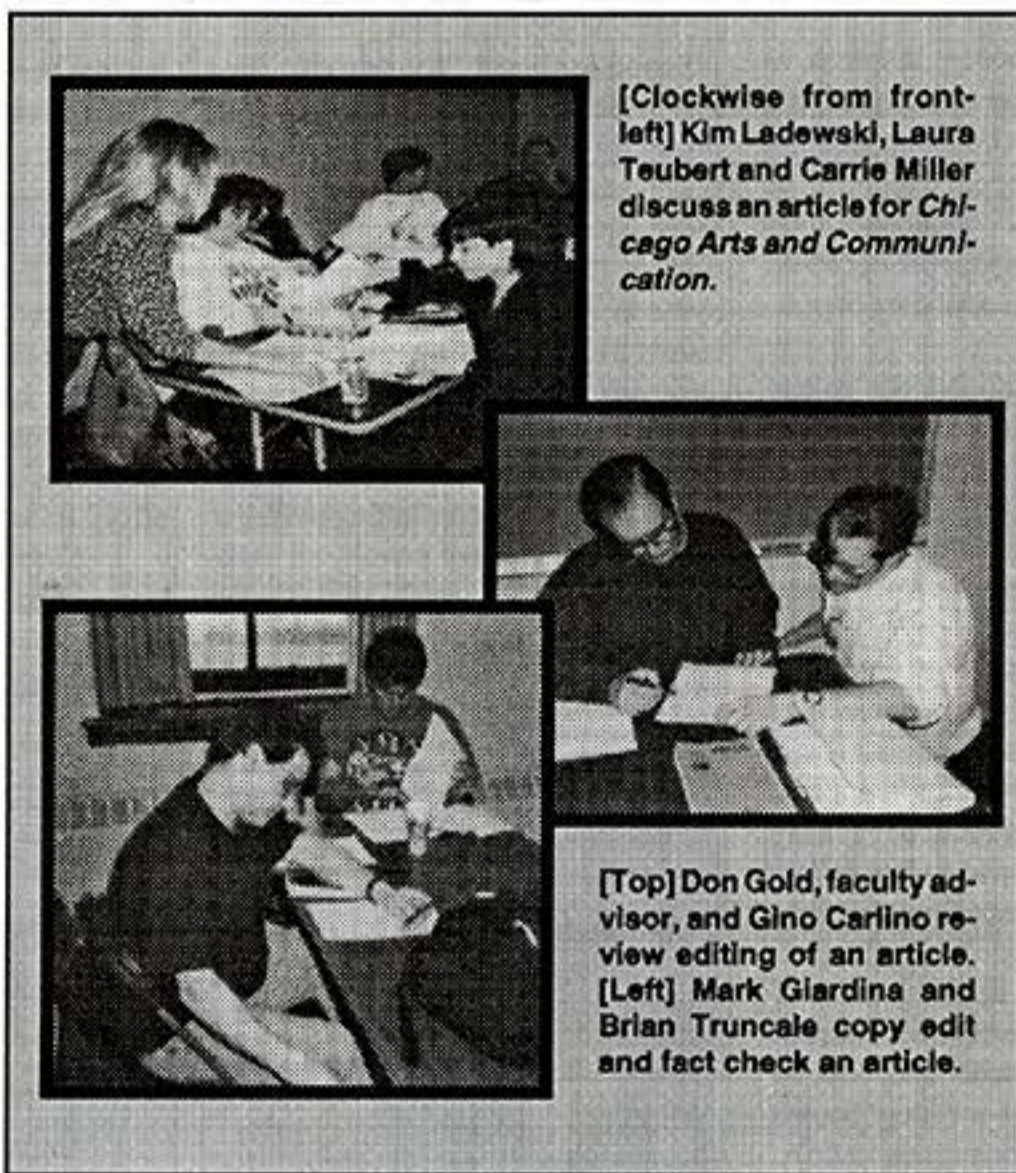
Students feel the hands-on experience of the workshop helps them learn their own roles on the magazine, as well as un-

derstand the duties of other positions.

"An advantage of working on the magazine is that you do get to see what's going on in the entirety of the magazine and not just in your own position," says Teubert.

John Thompson, copy editor, says at times he almost forgets it is a student publication.

"It just seems like we're putting together a real magazine," says Thompson. "I'm learning how to work with a diverse group of people. We're really working hard. It's made me notice what I need to work on more." --Tom Shea



[Clockwise from front-left] Kim Ladowski, Laura Teubert and Carrie Miller discuss an article for *Chicago Arts and Communication*.

[Top] Don Gold, faculty advisor, and Gino Carlino review editing of an article. [Left] Mark Giardina and Brian Truncala copy edit and fact check an article.

which students are assigned actual magazine positions and duties to help complete the final product at the end of the school year. Gold says the magazine gives the students "a little taste of what it's like on a real magazine."

Carrie Miller, editor-in-chief, says they were lucky to have four editors from last year's staff on the magazine this year. Their experience has helped the staff accomplish its goals quicker, because of the veteran editors' good sense of how the magazine is supposed to work and how fast, she says.

"The staff is really good," says Miller.



## Job Search

By Paula Eubanks

It's hard to explain, but journalists who are skilled interviewers frequently neglect to ask informed, probing questions during their own job interviews, according to hiring decision-makers at news organizations. So, job candidates who use the interview to give potential employers a taste of their professional interviewing abilities indeed stand out, says Vicki Quade, editor of *Barrister and Human Rights* at the ABA Press in Chicago.

To ensure that your hard-won job interviews work *for* you rather than *against* you, keep the following comments by employers in mind:

■ "What stands out is the amount of motivation shown," says Suzanne Powhills, managing editor of *McKnight's Long Term Care News* in Deerfield, Ill. "If I ask a student just out of school what he's been doing to beef up his portfolio, I want to see that he's made an effort to publish—even without payment," says Powhills, who earned her B.A. in journalism from Columbia in 1987. "I want someone who really wants to be a journalist."

■ "I look for a certain amount of confidence—not egotism, but rather good feelings about what they know," says Kai El'Zabar, managing editor of *N'DIGO, A Magazine for the Urbane*, in Chicago. El'Zabar reminds new graduates that it's OK to acknowledge in job interviews that they are new to the field and are willing to learn and develop on the job. "We're not interrogating you; we're trying to learn what you have to offer," she notes.

■ "A lot of experience," is what General Manager Joe Reilly says catches his eye when interviewing job candidates for positions at City News Bureau in Chicago. "The [stand-out candidates] show through their answers to my questions that they

know about journalism, especially the inverted pyramid," he says. Considering the basic hard-news writing required by City News Bureau, "I'm not terribly interested in features; so some spot news clips [to show in the interview] would be very helpful."

■ Do your homework if you're going to interview with Paul Salsini, staff development director and writing coach at *The Milwaukee Journal*. "The biggest turn-off is when an applicant asks, 'What is your circulation?' I think: 'You don't care about this job,'" Salsini reports. "The questions have to show the person knows about the paper, about me, and about the job." He recalls one impressive candidate who cited recent *Journal* stories and asked about the difficulty of getting a certain story.

■ David Hamilton, assistant managing editor at *Newsday*, based in Melville, N.Y., says he believes the secret of interviewing for journalism jobs is to discover the answer to "How do you guys do it?" He explains: "Ask about how the process within the institution works. Ask how a certain reporter got a story. Ask where she works within the organization and what her skills are." Hamilton says that "once you start hearing those kinds of questions, [the job candidate] becomes the person you're looking for."

To learn more ways of applying your interviewing skills to a job search, come to one of the half-hour workshops on interviewing techniques offered by the Career Planning & Placement Office each Wednesday at 1 p.m. in Room 303 of the Wabash Building.

*Paula is the j-department's career advisor. Seek her out in Career Planning & Placement, Wabash Suite 300.*

## Next Step: Grad School

With graduation near, now is the time for interested senior j-majors to start thinking about grad school and which one best suits their journalistic goals. In the Chicago area, master's programs in journalism are offered by Columbia College, Northwestern University's Medill School of Journalism and Roosevelt University.

The highlights of Columbia's one-year M.A. are four weeks in Springfield covering the state legislature and four in Washington, D.C. "I think the real strength of this program is that it offers the opportunity to meet up close with state and national legislators," says Norma Green, acting director of the j-department's grad program. It teaches students how to cover government at any level, she adds.

During the first semester, students go to local government sites and cover news together. In the second semester, students have a lottery to select local beats they will cover by themselves. For the last two weeks in April and first two weeks in May, students are in Springfield; and at the end of May students leave for Washington, returning by the end of June. The program also requires a thesis to be completed by the end of the summer term.

Graduate j-student Cara Jepsen's beat is the Environmental Protection Agency. Currently, she is working on a story about the "Cash for Clunkers" program. Jepsen attended Medill for a semester, but transferred to Columbia. "The program here is more affordable," she says. "And you have a lot of leeway to do what you want. At Northwestern you have to mold to their program. At Columbia the program molds for you."

"The program is practically-based instead of theory-based," says grad student Fred Krol. "If your goal is to get a job as a working journalist, it makes sense to go to a school that prepares you for that." Krol is covering the departments of Public Aid, Financial Institutions, and Insurance, as well as the

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# Majors Juggle Broadcast, Print Skills

Radio is not television, television is definitely not print, and print is certainly not radio. For many journalism majors, however, all three are overlapping as students try to broaden their journalistic skills. While it is not always easy to “transition” from one to the other, more and more journalism students are trying to juggle their way through to gain a wider range of experiences.



Broadcast Journalism Coordinator Rose Economou

Burney Simpson, a senior broadcast journalism major, says he first was interested in print, but after seeing newspaper after newspaper go under he decided not to limit himself.

“I think I’m a better writer, actually, but careerwise, with what’s going on in the newspaper business, I think it makes sense to direct my attentions to the broadcast side,” he says.

“My dream would be to do all of them.”

Simpson, who has written for the *Columbia Chronicle*, interned at WMAQ-TV and is now interning at *The Chicago Reporter*, says that it is not easy to move from one type of writing to another.

“I have a lot of trouble going back and forth between two styles. To spend three hours writing leads for print, then go to a television class and try to write a 45-second stand-up—it’s not easy,” he says.

Despite the difficulty, more students seem to be taking a broader approach. According to broadcast j-instructor Rose Economou, about two-thirds of the broadcast students are overlapping and leading what she calls a “schizo life.”

“Most students who are serious are doing radio, ‘600 South,’ and some type of print work, in addition to holding outside jobs and internships,” she says.

In this economy, jobs are not easy to come by and that may be the main incentive motivating j-students to increase their skills. With increased competition it’s no longer enough to just learn one skill if you hope to get a decent job.

Other students use “transitioning” as a way to find out not only where their talents lie, but where their interests lie as well.

Kelly Worley, a junior broadcast j-major, believes that trying TV, radio and print has helped her to see the pros and cons of each area, and to figure out which is best for her.

“I like broadcast because it’s more colorful, and I enjoy speaking. It can also be more informative because of the use of soundbites and actualities,” she says. “The great advantage about print is that you have more time to research and back up your findings.”

Worley did the Columbia College “Music Alive” show last semester, currently works at WBEZ, and is hoping to do an internship with *The Chicago Reporter* before she graduates.

“When I look for a job, employers will see that I’m well-rounded, and maybe give me a chance that they wouldn’t have otherwise,” she says.

Getting a better job, or just *any* job, is key to why many j-students are trying to learn as much as possible in their short four years in college. Students who have more hands-on training, many clips and a better tape, do seem to have the upper hand when it comes time to graduate and land a job.

Steve Scott, news director at WCKG radio and a Columbia radio instructor, agrees. While he was always interested in

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## Columbia Towers: Home to ‘600 South’

It’s a typical day at this television station: reporters are running around, cameramen are editing tapes and producers are giving orders. But we’re not at NBC Towers. This is Columbia Towers, home of “600 South.”

Now reaching its sixth year, Columbia’s own news show is more popular than ever with journalism and television students. In fact, the class is so popular this semester, the TV Department is having trouble accommodating all the students who are interested in participating.

The reason for the show’s popularity, as Sarah Livingston, “600 South’s”

faculty advisor, says, “There are more outlets for employment than ever before with local sports shows, business shows, CNN and local cable channels. Having an electronic background allows students to be versatile.”

“600 South” is actually the final product of two classes: TV News Practicum and TV News: Field Production. Students from each class pair up to produce three

news packages throughout the semester; one is a reporter and one is a cameraperson. From the class, students

get their news packages on tape and can use them on their resume tapes if they wish to do so.

This semester, there are 17 students in the class, whereas the normal number is 12. But this isn’t presenting many problems, Livingston

says. In fact, students are “rising to the

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**“You learn a lot from ‘600 South.’ Most importantly, you learn whether broadcast journalism is for you.”— Julie Moriki**

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radio, he decided to follow the advice of someone in college who told him that the more skills he had the better he would fare. So, he says, he wrote for the college newspaper for a semester.

"It was a skill-broadening experience and I would recommend it to anybody," he says. "I was used to writing for radio, though, and they had to beat me over the head to get me to write more."

Scott, a veteran radio news man, agrees that it can be difficult to go from one style to another, because "in broadcast style you have to use word economy." He also points out the grammatical difference: "Newspaper writing needs to be perfect, while in broadcast you can be much more casual."

Despite these differences, he admits that having more skills can lead to more job opportunities. "The more talents you have, the more doors will open for you," he says.

Economou, who tries to keep track of which broadcast j-students are graduating and what they are doing post-graduation, agrees that the more skilled students are the ones who get the jobs.

"It's not enough to take the course sequence to be good at what you do," she says. "If you are truly an enterprising student and take every opportunity, then you will do well."

--Leslie Cummings

## Opportunity Knocks for Broadcast Student

Some of the hottest new job opportunities in Chicago's broadcast market are being offered by the Tribune Company's ChicagoLand Television News, which made its cable debut on January 1.

Fifteen Columbia students are already working or interning at the 24-hour CLTV, and one of them, j-student Cassandra Sanders, recently turned a temporary position on the assignment desk into a one-year paid residency.

"After 10 years as an executive secretary, this is the best thing that has happened to me," said Sanders, who is in the second semester of her freshman year. "I signed a one-year contract with full benefits, and there is the possibility that this can turn into a permanent position if one becomes available."



Cassandra Sanders

Sanders has a variety of duties at ChicagoLand, including assisting in the control booth, and controlling the teleprompter and character generator. "They have allowed me to explore all the facets of production, at ChicagoLand, which is one of the best aspects of working here."

Grethia Hightower, the career placement advisor for television students who also helps broadcast j-majors, says, "I tell students not to use tunnel vision when they are trying to find a job in this market. Take anything to get your foot in the door, because there is more than one way of getting where you want to be." Hightower also stresses the importance of internships and media contacts.

Sanders heard about the temporary position at ChicagoLand while she was interning at Continental Cablevision. Later, by being a creative presence at ChicagoLand, she was able to make a smooth transition to her current position.

"While I was on the assignment desk, I managed to break a suburban police story which involved a man posing as a realtor and breaking into homes that were for sale," says Sanders. "We were the first to have the story, before any newspaper or network, and we were able to assist the police in their investigation. I try to make everything I do here count."

--Arbin Smith

occasion. It's more work for the teachers, and the equipment is strained. But it makes the reporters cooperate more and work as teams. This forces people to think a lot more about what they do," Livingston says.

The show's producers, j-students Steve Guillermo, Diane Rhode and Anthoula Kalomiri, each get a chance to be executive producer of one show and are assistant producers for the other two shows.

Rhode says, "This is a challenge for me. I have an advantage because I get to show not only my tape from last semester, but also the tape that I produced this semester."

Senior j-student Julie Moriki, who was a reporter for "600 South" last

semester and is now working at WBBM for Walter Jacobson, says, "You learn a lot from '600 South.' Most importantly, you learn whether or not broadcast journalism is for you. A lot of people decide from there."

Guillermo says learning about the production side of "600 South" has made him understand the importance of a deadline. As a reporter for "600 South" last semester, Guillermo was only familiar with the writing side. Now, he says, he has the production and writing experience that will help him when he graduates in May.

"This gives me an opportunity to see the other side of TV," Guillermo says. "And it will look great on my resume."

"600 South" has received various

awards for its achievements. In 1990, it won first place for student news production from UNET, which is a national university station. Also in 1990, it won first place regionally from the National Television Academy. A few producers also have won competitions on their own from the tapes they made at "600 South."

"600 South" can be seen on cable channel 21. Because of the overpopulated class this semester, the show may run longer than its usual 30-minute format. For next semester, Livingston says, the TV department will do whatever it can to expand the class to meet the demands of the many interested students.

--Bridget Connelly

# Demand is High for Copy Editors

Beyond the expanse of computer terminals in a newsroom lies what may be unfamiliar territory to some aspiring journalists--the copy desk.

But three copy editing pros have joined the j-department this semester to familiarize students with their high-demand profession. They are Lane Harvey Brown, who is teaching Copy Editing I, and Sandy Boettcher and Jeff Williams, who are both teaching Copy Editing II.

"Copy editing is a career path that everyone should consider," says Williams, who is a metro copy editor at the



**"I always thought that copy editing was a cool way to make a living."**  
-Lane Harvey Brown

*Chicago Tribune*. "Anyone who has a good command of language will be in demand."

While there are certain to be more j-grads than there are reporting positions, Williams believes grads with good copy editing skills will find more opportunities.

Brown, who is a copy editor at the *Chicago Sun-Times*, agrees. "Now that the economy is picking back up, I have seen more positions for copy editors. And, there are a lot fewer copy editors than reporters competing for jobs."

Williams adds that a look through *Editor & Publisher* magazine will show many openings available to new recruits with good copy editing skills. "There's a large demand for copy editors right now, especially at small papers which are willing to hire people with little experience."

A talent for copy editing is something that comes easier to some j-students than writing and should be considered as a career option.

"It was always easier for me to edit than to write," says Boettcher, who was recently hired as manager of corporate communications at Sara Lee Corporation. "Once you have editing skills, it keeps getting easier to use them until it becomes second nature."

A fringe benefit of copy editing is the

chance to moonlight as a freelance writer. The writers lurking inside these copy editors have freelanced articles to outside publications, and Brown and Williams also occasionally write for the papers they edit for. Boettcher believes that she will be doing more reporting and writing in her new position as editor of *Lee-way*, the internal publication at Sara Lee.

It is also possible to freelance copy editing services. Boettcher had a grow-



**"Once you have editing skills, it keeps getting easier to use them."**  
-Sandy Boettcher

ing client list of corporations that utilized her copy editing skills for their newsletters. "I had to become an instant expert in fields such as accounting and telecommunications," she says. "But it really built up my resume and my abilities."

Good copy editors see themselves as the "final guardians"--the last shot a publication has to present the best possible story to the reader, and the recipient of all the blame if something should go wrong. But most of them wouldn't have it any other way.

"I always thought that copy editing was a cool way to make a living," Brown says. "I can contribute the most as a copy editor."

--Wendy Wollenberg

## Apply Now for Senior Honors Seminar

Outstanding senior journalism students are invited to apply for next fall's Senior Honors Seminar. Completion of the three-credit course can lead to graduation with honors in the major.

The seminar, which has an enrollment limit of 12, offers advanced journalism students the opportunity to do a significant piece of professional-level writing, suitable for publication or broadcast. Students receive guidance at every stage of their projects from Carolyn Hulse, Director of the News Reporting and Writing program.

One important advantage of the seminar format is the opportunity it affords each student for "brainstorming" about his or her ideas with

other highly motivated and equally talented journalism majors. Depending on individual interests, seminar participants may write a magazine article, a feature or interpretive piece for newspaper, or a script intended for broadcast.

Any journalism major who will be a senior by fall (90 credits or more), has completed the core of j-department requirements, and has a GPA of 3.0 or better, is eligible to apply. Applicants must be graduating no later than August 1994.

Qualified students who are interested in taking the fall seminar (Thursdays, 10:00 a.m.-12:50 p.m.) should see Carolyn Hulse in room 801-G or call 663-1600, ext. 426. Written permission is required before registration.

# Grads Tell Job Tales at J-Club Meeting

J-students experienced the real world vicariously last month, as 11 recent j-grads returned to tell their individual career tales in a Journalism Club presentation, "Will I Be Ready When I Graduate?"

With jobs ranging from reporter at City News Bureau to public relations writer for a top agency, they recounted their job experiences since graduation. Most told tales of starting at the bottom and doing things they didn't expect to do.

"When I had to cover my first double murder, I was scared to death," said Tania Panczyk, a '92 graduate who is now working for City News Bureau. "At City News, they don't treat men one way and women the other."

Elizabeth Roller, an '89 grad and also a City News Bureau reporter concurred: "My editor told me to cover a triple murder at 79th and Halsted at midnight, so I called a police woman I knew and asked her how to get there. She told me 'I wouldn't go there in the day time without a gun.'

"So I told my editor, and she said, 'I need that story.' So I went out there,

## Grad School

*continued from page 3*

Liquor Commission. Now, he is writing a story on fines charged to buyers, sellers and distributors of liquor.

Columbia's grad program specializes in public affairs and government reporting. Ideally, the program should be attended full-time, but recently part-time students have been accommodated.

Medill's master's program is only full-time attendance. It also has a program in Washington, but not in Springfield. Roosevelt University does not offer the opportunity to travel to Washington, but you can choose what you would like to do through their tutorial program. Students can opt for a theory-based program or for covering a beat outside of the college.

For more information, call Norma Green at Ext. 643 or the Graduate Office, Ext. 260.

--Susan Olavarria

## Life Beyond the Classroom...

J-grad Mitch Hurst addresses a Journalism Club audience April 1. A complete list of panelists is below.



- Annette Flournoy '89, Writer/Reporter, WBEZ-FM Radio, Chicago.
- Art Golab '93, Financial Reporter, Reuters, Midwest Bureau, Chicago.
- Cynthia Horvath '91, Assistant Editor, Processing Magazine, Putman Publishing Co., Chicago.
- Mitch Hurst '90, Communications Coordinator, Donors Forum of Chicago.
- Mary Kensik '91, Account Executive, Jescula/Terman & Associates, Chicago.
- Tania Panczyk '92, Reporter, City News Bureau, Chicago.
- Elizabeth Roller '89, Reporter, City News Bureau, Chicago.
- Tamara Sellman '90, Publisher, Cornucopia Press, Barrington.
- Dave Silber '90, Sports Editor, Chicago Suburban Times, Des Plaines; Copy Editor, Sports Dept., Chicago Tribune.
- Mal Tadros '92, Production Assistant/Assistant Director, WTTW-Channel 11, Chicago.
- Muriel Whetstone '92, Healthcare Reporter, The Chicago Reporter, Chicago.

and they began to bring the bodies out and the people there started cheering," Roller recalled.

Not all first experiences are quite that dramatic. "I got my job through an ad in the *Chicago Tribune*," said Mitch Hurst, a '90 grad who is now communications coordinator for Donors Forum of Chicago. His job involves writing, editing and desktop publishing, which he learned as editor of the *Columbia Chronicle*.

Among the topics discussed were how to get that first job. "Keep trying," said Panczyk. "I just kept bugging the person at City News, even when there wasn't any job."

The grads also found that when they went out in the real world, they didn't necessarily get the job they'd hoped for.

"I was a magazine major; that's all I ever wanted to do," said Muriel Whetstone, a '92 grad who is now healthcare reporter for *The Chicago Reporter*, an investigative monthly.

Tamara Sellman, a '90 grad who now owns her own desktop publishing business, agreed: "Your first job is almost

always going to suck. Don't think that your first job is going to set you for life. You have to look at your life as one big period of learning."

And once you graduate, there is always the possibility you might have to relocate to land your dream job.

"I found out after I graduated that all the jobs I wanted were in New York City, and I didn't want to move there," says Whetstone.

Some people go into the real world only to find out that they need two jobs.

"No one wants to hire a full-time person because they don't want to pay the benefits," says Dave Silber, a '90 grad who is a sports reporter for the *Chicago Suburban Times* in Des Plaines, as well as a copy editor for the sports section of the *Tribune*.

In addition to his two jobs, Silber freelances whenever he can, and still sends out resumes. He advised students to "follow up with a phone call when you send out a resume."

Some final advice included "learn desktop publishing" and "learn Word Perfect inside out."

-- Hayley Carlton



# Hello Ryne, Meet Chris. . .NOT!!!

*Internships guarantee success.* That was the message I picked up at the official transfer student orientation about three years ago.

No problem, my subconscious believed. We'll just go get an internship when the time is right. We'll be on the road to success.

That's what my subconscious said, but my subconscious didn't have to make a phone call a day for a month to let the editors of *Inside Sports* magazine know I existed.

Finally, I got my break, in an Introduction to Public Relations class. The teacher turned out to be a writer for another publication of *Inside*

*Sports'* parent company, Century Publishing. Next time I called, I was invited in for an interview.

It's called networking!

I nervously sat through an interview, wearing a suit coat and good shoes--the ones that cramp your feet.

"Tell me about yourself," said Vince Aversano, editor of *Inside Sports*.

I managed to cough out a few words, and he said I started two days hence. I vaguely remember thinking, "Wow! What a break--working for a sports magazine."

The glorious duties I envisioned included talking with every member of the Chicago Cubs, Bears, Bulls and Hawks. I thought maybe I could get in a position to do damage to the White Sox. I was on my way to success. I didn't even care if the pay was only \$5.50 per hour. Most interns don't even make that.

I showed up on Day One, was shown to a desk, and began plugging away. First duty: Fact checking the September NFL Preview.

Soon I was shown the "Newspaper Room," a very small, unairconditioned room where newspapers from across

the country accumulate daily. My duty was to sift through those papers in search of articles suitable for reprinting in one of the various digests Century also publishes.

*Auto Racing, Basketball, Baseball, Bowling, Football, Hockey and Soccer Digests* quickly became my primary focus. Since *Inside Sports* wasn't quite

caught up to the modern world at the time I started, writers would send their articles by mail or facsimile. Soon I was inputting these articles into the editorial department's Macs.

But the real action came when I was asked to write "Quick Quizzes" for

the digests. These 10-question trivia quizzes required digging through media guides and reference books.

Then came fan mail. Yes, *Soccer Digest* receives fan mail. Depending on the issue, I was the fan mail gatekeeper. I felt so empowered that Dana H. Gage from Dayton, Ohio, unknowingly relied upon me to voice his opinions on a wide receiver for the Phoenix Cardinals.

On top of that were special projects, ones which involved the dreaded advertising department. These projects ranged from appearing in three commercials on ESPN, to writing and fact-checking a baseball guide.

My crowning achievement, though, may be my latest. On one afternoon, Vince asked me to write a short research piece on, of all things, Formula One auto racing--something I'm extremely well versed in, living in Chicago and all [Note: sarcasm].

Much to my surprise, Jim O'Connor, senior copy editor, asked me one day, "Is this how you want your name to appear?" I was shocked. Appear where, I thought?

As it turns out, my piece is a sidebar

to a feature on British auto racer Nigel Mansell, who is racing at this year's Indianapolis 500. Even better, my name is on the story.

So all my preconceived notions of chatting with Ryne Sandberg and other various Chicagoland sports personalities never came true. I wasn't covering the Cubs, but I gained a world of applicable knowledge about the daily life of a magazine. --Chris Dolack



Good at grunt work: Inside Journalism Editor Chris Dolack

## INSIDE JOURNALISM

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