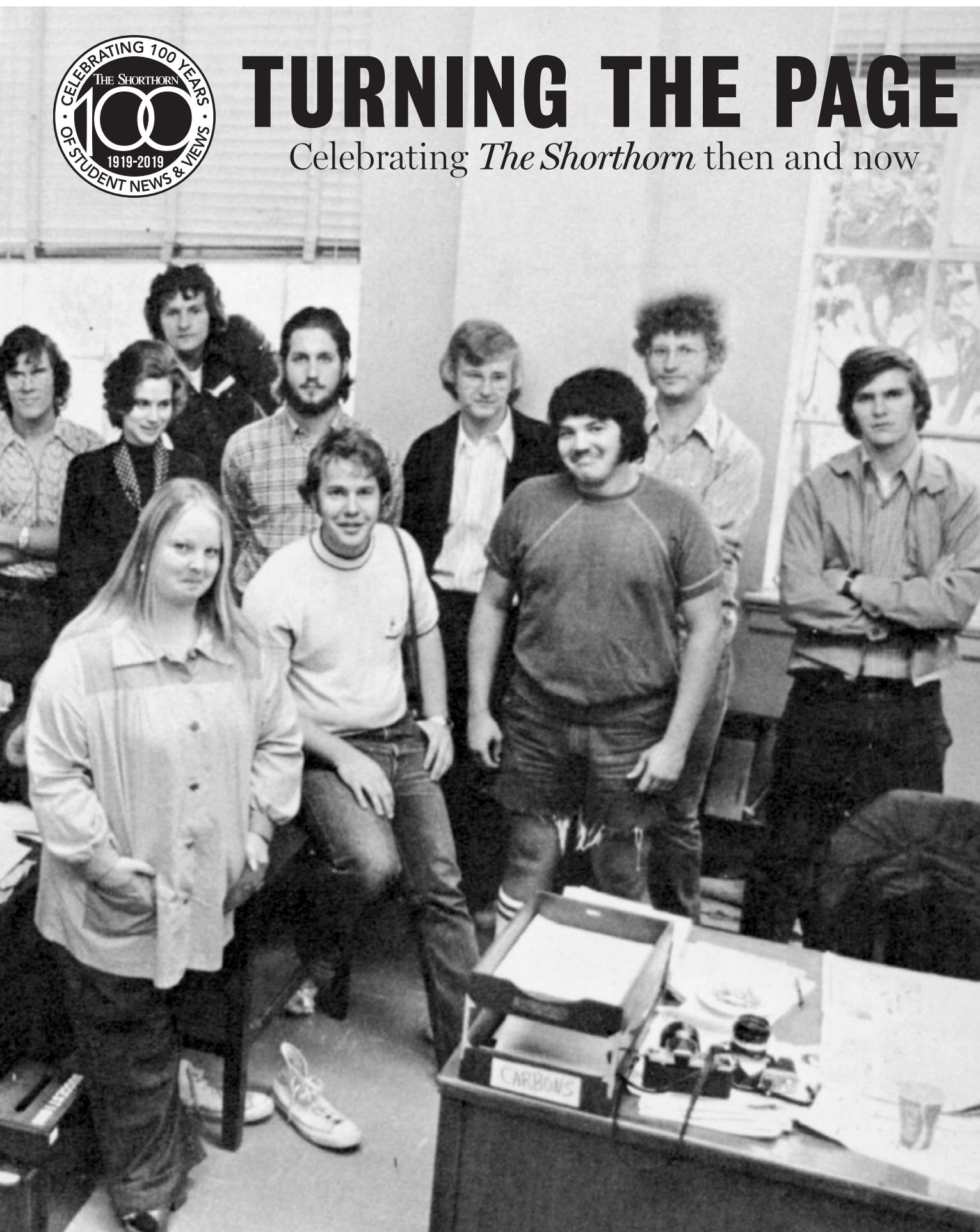




TURNING THE PAGE

Celebrating *The Shorthorn* then and now



Welcome home

My first day at *The Shorthorn* almost never happened. I got lost trying to find the newsroom in my first ever visit to UTA, where I'd committed to attend school after years of watching *The Shorthorn* sweep awards at Texas Intercollegiate Press Association conventions. Frustrated, disconnected and seven hours from home, I left enrolled in classes but unsure of my plan.

Students today face more barriers to success than ever, and feeling uncertain is a common sentiment. *The Shorthorn* is a daily connection to the world for all UTA students, keeping them informed and enhancing a sense of belonging.

For we former staffers, it's so much more. The newsroom (once you find it) becomes home; the staff becomes family. *The Shorthorn* is where you learn your strengths and weaknesses, learn new skills and do things you never thought were possible. We share *aha* moments, tears, french fries, friendships, frustrations and lots and lots of coffee. We support each other even in our toughest times, working to remove barriers for ourselves and our peers.

I'm glad I found the newsroom so long ago. It was an honor to serve UTA as a reporter and editor then, and such a joy now as director for *The Shorthorn* and Student Publications. We've changed a lot over time, but one thing doesn't: The newsroom is and always will feel like home.

So welcome home. We're glad you found your way back.

Beth Francesco
The Shorthorn editor in chief, 2002-03
UTA Student Publications director



Photo: Onye Orihie

Beth Francesco



UNIVERSITY OF
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STUDENT PUBLICATIONS
DIVISION OF STUDENT AFFAIRS

AND A SPECIAL THANKS TO ...

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Mellow Mushroom
Torchy's Tacos
The Tin Cup
Yummilicious
Tom's Burgers
Rockfish Seafood Grill

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 - Dr. André Fortune, Assistant Vice President for Student Affairs
 - Alexis Austin, Student Publications Research Assistant
 - Lloyd Goodman, Student Publications Director (retired 2013)

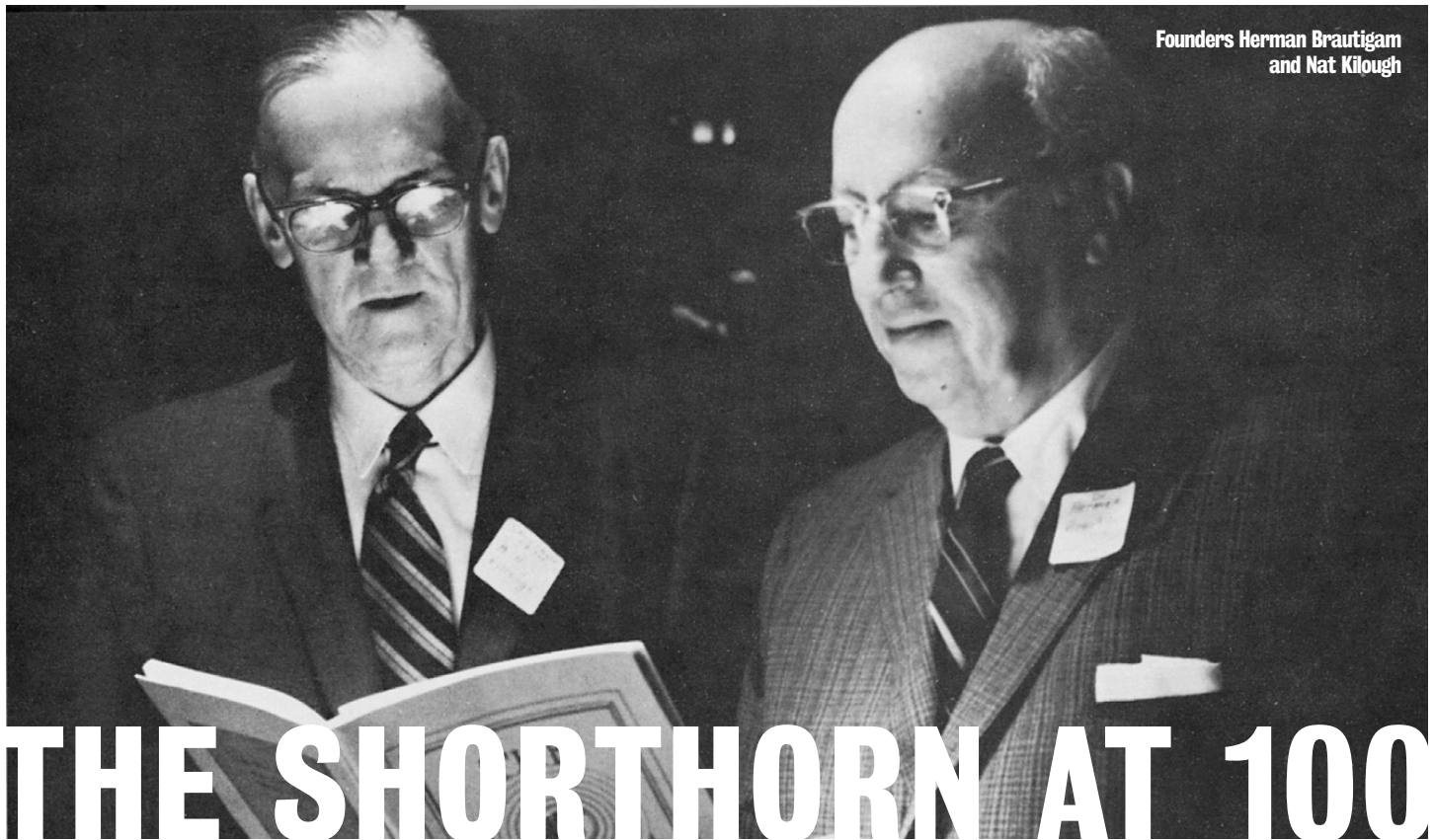


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THE SHORTHORN AT 100

What a long, strange trip it's been

Compiled by Lloyd Goodman, Student Publications director 1996-2013, from "The Shorthorn: 1919-1969, A History of a Student Newspaper" by Kenneth L. Whitt; "Traditions: A Centennial History of the University of Texas at Arlington 1895-1995" by Gerald D. Saxon; articles published for Shorthorn reunions and other occasions, and recollections of Shorthorn alums.

The *Shorthorn's* second year may have begun something like this.

Cadet Herman Brautigam checked in at Grubbs Vocational College for his sophomore, and final, year. He likely felt good about the success of *The Shorthorn*, the publication that he, Cadet Nat Killough and a handful of other students had launched the previous spring. He was probably full of ideas for the once-a-month news-and-essays format they had developed for the previous year's last issue, an evolution of their two-page, news-and-jokes origins newsletter, *Grubonian*.

In the school's only building not a barracks or barn, Brautigam would have found faculty member E.E. Davis, a former journalist who clearly supported the student project: He had given \$2.50 as the prize in a school-wide "name the publication" contest. After a series of votes narrowed the choice to two, *Shorthorn* and GVC Shots, *Shorthorn* prevailed, 50-18. That tally represented the entire student body.

Davis had two bits of discouraging news for Brautigam.

First, Killough, the yin to Brautigam's journalism yang in launching *The Shorthorn*, was not returning to school because his widowed mother needed him on the family farm in East Texas. Secondly, the prolific staff had printed more copies and pages than budgeted the previous year, and still owed the printer \$143.40. Almost a third of the 48 pages in that booklet-sized *Shorthorn* Vol. 1 No. 1 had ads (25 cents per column inch), thanks to ad salesman

Eugene Holmgreen, who friends said had a way with people. All copies had sold (25 cents each), and the printer — the father of another staffer — had even discounted the cost. Nevertheless, the operation was starting the year in the red.

Brautigam set to work, recruiting staff from English class and the Wilsonian Literary Society, and started planning. But this time, the monthly publication would carry a subscription cost of \$1.50 a year.

The *Shorthorn* editor seemed to understand the challenges the publication faced on a campus where all male students were members of the Corps of Cadets and the academic focus was vocational and commercial, not liberal arts. But he couldn't have fathomed that he was helping lay the groundwork for one of the most storied student-run newspapers during the next hundred years.

More than 150 editors-in-chief would repeat Brautigam's process of brainstorming and planning for the semester over time. And although the size, scope, oversight, issues of the day, frequency and technology evolved, the editorial focus remained on stories about the university, its students, the times they lived in, and the community in which *The Shorthorn* is published.

This is an abridged story of *The Shorthorn*.

The early years

The publication remained a small booklet published monthly for two years, transitioning to a newspaper format in fall 1921 (still \$1.50 a year to subscribe, 25 cents a column inch to advertise). Staffers gratefully referred to regular advertisers as "papas."

The first adviser was W.A. Ransom, also the tiny college's publicity officer and English professor, reportedly more interested in spelling and grammar than journalistic writing style and newspaper paste-

up. Blanche Bryant, 1923 editor, must have warmed his heart when she vowed in print that the newspaper “would not seek popularity through the abetting of the use of slang.”

The newspaper, through good times and bad, would follow the four-page-minimum weekly standard until 1972 (when it increased to twice weekly). Duncan Robinson, Ransom’s successor, was a fierce defender of its staff: “Only a fool will tilt his nose at these humble instruments of the craft.”

The paper published its first “action” photo, from a football game, in 1933. Its first photo story was “a day in the life” of campus queen Lois Herbert.

For all its struggles in a non-liberal-arts community, the paper earned its university stripes and at one point, at least, seemed too popular.

When enrollment decreased during the Great Depression, legislators proposed closing the college and turning the site into a mental hospital. Administrators sent brochures to prospects. Not many new students enrolled. So administrators then mailed modified eight-page copies of *The Shorthorn* to prospective students. Enrollment increased so much that the college was saved.

During the first issue of the 1937-38 school year, editor Edith McElheny reprimanded readers and requested they not read the paper during the college’s mandatory weekly assembly, held the same day that each new *Shorthorn* was distributed.

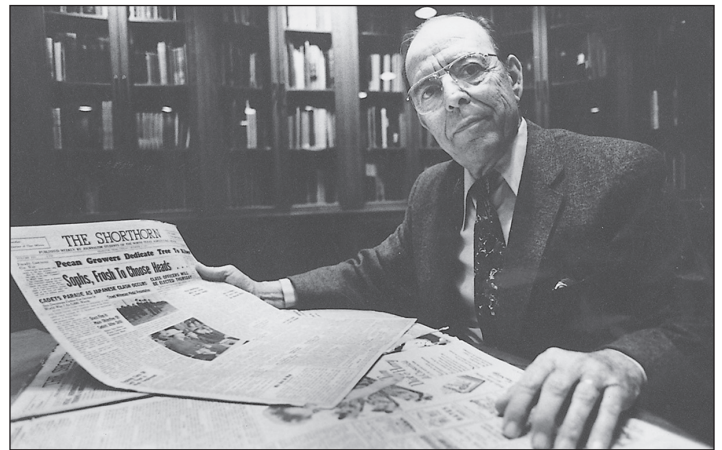
Adapting to survive

Rough times demanded creativity. The Great Depression brought smaller issues. World War II necessitated many adjustments. Supplies were scarce. An auction helped. The wartime *Shorthorn* did keep to its publication frequency: Maintaining as much normalcy as possible was important.

During the war, editor Billy Ray Jones left mid-semester when his Army reserve unit was called up. Delmar Pachl, the only faculty member killed in the war, was one of several *Shorthorn* advisers when he left. Joy Fields became the 1945 editor when she was only 16, the youngest editor in *Shorthorn* history.

Editor Lloyd Clark (1941-42) heard about the attack on Pearl Harbor while he was part of the Corps of Cadets parading at a ceremony honoring a World War I veteran. *The Shorthorn*’s headline for the next issue had been the previous day, and Clark had written an account of the ceremony in advance (it was a different ethical time then). Clark rewrote the headline and part of the ceremony story, and took the new version to the printer before that week’s stories had been typeset.

While the cadet corps was honoring a World War I veteran, he wrote, World War II was beginning. The headline read, “Cadets Parade As Japanese Clash Occurs.” A story at the bottom of the page was replaced with a rapidly written editorial: “We Are At War.” Since the lead-type technology precluded redesigning the front page that



Lloyd Clark, *Shorthorn* editor in chief 1941-42

late in the printing cycle, the war mention is oddly the number 3 story on the page. But the issue contained Clark’s proudest innovation: He had the printer remove lead slugs between stories and replace them with slugs that each contained a V — for victory.

Although *The Shorthorn* has had a number of dedicated editors, Clark is the only one on record who on return trips to campus throughout his life would tell everyone that he wanted his ashes spread at *The Shorthorn*’s door. When he died in Arizona in 2014, his obituary made several references to *The Shorthorn* and reported that his ashes were spread at UTA. The location was not stated, and UTA doesn’t issue permits for spreading funeral ashes. Clark apparently had innovated once again.

Ushering in changes

Mandatory ROTC involvement for male students ended in 1954, dissipating the closeness between the school’s military identity and *Shorthorn* staff. Both *The Shorthorn* and the college, newly renamed Arlington State College, otherwise approached the 1950s as a good time to refresh and grow up after a decade of war and recovery. The college began to shake its agricultural focus as the area surrounding it urbanized. It also began the push for four-year status.

The maturing *Shorthorn* staff wanted to know how its editors and writers stacked up against other college newspapers, joining the Texas Intercollegiate Press Association as a litmus test. Its first foray indicated they fared well — editions produced in 1949-50 under editors-in-chief Walter Leonard and Fred Bauman were named the state’s best two-year college newspaper.

A funding surprise — call it the Panic of 1954 — sent *The Shorthorn* scrambling when a mandatory student fee that had helped fund the paper since 1948 was made voluntary. *The Shorthorn* had received \$1 per student from the fee and its business manager expected, incorrectly, that most of the college’s 2,300 students would still pay the fee because it got them into football games and other activities. Only 600 students paid up. To make ends meet the paper returned to monthly publication.

But there was a silver lining. News happens more frequently than monthly, and a new newspaper in town, the Arlington News-Texan, agreed to publish three pages of Arlington State news — most reported and written by *Shorthorn* staffers — each week until *The Shorthorn* could resume weekly publication. The students liked their first taste of being published on a regular basis in a professional newspaper.

The Rebel controversy

But probably no news coverage or commentary in *The Shorthorn*’s first 100 years received more attention than the debate over the



The Shorthorn front page from Dec. 9, 1941



The Shorthorn front page from Nov. 22, 1968

them, as did the swimming pool and basketball court. Johnny Reb appeared on horseback at college events.

Few people on the all-white campus voiced objections.

That changed in 1962 when the student body was integrated after three African-American students challenged the college's refusal to admit them even though they met all admissions qualifications except one: They weren't white. They threatened to sue the college, and they were admitted. Arlington State became the first school in the Texas A&M System to integrate.

A bold *Shorthorn* editorial at the time argued it was time to change the "old, outmoded, needless theme." In 1965, when Arlington State became part of the University of Texas System, *The Shorthorn* reported in a news story that some people thought ASC "should break even more with the past, changing the school spirit theme from the Rebel-Dixie motif."

But editorially, *The Shorthorn* changed sides as the controversy continued for almost a decade, editorializing twice in favor of retaining the Rebels theme and flag, and changing yet again before the issue was finally resolved. If you're counting, that's seven editors, almost 10 years, three editorial positions.

After a couple of student votes failed to implement a change, the UT System Board of Regents members dropped a big hint to the president when it mandated that the U.S. flag was the only flag that could fly over UT System campuses. The flag issue was resolved.

In one last referendum on the issue, in April 1971 — the first in which Rebels was not an option — UTA became Mavericks, not Toros, 1,863-1,421.

Going for four

During the 1950s, *Shorthorn* advocates also began to see four-year status for the college as essential to the paper's development, both as a newspaper and a training ground for journalists.

But in 1957 the state Commission on Higher Education's surprise rejection of a proposal for elevating the college to four-year status — a goal since the 1920s — angered and united the campus. Police broke up a late-night torchlight protest of the decision by about 75 students. Further protests fizzled.

When *Shorthorn* staffers ran a staged photo of stuffed clothing representing the commissioners hanging in effigy, the resulting kerfuffle led the dean of men to order all copies of the paper confiscated. When summoned, the *Shorthorn* adviser informed then-

Confederate flag and Rebel theme that had been part of the college since 1951. That year, when students changed the name from Blue Riders to Rebels, a *Shorthorn* editorial supported the new name.

The Confederate battle flag soon became the campus flag. Rooms were named after Confederate military heroes and battlefields. Band, cheerleader and football uniforms, and even furniture upholstery in the Robert E. Lee Suite in the student center (depicting slaves hoeing cotton), all had Confederate symbols on

President E.H. Hereford that if the photo was indeed faked, it was a matter for the college's Publications Council, not the dean of men, to review. Hereford agreed, and the confiscated papers were returned to the racks (the students got off with a "severe warning," one of them recalled).

Arlington State became a four-year college two years later, in 1959, heralded by *The Shorthorn's* largest-ever headline to that point: three columns, 96 points, simply: MADE IT AT LAST.

With the elevation, "pre-professional" two-year academic programs in business and engineering were the first targeted for four-year-degree status. Within the next decade, science programs and most liberal arts programs also had been elevated. But a decade after ASC became a four-year degree-granting institution, journalism was possibly the only pre-professional academic program still not elevated to degree-granting status.

The right plan, place and time

Dorothy Estes and John Dycus could have been ships passing in *The Shorthorn* night. Instead, they would start one amazing cruise together.

Dycus had earned staff respect as a skillful copy editor before graduating in spring 1970. Estes, already respected in academic journalism circles for her work at the junior high, high school and junior college levels, came in the door in July as the new UTA Student Publications director.

Estes had high ambitions for the program but quickly realized heavy newsroom time demands would likely never let her pursue them. She kept hearing about this former student, John Dycus, who used to make the *Shorthorn* copy pop. Estes met and interviewed him, found money (one of her legendary talents) to create a position, and



Dorothy Estes in her office

hired him.

The talented, personable pair found themselves and *The Shorthorn* in the middle of a rapidly growing, post-Watergate metropolitan area abuzz with competitive, expanding dailies thirsty for staff. Fittingly, the four-year journalism degree was finally approved in 1973. The components for moving *The Shorthorn* "to the next level" were finally in place. Estes wasted no time.

Shorthorn publication increased from one issue a week to two in 1972, and from two a week to four in 1976 (daily in college newspaper circles). UTA was on the way to becoming a traditional campus and *The Shorthorn* chronicled — and entertained — this growing community.

In 1982, *The Shorthorn* earned its first national Pacemaker award from Associated College Press, considered the highest award in college media. In 1988, *The Shorthorn* was part of the inaugural group of college newspapers inducted into the College Media Hall of Fame.

Meanwhile, more staff members were finding part-time jobs and professional experience in newsrooms, on football sidelines and in ad



Tony Gutierrez works in the area now occupied by the multimedia desk.

agencies throughout the Metroplex.

A story that tested *Shorthorn* mettle

The 1990s brought another critical issue to *The Shorthorn's* doorstep.

In 1992 the university hired Ryan Amacher as the university's president charged with taking UTA into the 21st century. Covering his brief presidency gained *Shorthorn* staff national attention for reporting.

Amacher had a strong academic background in economics, a gregarious personality and a record of success in raising funds and making connections. People were excited about him being the UTA successor to Wendell Nedderman, who had quietly but firmly seen the university through the previous 19 years of growth. The flashy Amacher was a contrast to the frugal Nedderman at a time when the university seemed ready for change.

University enrollment and funding were falling at the time. Amacher soon ran afoul of faculty when he rejected their long-anticipated plan to raise the university's academic standards because it would affect enrollment and state funding.

Lavish spending and some questionable administrative moves started getting media attention, on campus and off. *Shorthorn* staffers started receiving anonymous tips, sometimes accompanied by financial information, about Amacher's spending, both where funds were going and where they were coming from. Freedom of Information requests were filed, and extensive financial research was conducted. Staff members were receiving a real education and holding their own against the professionals in Dallas and Fort Worth.

In March 1995, three days before the Faculty Senate was to consider a confidence/no confidence vote on the president and his provost, Amacher announced that he would resign.

Shorthorn coverage of the Amacher saga won most major college newspaper awards that year as well as the Society of Professional Journalists' First Amendment Award.

Navigating industry sea changes

Just as the Amacher story ended, another major chapter in the life of *The Shorthorn* began.

As one-newspaper towns were becoming the new normal throughout the country, Arlington took a turn in the opposite direction, creating jobs for *Shorthorn* staffers — and new challenges for the paper itself. *The Dallas Morning News* spun off its Arlington coverage into a separate newspaper to directly

challenge the *Fort Worth Star-Telegram* for readership and advertising in the rapidly growing area. Both hired madly for their Arlington competition. Many of the hires came directly from *The Shorthorn* newsroom. Some jobs were part time, others full time. Some of the new hires who had not yet graduated continued working toward a degree.

Young journalists working part time for professional newspapers while still in college has always been a rite of passage, but for it to happen on this scale was rare — and short-lived, as the newspaper war ended and the big dailies turned their focus elsewhere.

Shorthorn staffing returned to normal. But it, too, was a new normal. In 1996, Estes retired, ending a legendary career in student publications. Lloyd Goodman, adviser of the *Southern Illinois University Daily Egyptian*, was hired to replace her.

The Shorthorn then kind of backed its way into the digital age, unveiling theshorthorn.com website in 1997. *Shorthorn* student tech guru Ben Gremillion had quietly developed most of the site, which was attached to the back end of the *Fort Worth Star-Telegram's* new online whizbang.

Few people knew it was there, and those who did had problems remembering its bulky URL. *The Shorthorn* began looking for a commercial web host and registered several names. Shorthorn.com wasn't available: It had already been claimed by a cattle raiser's association that didn't respond kindly to a request to relinquish it. The next-best available option was theshorthorn.com. A couple of observers thought "*The*" *Shorthorn* was a bit uppity, akin to *The New York Times*. In reality, capitalized "*The*" became part of the name when written only because including "*The*" in the name was the way it would forever be known online.

This online world prompted rethinking of newsroom practices and products.

When the UT System ruled that no entity in the system could use the new internet to generate ad sales online, *The Shorthorn* joined UT-Austin's *Daily Texan* in appealing the policy, pointing out that revenue from ad sales had been essential to college newspapers since Day 1 and would continue to be so online. System relented. Entities that had already generated revenue as part of their basic operations could continue to do so online. *The Shorthorn's* first online ad appeared in 2006.



Odds and ends of *Shorthorn* history

The Shorthorn's now-ubiquitous brand of its own — the bull — started not as a logo but as a sketch on a napkin to try to find something to fit into a project in 2000, recalled graphic artist Jeff Shaw. It may have been during a side discussion on the back row during a staff meeting. Or maybe at Gilligan's. "There were a lot of



ideas that formed on napkins at Gilligan's," Shaw said.

Advertising revenue can make or break a publication. During the Great Depression, the first national ads to appear in *The Shorthorn*, for cigarettes, enabled publication to continue and, observers said, helped give the paper a more professional look. Through the years, advertising agencies liked *The Shorthorn* because of its student demographics, professional-level practices on scheduling, billing and providing proof of publication.

But around the turn of the 21st century, unpredictable national ads demonstrated they can both make and break an operation. The giddy national economy at the beginning of the consumer computer/digital age led to a record number of national ads — and record revenue — for *The Shorthorn*, money used to send more students to professional workshops, to add student positions and increase student wages, to buy new computers to replace refurbished Macs, to buy new software including pagination upgrades, to buy cameras and other photo equipment, and so forth. Life was good. Until it wasn't.

The so-called dot.com boom in the mid-to late-1990s was followed nationally by the dot.com bust at the end of 2001. In the interim, local advertising had decreased. *The Shorthorn* was in for several tight budget years that would turn into a new financial reality. Student Publications accelerated efforts to develop online ad capabilities.

Although it wasn't yet christened that, the digital age had begun. The more advanced technology became, the more it seemed to be both a tool and a challenge for *The Shorthorn* (as well as other newspapers). First to go from newspaper pages to websites and then apps were classified ads — especially employment ads — important reader magnets and revenue producers.

Shorthorn print readership dipped sharply, consistent with the newspaper trend being noticed nationwide. Cellphones gave *Shorthorn* casual readers something to do between classes rather than browse the print edition. Smartphones

took that up a level, providing massive diversions online.

Maintaining the print schedule was becoming a cost challenge. *The Shorthorn* countered by adding new products at various times as demand came and went: a daily newscast, soundslides, blogs, a presence on all major social media platforms, increased use of video. Meanwhile, rapid changes in the newspaper industry nationwide provided few clues for direction of *The Shorthorn's* main mission — preparing students for careers in journalism and related fields. Many of those jobs were disappearing with no clear new model emerging.

Retooling to meet the times

Beginning around 2005, marketing surveys attempted to gauge what was happening to student readership habits. Although not identified as such at the time, *The Shorthorn* had entered the readership data-driven era. It would usher in the greatest change for *The Shorthorn* since the 1970s, and perhaps since its inception.

Among the findings from three surveys over two years: the percentage of UTA students who said they would read a print newspaper was almost exactly the same as the print *Shorthorn* readership at that time, indicating efforts to increase print readership would likely fail; students indicated a large interest in the type of news *The Shorthorn* included, and they preferred receiving news via email but actually reading it online.

"We wrote some really great stories. We also screwed up a lot. And 100 years from now, staff will still mess up."

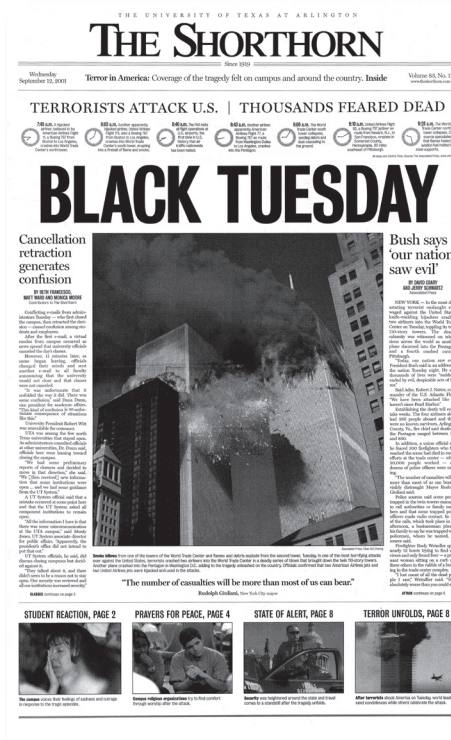
Sam Morton
Editor in chief, spring 2012

At the same time, revenue from advertising seemed to be stabilizing and was possible to forecast once again.

Shorthorn staff had a series of brownbag lunches to consider options in the face of these challenges. Staff requirements for each option were calculated, and costs and ad revenue numbers for each option were crunched. Opinions were strong. Discussion was healthy and sometimes heated.

A proposal emerged, which included: Continuing to publish online news stories daily, posted online and to social media. This would provide online training and experience for journalists. Publish one print issue weekly, including in-depth content not published online as incentive to pick up the print edition. This would continue to provide print training and experience for journalists. A daily headlines newsletter would be produced each day (with links to stories online), emailed to students and anyone else who subscribes. Themed print special editions would be part of the publication mix, including first-day-of-class print issue as an introduction to *The Shorthorn*. Advertising possibilities would be developed for all products. On-campus marketing efforts would be stepped up, keeping *The Shorthorn* at the forefront of attention for the UTA community.

President James Spaniolio approved the proposal with only two questions: Were *Shorthorn* students involved in developing this plan, and, is there student buy-in?



The *Shorthorn* front page from Sept. 11, 2001

Neither letting go of the old nor getting a handle on the new was easy. And news of the day didn't wait for the changes.

The Shorthorn continued to meet its mission in exemplary fashion.

When the Islamic terrorist group al-Qaeda coordinated four terrorist attacks against the United States on the morning of Tuesday, Sept. 11, 2001, life changed in America. For editor-in-chief Jason Hoskins (summer-fall 2001), the 9-11 attacks were his defining *Shorthorn* memory.

"The staff wanted to get down to the newsroom and get started," he recalled. "Since word was spreading that the campus was going to close, we sent people out in groups to get the local angle to the tragedy. Everyone joined in to get the news. It was a great display of teamwork and just great journalism."

Commentators and contest judges later praised *The Shorthorn* for two things that day: Reporting on the campus international community and understanding that it would be affected, and a timeline tracking the attacks, which set *Shorthorn* coverage apart from other college newspapers that day.

Sam Morton, editor in chief during the last semester of four-a-week print production (Spring 2012), followed the blueprint that had brought the newspaper so much success over time.

"We reported on the news of the university," he said. "We wrote some really great stories. We also screwed up a lot. And 100 years from now, staff will still mess up. The beauty of *The Shorthorn* is that it's got such a rock-solid tradition that it can withstand some minor blips here and there."

The task of introducing the franchise's digital-first publishing fell to Dustin Dangli, an experienced two-year former editor in chief (the only of the daily era), in the fall of 2012.

"It was a drastic change, but an exciting time as the staff felt like we were putting out a product that reflected news readership," he said.

Cracking the 100 barrier

Today, *The Shorthorn*'s daily headlines email newsletter includes links to stories on the *Shorthorn* website. Seventy percent of *Shorthorn* ad sales are now digital.

Student Publications director Beth Francesco has more flexibility to innovate. For example, any staff member can propose supplemental features — a sports podcast one semester, a daily news podcast another. For approval, the staffer must include data on why the feature would serve *Shorthorn* readers.

"The print-digital experience combination prepares students for jobs in and beyond the decreased newspaper industry," Francesco said. "Journalistically, they can be innovative or traditional."

The revised publication plan has gained respect as well as readers. *The Shorthorn* has won four consecutive national Pacemaker awards for the first time in its history.

No one has a magic ball to decipher where the beleaguered newspaper industry's future lies. Starting its second hundred years, *The Shorthorn* adapts and continues to train students to do so in their professional lives, whether that is in legacy media or through effective communication in other fields.

At some point, someone is going to figure out a model that works for news media in the age of digital innovation, splintered revenue and social media ubiquity.

That someone may well be among today's college journalists. Those college journalists could be on *The Shorthorn* masthead, working with what is while formulating what could be.

Sketching out ideas on napkins. Or on their smartphones. Or at Gilligan's.

Herman Brautigam and Nat Killough must be scratching their heads. But they're probably smiling, too.

A word about the author:

Lloyd Goodman demanded my attention long before I was on *The Shorthorn* staff. He'd chat me up at TCCJA and TIPA conferences and mail information about UTA to me (before I really even knew what UTA was). He was persistent in his recruitment of talent from two-year schools, as many of us know.

Lloyd's influence on my life and career has been greater than any single person. When Lloyd recruited me to move seven hours from my family, he knew he was helping me claim my independence. When he told me no — frequently — he knew he was teaching me persistence. When he nitpicked, he taught me to demand excellence of every bit of my work. When he praised my work, he meant it. Later, when he gave me my dream job as adviser to *The Shorthorn* in 2008, I wondered if he was crazy. He was a mentor, a teacher, an instigator and an influencer. Now, I'm grateful to call him a friend.

In his 17 years as Student Publications director, Lloyd never shied from a tough conversation, always had your back and loved his favorite newspaper, *The Shorthorn*. We are grateful for his relentless pursuit of excellence, as it guides the work done at *The Shorthorn* today. Under his leadership, *The Shorthorn* was recognized many times over as the best college newspaper in the state and nation. Lloyd pushed *The Shorthorn* into its digital-first publishing strategy in 2012. His students went on to great media careers. And Lloyd continues to support and celebrate *The Shorthorn*. Without him, *The Shorthorn* wouldn't be what it is today. Neither would I.

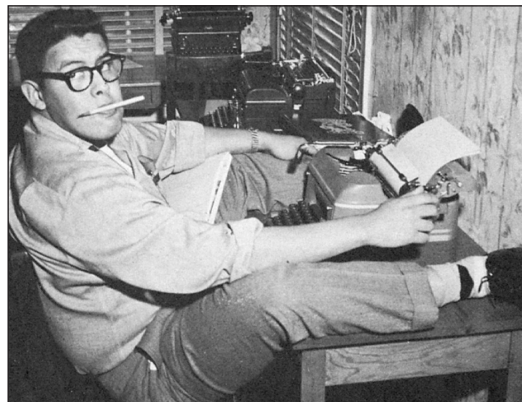
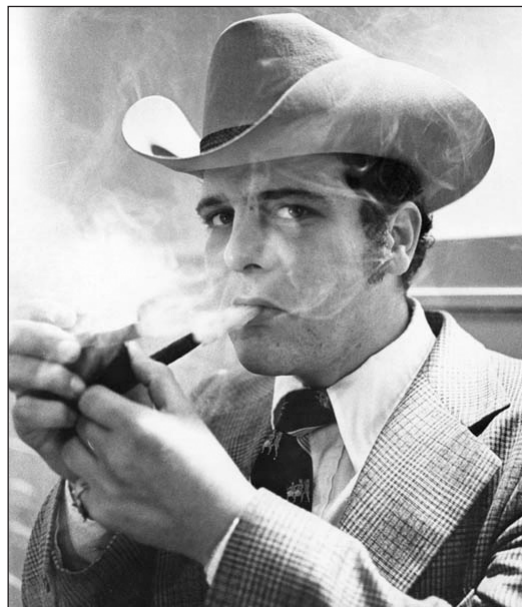
Beth Francesco

Current UTA Student Publications director



Beth Francesco and Lloyd Goodman in 2011





Necessity is the mother of journalists' reinventions

BY LINDA P. CAMPBELL
Editor in chief, 1978

Lisa Black worked at daily newspapers for almost 30 years, then took a buyout amid continuing upheaval and went into media relations. Anthony Williams uses skills learned at *The Dallas Morning News* to write for the University of Southern California's Human Resources Department. Glen Golightly once held a public affairs post in the Army, then covered the space program. Now he's starting a discount designer wedding dress shop in Los Angeles.

Like *Shorthorn* alumni across the country, they're among the thousands of U.S. newsroom staffers who have left for other fields. The Pew Research Center says newsroom employment fell 23 percent from 2008 to 2017.

Count me in those statistics, compelled to seek other adventures in 2013 by round after round of layoffs, furloughs and cuts. But the newspaper career I built in Texas and Washington, D.C., gave me the foundation for communication jobs at a law school, a global law firm and now an 800-employee engineering firm.

The life-after-journalism journey of ex-Shorthorners demonstrates the possibilities of renewal. The ability to examine the world with care and curiosity translates to almost any field.



Linda Campbell, 1978 editor in chief. Campbell, née Ponce, was *The Shorthorn's* first Hispanic female editor in chief.

"Time management, working under stress, dealing with difficult topics, having empathy and learning new skills are all so important in both journalism and nursing," said Marissa Hall, who left the former for the latter. "I definitely would not be the nurse I am today if I didn't work in journalism first."

A sampling of alumni stories:

Big Events to Big Outdoors:
Kevin Fujii, staff photographer 1989-93

Kevin photographed some of the biggest stories imaginable for the *Fort Worth Star-*

OUR HISTORY 1919-1922

1919

Grubbs Vocational College, part of what became the Texas A&M System

April 1919

First issue publishes as *The Shorthorn*, magazine format, 48 pages, 6x9 inches, under editor Nathaniel Killough, sponsor W.A. Ransom and faculty adviser Thomas E. Ferguson. It was the first continuous publication at GVC. Distributed by subscription \$1.50 yearly, 25 cents for a single issue. One hundred percent of students and faculty subscribed after the first issue.



Feb 14, 1919

First and only issue publishes as *The Grubonian*, the brainchild of students Nat Killough and Herman Brautigam. They then decided to turn it into something that was a "literary news magazine" and regrouped. Dean Williams donated \$2.50 as a prize in a contest to select the publication's name. In a campus vote, *The Shorthorn* was selected.

1920-21

Jewel Kingrea becomes the first female editor in chief.

Nov. 12, 1921

First first headline to run more than one column publishes: "HORNETS DEFEAT WESLEY COLLEGE, SCORE 28 TO 0"

Southeast. Initially, he worked mainly on print materials, but his job evolved into creating online news content, revamping the website, leading social media and handling blogs and e-newsletters.

Bryan said he's still put off by the slower pace outside a newsroom, but he uses the same skills: "I still have to know how to talk to people, write, tell stories, use InDesign, form tweets, ask questions and use a content management system. I learn a lot on this job about engineering and how things work, but I still use the same question from when I was a first-semester reporter at *The Shorthorn*: Can you explain to me how XYZ works like I'm a third-grader?"

Websites to Wedding Dresses:

Glen Golightly, GA/section editor 1984-85, editor in chief 1992

With his communication degree and *Shorthorn* experience, Glen was made a public affairs officer when he joined the U.S. Army after graduation. He did a second *Shorthorn* stint later while working on a master's degree in urban affairs.

He helped start the *Houston Chronicle's* website and online offerings and spent a year at space.com as Houston bureau chief covering the Johnson Space Center, the space shuttle and the International Space Station.

After the 2000 dot.com meltdown, Glen's aerospace connections landed him at Boeing, where as a publicist he led the response on the horrific 2003 crash of Space Shuttle Columbia. Eventually, he went to Hollywood for a decade of writing, directing and producing, along with adjunct teaching in English and film.

"Being a journalist gave me skills such

as being analytical, skeptical and having a sense of humor about the absurdity of the human condition," he said.

Now he's reinventing himself again, opening a discount designer wedding dress shop in Los Angeles. "I'm excited and terrified at the same time. That indicates something good is probably going to happen."

Newsrooms to Nursing: Marissa Hall, editor in chief 2009

After working as a designer at the *Wise County Messenger* in Decatur, Texas, *The Dallas Morning News* and the *Fort Worth Star-Telegram*, Marissa got her nursing degree in 2016.

"I loved designing newspapers, working with reporters and learning new ways to present stories online," she said. But she wanted more job security, a non-desk position and the opportunity to help people directly.

"Now that I'm a nurse, I can't imagine a life doing anything else."

She also found the kind of camaraderie she enjoyed in newsrooms. "Journalists and nurses both have weird, slightly disturbing senses of humor. I think it's how all of us cope with the difficult things we see in our line of work."

What's the best advice these pros have for the next generation?

Glen: "Challenge equals opportunity for those savvy enough to go for it. ... Don't complain that no one wants to hire you. Hire yourself and get on with your career."

Bryan: "Be open to trying new things. Many jobs that aren't in a newsroom use the same skills and have a lot of opportunities, career growth and are at great companies. There are many ways outside of a newsroom to make an impact."

Marissa: "People might try to scare you away from journalism, but it's important work. If you have the passion and the drive, you will find your place in this industry. Or, like me, you might discover another passion and see where it takes you."

Kevin: "Companies, government agencies and politicians value their in-house marketing department with journalists driving visual and written content. Other career paths strongly value your interviewing skills as a recruiter, criminal justice investigator, attorney, physician, veterinarian and many others."

Lisa: "Learn to tell stories in multiple ways, through writing, video, audio and social media. Be ready to adapt, treat people fairly and honestly, and never make assumptions about people or their motives without evidence to back it up."

Anthony: "Establish your intentions early and often, so you don't slide all over along with the industry's latest whim. If you're willing to dig your heels in at a small-town paper, or attempt to climb the ladder in large markets, ask and learn from your friends and mentors what is entailed ahead of time. Learn all you can and set boundaries — you'll have several job transitions and/or new callings to tackle. In all things, do your best and know that your best is enough."

OUR HISTORY 1931-1940

1934

Duncan Robinson becomes *Shorthorn* adviser.



1938

Format changes from six to seven columns, with inside pages numbers used for the first time. Lead paragraphs on major stories are set at two-column, 10-point type. Datelines and international stories are used for the first time as World War II approaches.



1938
Top half of front page of *The Shorthorn*

1940

Seven-column front page



Passion, multiplatform training help keep alums in the game

BY NATALIE WEBSTER
Editor in chief, 2013

We're not dead yet.

Yes, a Pew Research Center Newspaper study reports that newsrooms declined in size by 45 percent between 2008 and 2017. And *Business Insider* reported in late March that the media has shed more than two thousand jobs so far this year.

But even in the most industry-challenged times, *Shorthorn* alums — veterans and those just making their mark — report, edit, shoot and illustrate in markets across the country.

At the start of the 20th century, there were about 2,000 editorial cartoonists at U.S. newspapers; by 2011, that number was fewer than 40, according to an Herb Block Foundation study.

Weathering that kind of sea change takes dedication and tenacity. For *Shorthorn* alum Dick Collier, the way through was straightforward.

"Slog forward. Be true to the ideals that led you down this rabbit hole. But, more importantly, love the work. The world needs its Don Quixotes," he said.

While not a staff member, *Shorthorn* alum Collier (who penned the popular TyPOS strip in *The Shorthorn* during the late 1970s-early '80s) has an association with the *Fort Worth Star-Telegram* that



Cartoonist Dick Collier says "the world needs its Don Quixotes."

extends back to the early '90s; today he contributes a weekly state-focused cartoon for its weekend paper.

Since I graduated in 2013, that "love for the work" nurtured during my time at the 'Horn has been a keystone to my post-graduation career as well. It's been only five years but I've seen three rounds of layoffs, suffered at the hands of two, and

had to prove my value beyond my native copy desk arena as designer, news wire editor and opinion wire editor.

It helps that *The Shorthorn's* multiplatform training and its location amid one of the state's top newspaper markets provide stout seasoning in a rapidly-evolving professional world.

"At UTA, the newsroom provides the

1941-1946

1941-42

First student business manager, Dave Naugle, is hired.

1942

The Shorthorn faces its first financial downturn caused by technology: many ads left for radio.

1943

Reactions to financial problems and resource shortages because of the war: seven-column format is cut to five, body type reduced from 10 to 8 point, film and flashbulbs become scarce.



1946

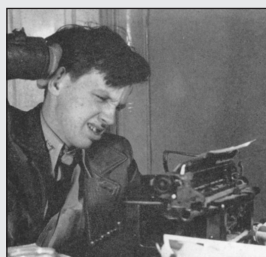
Junior Aggie yearbook staff

1941

The Shorthorn undergoes its first makeover on deadline following the bombing of Pearl Harbor.

1942

- Ned Riddle is editor.
- *The Shorthorn* suffers staffing difficulties, especially among male staffers, because of World War II.



Fall 1946

The Shorthorn returns to six 15-pica columns; *Arlington Journal* loses its printing bid to *Arlington Citizen*; *Citizen* makeup influences *Shorthorn* appearance.

perfect learning experience for covering a city smack dab in the middle of two of the largest newsrooms in the state,” said Shelly (Williams) Conlon, education reporter for *The Argus Leader*. “The newsroom is highly competitive because of that, and pushes its journalists to rise to the occasion of meeting professional-grade standards.”

Conlon graduated from UTA in December 2013 after serving as editor in chief, managing editor, life editor and news editor. She credits experiencing the newsroom from various positions with helping her narrow her career path.

That freedom and opportunity is among the most touted characteristics of *The Shorthorn*.

“There’s only so much you can learn in a classroom,” said Daniel Johnson, a 2008 graduate who served as a page designer and design editor before becoming *The Shorthorn*’s first-ever online editor in fall 2007. “We did four issues a week, and I made a lot of mistakes, but I also got a lot of practice and a rare degree of freedom to try new things. And that’s how I developed the skills I needed to find a job.”

Johnson, who now designs for *The Chicago Tribune*, exhibited those skills in several newsrooms after graduation. While working for Scripps Newspapers at its Corpus Christi design hub, Johnson simultaneously served as a newsroom manager, page designer and web producer.

“What *The Shorthorn* did very well is it taught me how a newsroom works,” Johnson said. “It taught me how to hire and train people, how to collaborate, how to compromise, how to resolve conflicts, and of course, it taught me how to work on tight deadlines.”

Under the tutelage of directors

“I learned video tech skills, which I’ve never had to use in my [mainstream] career — video and audio editing. But when it came time to put the podcast together, I had the experience [I needed].”

Mark Bauer

Editor in chief, 2010

Dorothy Estes, Lloyd Goodman and Beth Francesco, *The Shorthorn* has forged a path of growth and experience for its students. At times, the transitions were tough, but worth it.

The more recent generations of *Shorthorn* graduates have especially benefited from an emphasis on digital skills.

“In my day to day, I schedule and manage our social channels, write and manage the newsletter, and track and analyze all of our digital analytics,” said Anna G. Bahn, communications coordinator for the Reporters Committee for Freedom of the Press. “Those were all things I learned how to do at *The Shorthorn*.”

A 2016 editor in chief, Bahn’s summer semester included duties as the newsletter producer.

“When I did the newsletter, I actually got practice with the platform and newsletter design that I still use now,” she said. “Thinking about what readers want and how to bridge that gap between the numbers and the content was when I was an editor — it helped that marketing gave us those stats, but we’d go over them together.”

Digital skills that now may seem

obvious advantages for any job applicant weren’t always so obvious — or desired — to some.

“I kind of pooh-poohed podcasting when I was in college,” said Mark Bauer, a 2010 editor in chief. Today, Bauer’s day job is bureau chief for Texas Lawyer. Off-the-clock, however, he co-hosts a podcast about race relations and uncovering biases.

“Podcasting was just one of those things everyone was talking about while I was at UTA. I was like, ‘Eh, that’s never gonna be a thing.’”

And now? His podcast is in its second season, he’s recording in an official studio and even has long-term plans to expand the project into a media company focused on identity coverage.

And despite Bauer’s snub from the olden days, he has *The Shorthorn* to thank for some of his digital know-how.

“We did ‘*The Shorthorn After Dark*’ webcast, and I spearheaded the first season,” Bauer said. “I learned video tech skills, which I’ve never had to use in my mainstream career — video and audio editing. But when it came time to put the podcast together, I had the experience I needed.”

Still, during its 100 years of preparing student journalists as the landscape of “the biz” changed, the hallmark of a *Shorthorn* education is simply that it is a functional newspaper.

“When you work at *The Shorthorn*, you are kind of thrown in the deep end of journalism,” Bahn said. “There’s that sink-or-swim moment where you learn if the job is something you can do.”

Natalie is currently a copy editor at The Houston Chronicle.

OUR HISTORY 1947-1950

May 1948

Under editor Robert Wright, *The Shorthorn* suggests the school needed a new name over the objections of adviser Duncan Robinson.

1949

- College becomes Arlington State College.
- *The Shorthorn* joins Texas Intercollegiate Press Association, named best junior college newspaper in the state.

1948

A&M Regents pass resolution asking the Legislature to change the name.

1949

Yearbook renamed to *Reveille* in student election, resurrecting the name that had been used for a short-lived newspaper at Carlisle Military Academy, one of UTA’s predecessors (second choice: keep *Junior Aggie*)

1950

TIPA judges comment that *The Shorthorn* has too much flair and deny it an award.



The last *Junior Aggie*

Catching up with the *Shorthorn* cycle of life

BY DARRELL DUNN
Editor in chief, 1981

They brought the computers into the newsroom during my senior year, when I was serving as editor in chief of the Spring 1981 *Shorthorn*. A Fort Worth *Star-Telegram* reporter was on hand for the great unveiling, as the University of Texas at Arlington newsroom was making its first transition to a new age of journalism. The computers were the latest tools that would make putting each edition to bed a simpler and more efficient staff effort. I didn't foresee how the new equipment would enable the age of the Internet and forever transform my profession.

The Internet revolution would not be the only change to *The Shorthorn* and its newsroom in the decades to follow. For years, including my two tenures as editor, the newsroom was housed on the third floor of Ransom Hall, a somewhat palatial building with 20-foot ceilings. The third floor had sprawling lounge areas with large and plush sofas, and generous square footage available for staff offices, the student adviser office and main office. Not all student readers in those days appreciated our missives. We were accused of operating in an "ivory tower."

We did crank out four print newspapers in most weeks of



each semester. A routine was established of late afternoon/early evening deadlines, providing editors the time to use paper, pencil and pica pole to edit copy and design the layout of each print edition. As the evening progressed, staff members who completed their assignments would make their way across the campus common area to the student center. The basement was home to the only campus bar in the University of Texas system, the Dry Gulch, generally referred to by our staff as the Dry Heave, or simply the Heave. The campus bar provided students with relatively cheap beer, music and a place for camaraderie.

The Shorthorn staffs of the late '70s and early '80s understood some of the realities of the journalism field we were attempting to enter. The pay, once we hit the streets, would be low. The life of a vagabond was possible as young reporters, editors and photographers chased opportunities from small town to larger market. From the experience of those who had gone through the UTA program before, we could expect that if we did well at *The Shorthorn*, its training and reputation would help us to find a job in the field.

These graduates left UTA to pursue careers in Dallas, Fort Worth, Houston, Austin, Arlington, Waco, Seattle and other cities around the country.

1951-1954

September 1951

Assembly of Sophomores chooses Rebels over Cadets as the new name. *The Shorthorn* didn't weigh in.

1951

Legislature outlaws compulsory student activity fees and made them voluntary. *The Shorthorn* was unprepared for the loss of \$1 per student it received.



The Shorthorn front page
from Sept. 23, 1952

1953

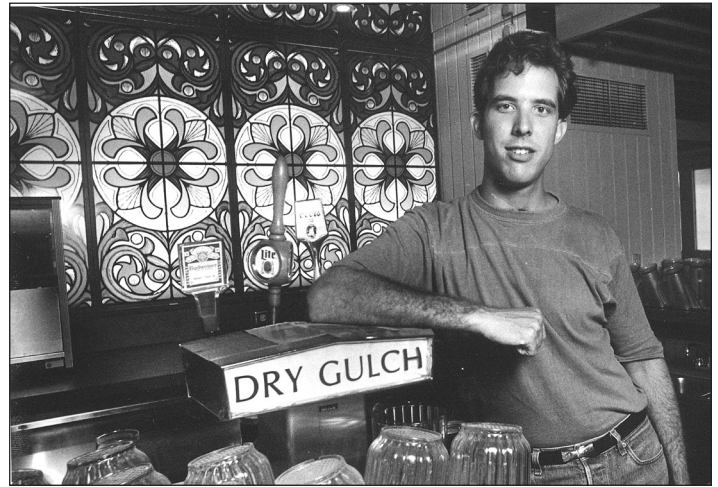
The Shorthorn leaves TIPA and joins the newly formed Texas Junior College Press Association.

1953

Duncan Robinson turns over adviser role to Billy Boyles.



1953 *Reveille*



OUR HISTORY 1955-1956

Fall 1955

Paul Blakney becomes adviser, English instructor and public relations professional. He is credited with *The Shorthorn's* professional appearance during the 1950s and 1960s. Blakney died in his office in Carlisle Hall in 1974.

1956

Football team wins Junior Rose Bowl, which serves as an emotional lead-in to the campaign for senior college status.



Spring 1955

Switches from weekly to monthly publication for financial reasons. Printing cost: \$130 per issue

Fall 1955

National ads – Lucky Strike and Viceroy cigarettes — debut in *The Shorthorn*.

Spring 1956

First letter to the editor publishes: A veteran asks why ASC students aren't interested in campus doings.

Fall 1956

The Shorthorn relocates from the top floor of Ransom Hall to an old house on West Third Street.

In 1986, the drinking age was raised from 18 to 21, reducing the number of students who could imbibe at the Gulch. Then in 1992 the decision was made to close the bar. The twist was that *The Shorthorn* would now take up residence inside our old haunt. The basement complex was gutted and refit to house Student Publications, creating a space that in 1998 was enshrined the John Dycus Newsroom.

The newsroom's ceiling is less than half as high as those that were found in Ransom Hall. There are no windows. The Ransom lounge artwork that resembled a gigantic rectangular pizza has taken up residence across campus. The kegs have been removed. The "new" newsroom is filled, however, with an array of computing systems. Plenty of terminals for any member of the staff to jump online and create postings associated with their beat. Systems are dedicated to page and Internet design, as well as photo and video editing platforms. There are two conference rooms, a morgue and a kitchen area.

Like most publications, the modern *Shorthorn* has reduced its print presence; the staff produces one edition a week. Today, the newsroom is virtually never closed, staff-generated posting updates are frequent on social media. *The Shorthorn* provides a daily newsletter to more than 70,000 subscribers. During the week, staff editors meet about 5 p.m., after most have completed classes, to map out strategies for coverage and presentation. Staff members often work well into the evening.

When finished, staff members will sometimes frequent local Arlington bars, many of the same bars the '80s staff would also less frequently visit when we ventured away from the Gulch. The adjoining student center provides a Starbucks outlet and delivery of tacos, pizza and wings. The current staff's dedication is reflected in an overall GPA above 3.0, a number unlikely reached by the staffs of 38 years ago. Some staff members are frank in their assessment that a direct job in journalism is unlikely, but many believe the current training will provide a platform for success within whatever media changes may lie ahead.

The Shorthorn may now be located underground but its focus is documenting the campus and city, and the program is creating the "best trained communicators around," said Laurie Fox, a former *Shorthorn* and *Dallas Morning News* staff member. As a veteran newsperson, and as newsroom adviser for the past three years, she has experienced the changing perceptions of the

news profession. "The public is confused regarding present-day journalism," she said. "We still take journalism seriously here. Credibility remains important."

"Today's staff has to know at least a little about everything," said Shay Cohen, a *Shorthorn* photojournalist and copy editor. "I like being a jack of all trades. I feel like there will be a lot of markets for digital communications expertise."

The rules governing the trade are not that different from 38 years ago, said Reese Oxner, current editor in chief. "We work to be community focused, always be professional and make sure accuracy is first," he said. He is not sure exactly how his career will proceed in journalism, but believes the skills developed at UTA will enable him to successfully compete for positions in communications, technology and digital journalism.

Neither of us could imagine what a *Shorthorn* newsroom may look like in 2055, when Oxner might make a similar trip as mine back to campus.

"I understand how the quickly the landscape can become different," he said. "It seems that misinformation spreads faster than fact. Anyone can publish. The challenge is producing credible journalism. There is always a point where it's about best practices."

Darrell Dunn is a career journalist, including time on the staffs of the Dallas Times Herald and InformationWeek.



1957-1959

Spring 1957

Southwest Printing Company wins printing bid over *Arlington Citizen*; eight-column format is introduced.

Fall 1957

Ben Cook, the editor the previous year, returns as its sponsor. Lindsey resigned. Harry Cabluck, later a legendary AP photographer, joins the staff.

Feb. 17, 1959

Paul Blakney's hand-tooled, serifed nameplate is first used.



1959

Shorthorn photography staff, Guy Ham, left, and Louis Hudson

December 1957

The Shorthorn had long supported four-year status for the college, including calling for a demonstration on April 10, 1957. Seventy-five students participated. The problem: By the time the next issue was published (April 16), this would be old news. A second event was planned, which included burning someone in effigy. No one showed. The photo on the front page of the April 16 issue showed someone holding the effigy. Copies of that issue were confiscated by the dean of men and ordered replaced by President E.H. Hereford. Staff were reprimanded for staging the second demonstration for photographic purposes and reporting that "a torch-bearing flock of students flowed out of dormitories."

April 28, 1959

- Headline: "MADE IT AT LAST." ASC had become a four-year college.
- First editor as senior college status: Judy Walker

Students opened new visual vistas

BY ANTHONY WILLIAMS
Editor in chief, 2007

In search of a plain desk in a quiet place, Alanna Quillen ventured from *The Shorthorn* newsroom to the other side of Student Publications. That fall of 2009, in the space usually only occupied by production manager Adam Drew and webmaster Troy Buchwalter, *The Shorthorn* newspaper staff made the giant leap into... broadcasting.

While all college newspapers teach their staffs to shine a light on the world from their own perspectives, *The Shorthorn* has long encouraged its student journalists and visual storytellers to do that all on their own. Over time that has meant different things, such as forgoing third-party hosts and templates to build an independent website using open-source content management systems or fighting for press access to big events.

Quillen was a reporter, Scene editor, and assistant news editor before working with Vinod Srinivasan and then-managing editor Mark Bauer to develop "*The Shorthorn After Dark*." While there were videos shot



From left, Pulitzer Prize winners Brad Loper, Tom Fox and Michael Ainsworth speak to *Shorthorn* staff during an end-of-the-semester party.

and edited before, there would now be a regular, consistent UTA webcast for the campus community — something the school's own broadcast journalism department had yet to produce.

"Nowadays, video is a huge part of journalism on all platforms," said Quillen, now a broadcast anchor and reporter in West Palm Beach, Florida. "Everyone needs to have that skill in their pocket to be competitive

in this industry. Who knew we were getting that extra practice in all those years ago?"

Michael Minasi started at *The Shorthorn* in 2009, and said the following years included a big newsroom renovation and the "massive shift from an almost-daily newspaper to a weekly for the first time in decades." He became a photo editor while many new (and some short-lived) positions, including social media editor and creative

director, were birthed.

"We went through several experimental semesters," Minasi said. "There was lots of scrambling and screwing up, but this was the perfect environment for that."

When Brad Loper came to UTA in 1990, *The Shorthorn* was still sending wire-transmitted images via *The Dallas Morning News* offices on out-of-town breaking news assignments. Tom Fox was covering the 1990 gubernatorial election in Austin when the person charged with picking up the photo in Dallas forgot it. Loper said he drove from campus to downtown Dallas in 12 minutes ("and I had to stop for gas") to grab it at *The Morning News*.

"I remember running down the long hall at the DMN to the newsroom, only to be told by photo editor Robert Hart — also a former *Shorthorn* staffer — to take a seat because the image was still transmitting," said Loper, now a full-time teacher at UTA. "I beat the image from Austin."

Fox himself had notable stories from his time at *The Shorthorn* and *Prism* magazine, working alongside his news

OUR HISTORY 1960-1963

Early 1960s

Annual special section to recruit high school graduates is discontinued because of staff resentment.

Fall 1961

- *Shorthorn* rejoins TIPA and wins third-place overall.
- *Arlington Review* literary magazine debuts.



1962

Shorthorn staff

Fall 1962

Integration issues take top story: ASC becomes the first campus in the A&M System to integrate, occurred without fanfare.

editor, and now wife, Laurie (Wilson) Fox. Aside from the photographers owning all their own gear, he remembers a much-talked about swimsuit and spring fashion special section, and a project that involved coaxing seven reporter-photographer teams into documenting police and bondsmen activities across the Metroplex.

"It essentially covered the goings-on from 7 p.m. to 7 a.m. on a Friday night under a full moon," Fox said. "That collaboration raised the bar for news stories and dailies in the semesters to come."

Another eventual photo editor, Rasy Ran, spoke to many students in the 2000s who said they didn't even know *The Shorthorn* existed. Despite increasing social media usage and related media congestion, he found cold-calling sources kept him busy and objective. Ran broke ground by starting a Spotlight series one summer, highlighting students by taking the popular slideshow style and adding audio overlays from the sources themselves.

"*The Shorthorn* taught me to be adaptive," Ran said. "There were always unique approaches to the same challenges while sharing the daily grind and camaraderie."

Andrew Buckley, who too



The Shorthorn: Duy Vu

An award-winning image by two-time TIPA Photographer of the Year Duy Vu.

would become photo editor after Ran, said his assignment for a 2008 presidential campaign rally for then-Senator Barack Obama opened his eyes to all the working challenges readers don't see.

"It was one of my first experiences shooting next to 'the pros,'" Buckley said. "Every day, I felt like I was working toward something. I couldn't necessarily say that about my classes."

Despite the highs at UTA and afterward, including a Pulitzer Prize for Loper, Fox, and

fellow *Shorthorn* alum Michael Ainsworth, more and more alumni now either freelance or have quit professional journalism completely. Loper left after a storied career at *The Dallas Morning News*, and Buckley now utilizes his skills as a trial consultant and graphic designer specializing in patent litigation.

Former 2000s photo editor Megumi Rooze freelances photography and photojournalism work outside of a higher-paying day job. She

said life has not been easy, but she's held on to the standard of excellence she was taught.

"*The Shorthorn* forever changed me," Rooze said. "I learned the kind of woman I wanted to be, and loved how it let me grow as a person, artist, and manager."

Anthony Williams is a writer in Los Angeles. He works in HR at the University of Southern California to pay the bills but had nothing to do with any of those scandals.

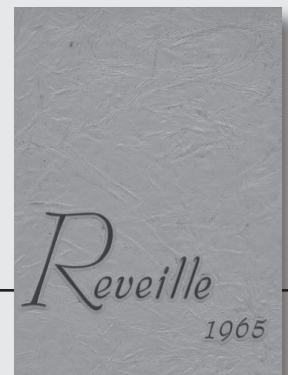
1964-1965

1964

Tensions build between ASC and the A&M System about whether ASC needs were secondary to the needs of the College Station campus, full-scale controversy developed on campus, *The Shorthorn* took no stand but thoroughly covered the controversy, including a 2,500-student rally.

Fall 1965

Ernie Leister is hired to assist Blakney with advising duties, especially yearbook and photo.



1965

ASC becomes part of UT System. *Shorthorn* headline: Senate Okays Divorce / Rally, party slated by campus groups

April 9, 1965

Shorthorn editorial is one of the first voices questioning the Rebel-Old South theme. This was included in a story about the name change and switch from the A&M to the UT System: "Some members of the campus community think ASC should break even more ties with the past, changing the school spirit theme from the Rebels-Dixie motif." *Shorthorn* editorial says the time was right to change the "old, outmoded, needless them."



Reese and Mary Opolski Dunklin

Something old, something news...

BY ANNA G. BAHN
Editor in chief, 2016

Most people who step foot into *The Shorthorn* do so without realizing it could change their lives.

For some, it's the learning experience that draws them to the newsroom — the chance to meet new people on campus and hone their journalism skills. As one of the best student newspapers in the nation, its reputation of excellent advisers, on-the-job training and success after graduation is strong. But when you work at *The Shorthorn*, you get so much more than that.

The Shorthorn brings people together.

Mark Bauer, 2010 editor in chief and current Texas Lawyer magazine bureau chief, didn't join a fraternity when he got to UTA. Instead, *The Shorthorn* was his outlet for social connec-

tion and friendship.

"Reporting news was our commonality," he said. "There in the office late — in the dinky basement — you become each other's outlets. That camaraderie doesn't exist outside of a college experience."

Shelly (Williams) Conlon (2013 editor in chief) is the education reporter at the Argus Leader in Sioux Falls, S.D. She said the atmosphere and experience people have in the UTA newsroom speaks to why some friendships that started at *The Shorthorn* linger long after graduation.

"Everyone at *The Shorthorn* is driven and passionate. You're working in a basement and balancing multiple jobs and classes — there's no other place on the planet, at UTA at least, where a group of people exists that are going through the exact same thing."

For Lindsey Juarez, 2014 editor in chief and current *Community Impact Newspaper Frisco* editor, working at *The Shorthorn* transcends generations. Juarez's stepfather, Gary Anderson, was a 1990 editor in chief.

"Your time at *The Shorthorn* really carries with you through life," Juarez said. "You can just sit and talk to someone about their time, whether they were there five years ago or 20 years ago. It's fun to see how much impact a student newspaper has years down the road."

For *Houston Chronicle* copy editor Natalie Webster (2013 editor in chief), *The Shorthorn* had more effect on her than she ever thought it would. Her mother worked at the 'Horn during the late 1970s. Debbie (Webster) Hall died before her daughter began working at the paper, but the shared history allowed Webster to see her mom

in a new light.

"Working at *The Shorthorn* was a little bit like getting to walk through one of her memories from before depression and alcoholism got hold of her completely," Webster said. "Paired with photos of her in some of the older yearbooks, I pieced together in my mind this picture of her that she had found a place she could belong, a place she could create."

Webster didn't get the chance to talk to her mother about *The Shorthorn*, but she said it was easy to understand how people across generations can form strong bonds because of experiences they had at the paper and the values that journalists share.

"People who really throw themselves into the 'Horn, they become like family," she said. "I mean, even if they weren't from *The Shorthorn*, most of my best friends are journalists because

we all share similar principles and care strongly about the same things.”

Shared experiences at *The Shorthorn* not only strengthen friendships and family relationships but turn some friendships into family relationships. Many couples have met and fallen in love — more than 30 couples have gotten married, my husband and me included — all thanks to our prized student publication.

“Not only do we share many of the same memories, but we all know there can be perks to sharing the same news space and *Shorthorn* history as our spouses,” alum Laurie Fox (early 1990s staffer), now the paper’s editorial adviser, wrote about staff marriages in 2004. Laurie married staff photographer Tom Fox (also early 1990s) in 1997.

Only two *Shorthorn* marriages are between staffers who each served as editors in chief: Marissa Hall (2009) and Dustin Dangli (2011-2012), and Cody Bahn (2017) and me. Cody and I met in 2015 on assignment and married in December 2018 — the last *Shorthorn* couple to do so before the centennial reunion.

“Our relationship started a little slow, but over time we learned how to trust each other,” Cody said. “I know, for me, Anna will always have my back. That feeling started in the newsroom, and now it has carried over into our

marriage.”

Dustin Dangli, 2011 editor in chief and now city of Cleburne communications manager, said finding the “kind of love you break rules for” with Marissa improved their work because they ended up talking about *Shorthorn* business inside and outside the newsroom.

“We became the sounding board for one another,” he said. “Working at *The Shorthorn* together allowed us to witness one another at our best and sometimes our worst. In that basement we developed a similar work ethic and were tested in moments that really brought us together.”

Dangli compared working at *The Shorthorn* to being on a sports team because of how important team chemistry is to pulling together to achieve greatness.

“Relationships put through the fire like that either meld or melt, and we didn’t have the option of the latter,” Dustin said. “Each of us runs the gauntlet in our own roles but we do it together — and that’s why those relationships last.”

Alum photographer Laurie Ward (mid-1980s), wife of former editor-in-chief Theo Carracino (1984-1985), gets right to the heart of why *Shorthorn* connections endure.

“We were forged in the fires of a common purpose and shared



Photo: Tom Fox

Cody and Anna Gutierrez Bahn

passion that was bigger than our egos,” Ward said. “Our kinship is tightest with those we served with in the trenches. Those who came before us seemed bigger than life. We respected them and their work. We wanted to be the

best and we wanted the best for each other.”

Anna G. Bahn is communications coordinator for the Reporters Committee for Freedom of the Press.

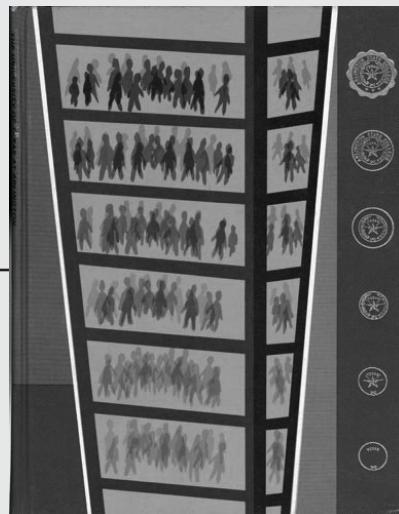
OUR HISTORY 1966-1967

April 1966

Old South Week is instituted; *The Shorthorn* printed a Confederate flag in a special edition. Old South Week lasted one year.

Spring 1968

The Shorthorn, under editor Bruce Meyer, came out in favor of changing the Rebel theme.



1967

Cover of the *Reveille*

March 13, 1967

The name change becomes official; the college is part of the UT System and named University of Texas at Arlington. *Shorthorn* editorial declares this was probably the first divorce in history where everybody concerned lived happily ever after.



Longtime adviser proved mentor for so much more

BY JOHN H. OSTDICK
Editor in chief, 1979

John Dycus rides the comforting hum of his 40-year-old wheelchair into the den of his Arlington home. It is a serene place, still blissfully full of John's loving mother three years after her passing.

The mentor for a couple of thousand journalists and others who graduated to other professions is as he trained them to be, direct and succinct.

"It is impossible to tell my story without including my parents and former UTA Student Publications director Dorothy Estes," he said. "Every good thing can be traced back to those three people."

His parents, Jennie Lee and Roger, provided the tireless love and support that kept cerebral palsy from defining him. Estes supplied a love and purpose that allowed Dycus to share his particular gifts with young, inquisitive minds.

Dycus' first taste of newspapering occurred at R.L. Paschal High School in Fort Worth under the tutelage of the iconic Margaret Caskey. Dycus recalls writing one story on what a hassle it was to navigate the narrow hallways at class change time.

Dycus entered UTA in the fall of 1965

as a reluctant accounting major (students in wheelchairs were often steered into accounting, because as one counselor told him, "they can do it sitting down"). He overcame his tremendous shyness primarily because after each class he had to ask a guy sitting near him to push his manual wheelchair to his next one.

Paul Blakney, an English faculty member serving as *Shorthorn* adviser, told him if he could find a way into the below-ground *Shorthorn* offices, "I'll put you to work."

Most campus buildings did not have elevators, and those that did were restricted for faculty use, noted Donna Darovich, editor in chief from fall 1968 to spring 1970. "We didn't even know there was an elevator in the University Center, but John found one."

A locked door separated the newsroom from the bookstore warehouse (where the *Shorthorn* offices are now). After his last class for the day, Dycus, his mother pushing his chair and a bookstore employee entrusted with the magic door key would parade to the door along the tight pathways between books stacked sky high.

The bookstore closed at 5. The newsroom did not. Someone, most often two male staffers, would carry Dycus in his chair up steep stairs when he finished too late to

make the elevator's closing time.

"I could not go back upstairs to interview people, and I could not hold a phone and take notes, so what I was suited for was editing," he said. Dycus could not press down hard enough to work a pencil, so he wielded a Bic pen in editing.

Darovich, who would later spend more than 23 years as UTA's Public Affairs director, explained recently that most of her staff had had no experience with anyone their own age in a wheelchair.

"One day our cartoonist returned from a campus event, where he had become outraged over how some students were being treated," said Darovich, now a freelance writer. "In the middle of the telling, he said, 'Can you believe that? That would be like kicking a cripple.'"

A hush fell over the room. "Well, John's soft voice interjected from the corner of the room: 'And we certainly wouldn't want to do that, would we?' Everybody busted out laughing, including John. That was the magic moment."

Although Dycus had no classroom journalism training, he inherited a writing ability from both of his parents. A B-student accounting major, he graduated in 1970, all degreed-up with nowhere to go and no love for accounting.



That summer he landed a short gig reviewing movies for the *Fort Worth Star-Telegram*. At the time, recently hired Estes was realizing she was hopelessly under water trying to create a new model for college newspapers. She kept hearing about how this John Dycus had done such a good job editing *Shorthorn* copy before he graduated.

"We became the Batman and Robin of Student Publications," Estes once said in her soft conspiratorial tone. "The thing was, neither one of us ever was sure who was Batman and who was Robin."

They established structured, front-end teaching in the newsroom, which was different than the student mistake/post critique sessions prevalent in the university model. It was a style that fit the time and place.

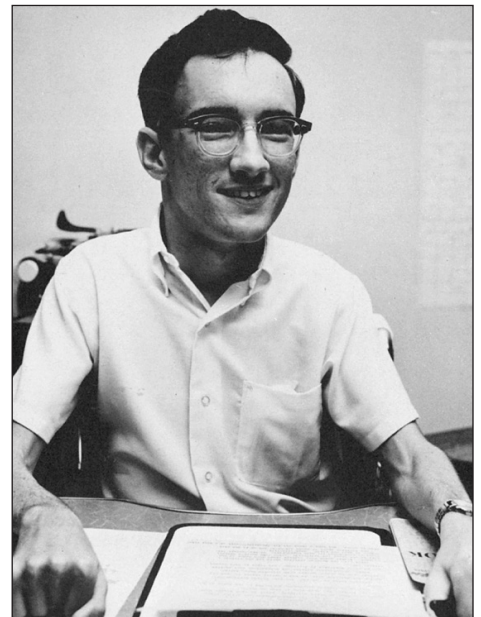
Soon a motorized chair — he's still sitting in it and has the bill of sale, July 31, 1969 — increased his independence and range but

wasn't any help with the stairs or curbs, or transportation. Before long, he would add an adapted van that enabled him to drive.

Walt Stallings, spring 1976 editor in chief, calls Dycus "one of the most significant people" in his career.

"John had a kind and graceful way of pointing out that you weren't really all that smart," said Stallings, who joined *The Dallas Morning News* upon graduation, working up the ranks before retiring as senior deputy managing editor in 2015. "He let you know you had things to learn, and he did it in a way that made you say, 'Next time I'm going to be better.'"

Dycus acknowledges how gratifying it is seeing the light bulb go on in students. "There is a syntactical sensuality to a story well crafted," he said. "So a student would bring me something that was full of excess prepositions and adverbs, and the lead was in a different time zone, and I would make



1968-1969

April 1968

Student Congress voted out the Rebel theme, prompting demonstrations in front of the student center and the *Shorthorn* editorial: Let students vote on it.

Fall 1968

Journalism instructor Roy Moses becomes *Shorthorn* adviser as Blakney phases himself out of the role.

Spring 1969

- Referendum: Rebels-Dixie theme won by 4-1 margin
- Controversy continued. Editorial publishes on "two kinds of protesters: those who fight for a cause and those who cause a fight."
- Students for a Democratic Society tried to organize on campus, failed.
- Hensley resigned as SC president, with no *Shorthorn* comment.

November 1968

Student Congress calls for referendum on Rebels or one of 36 alternatives. *Shorthorn* editor Donna Darovich and Student Congress president Jeff Hensley each wrote viewpoints for page 1. Also on the page: a story about Miss Dixie Belle and a Confederate flag overlay -- it was Homecoming. The flag overlay was attacked. Student Publications Committee met in emergency session. Special issue published containing the same two columns, additional letters that hadn't been published because of space and a Young Democrats anti-theme resolution.

Spring 1968

The Shorthorn, under editor Bruce Meyer, came out in favor of changing the Rebel theme.



all of those suggestions. Then he or she would come back an hour later or the next day with most of those things fixed. Once you know how to walk on the tightrope, then you can dance on a tightrope. That's why our students got jobs and were skilled enough that when the industry failed them, they're still on their feet doing something."

When first writing for the paper, Linda (Ponce) Campbell, spring 1978 editor in chief, would sit with Dycus while he did an afternoon critique of that day's *Shorthorn*. During one such session, Campbell recalls Dycus saying, "When you are editor you can do ..." What he said after that is no longer relevant, but the words when you are editor "carried such force that I've never forgotten their impact," she said.

"At that point, being *Shorthorn* editor was such a lofty and remote goal that I didn't even dare dream it. But John made it a real possibility for me by articulating it as though well, of course, it would happen."

Campbell, now senior public relations/communications coordinator at Freese and Nichols, became the first Hispanic *Shorthorn* editor and fashioned an impressive journalism career at the *Chicago Tribune* and *Fort*

Worth Star-Telegram.

When Student Publications transitioned to computers, Dycus immersed himself in learning how they worked, even taking part in their repair, using his brain and students' hands to work on them. Dycus turned in his pen for a lightning-quick left index finger and a keyboard. The results were the same.

"While it's been 36 years since Dycus last massaged my raw copy, in a very real way he's still editing my stories," said John Moritz, spring 1983 editor in chief who later spent 25 years at the *Fort Worth Star-Telegram* and is currently Austin bureau chief for the *USA Today* Network. "As I read through a draft, I invariably find bloated language, insider jargon and flying prepositions larding it up. I feel myself blinking my eyes and shaking my head and silently whispering, 'tighten this up' or 'who cares about that?'"

Probably the most demonstrative barometer of Dycus' efforts at UTA occurred in 2004, when he was named to the Texas Intercollegiate Press Association Hall of Fame with fellow inductees including former President Lyndon Baines Johnson and First Lady "Lady Bird" Johnson, Texas historian and Medal of Freedom winner J. Frank Dobie, and cartoonist Ben

Sargent.

Reese Dunklin, fall 1995 editor in chief, is part of the *Associated Press* U.S.

"I learned as much sitting with him at a dingy booth in Jim's Burgers — he always got a chili-topped burger — as I did sitting with him at the copy desk in the basement. Every conversation with John was a chance to learn something about life and your craft, and how to be better at both."

Danny Woodward
Editor in chief, 1997

investigation team. He credits his work on *Shorthorn* coverage of the campus upheaval during the turbulent tenure of UTA President Ryan Amacher with developing his love of investigative reporting.

Dunklin never saw Dycus rattled. "A baby journalist needed someone like that in their universe. I admire how he could guide students, tailoring his technique to their quirks, and manage to get such consistently good growth out of them."

Danny Woodward (fall 1997) was one of the last editors-in-chief Dycus advised before retiring in 1998. Today the executive director of executive communication at Richmond-based Virginia Commonwealth University mentors a team of six professional communicators, some in the early stages of their careers, "in the same ways John did for me."

"I learned as much sitting with him at a dingy booth in Jim's Burgers — he always got a chili-topped burger — as I did sitting with him at the copy desk in the basement. Every conversation with John was a chance to learn something about life and your craft, and how to be better at both."

Dycus, who consulted as writing coach for another 10 years after retiring, still makes weekly visits volunteering at the request of current newsroom adviser (and *Shorthorn* staffer 1990-93) Laurie Fox.

"John works with students where they are, and he has a magic that feeds their hunger to get better," she said. "It's always worked."

John H. Ostlick, who worked for The Dallas Morning News and as editor in chief of American Way magazine, has been a freelance writer for the past 21 years. And, yes, Dycus is still in his head as well.

OUR HISTORY 1969-1971

1970
John
Dycus



1970
Dorothy Estes is hired as Student Publications director; John Dycus graduates and continues working in Student Publications.



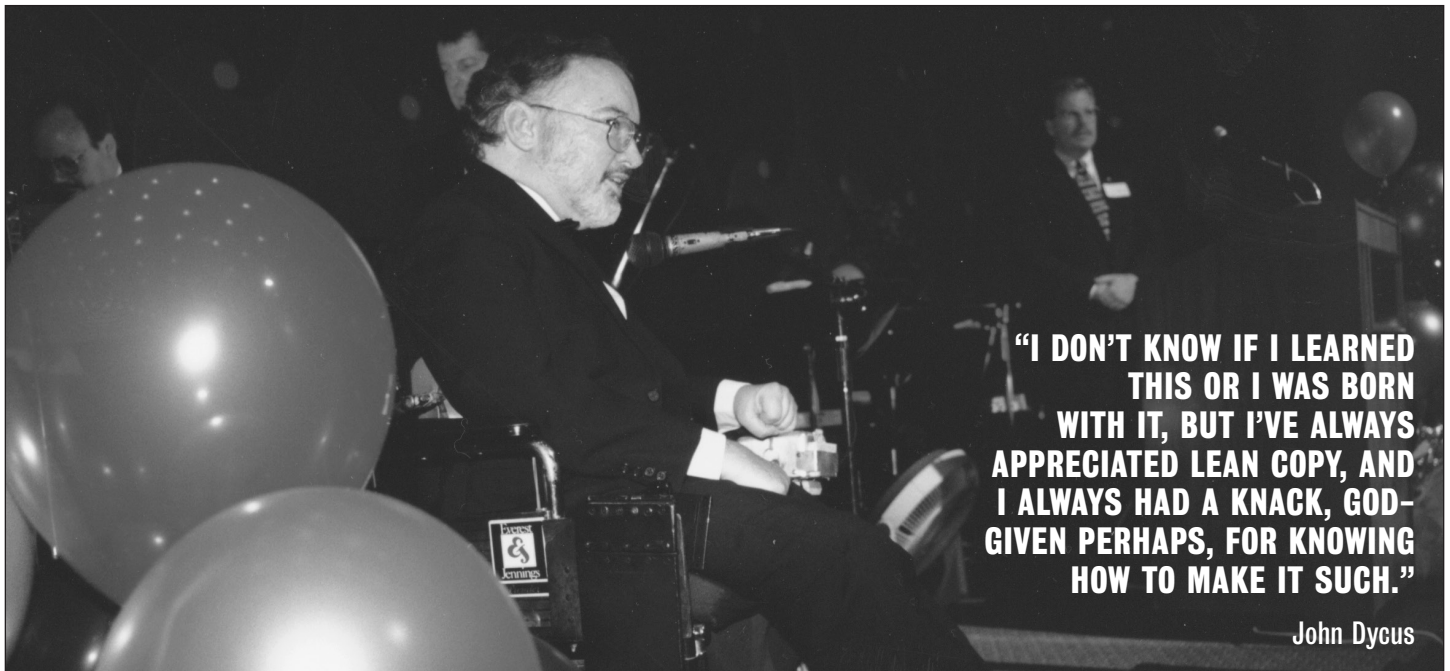
1971
Editor Don
Sloan

March 21, 1969

Black students give a list of demands to administrators. *The Shorthorn* replies by reprinting Star-Telegram editorial: why must our youth be such hell-raisers? Students try to remove Confederate motif pictures from the student center, deface a painting of a Confederate soldier and steal undistributed copies of *The Shorthorn*. *Shorthorn* editorial on April 18 berates the unapprehended students: We've had enough.

1971

- *Shorthorn* office moves to basement of the student center.
- Mavericks nickname is adopted for UTA.



"On a more human level, knowing Dycus has made me a better person. He's helped me see people with disabilities as three-dimensional individuals whose place in our society is neither defined nor limited by the chair they ride."

John Moritz
Editor in chief, 1983

"He is such a good writing coach. When I was a reporter, I'd always seek his views on a story I'd done. He told me that I had a problem he seldom encountered here. I wrote too many short sentences. He had to coach me to add a variety of complex sentences to my stories."

Reese Oxner
Current editor in chief

"John ingrained in me the belief that every sentence could be better; every idea could be bigger; and every verb and every noun should be tailor-made for each other. If it's not, try again. There are 171,476 words in the English language. Find the right ones."

Danny Woodward
Editor in chief, 1997

"I don't know what faculty adviser [Paul] Blakney first saw in John when he sent him to me, but he was certainly right on. I saw his confidence evolve. He was just so darn good with our copy. And he was smart, articulate, funny."

Donna Darovich
Editor in chief, 1968

1972-1974

1972

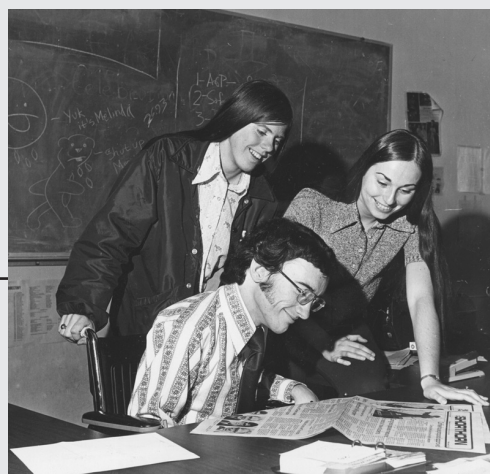
Publication frequency is increased to twice a week, students begin dabbling in electronic typesetting.

1972

Kathy Pill named first editor in chief of the twice-a-week *Shorthorn* model.

1973

- Last issue of the *Review* published.
- Office is relocated to Preston Hall.



1974

Claudia Perkins, Laura Allen and John Dycus

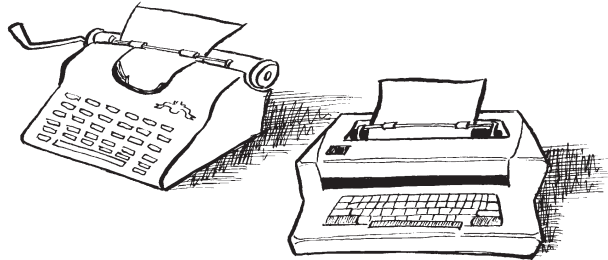
1974

Office is relocated to the old Financial Aid Building south of Ransom Hall.

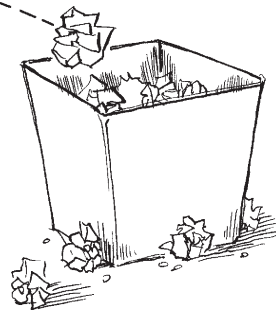


Working for The Shorthorn then (with captions for today)

1. Cutting edge word processors



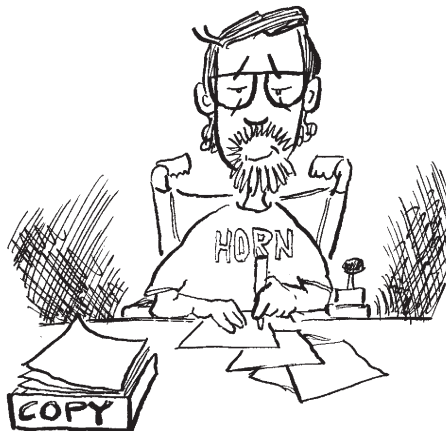
2. ... with delete function (nearby or within range).



3. Essential for good writing was correction fluid.



4. ... and close at hand you always had a spell check and style guide.



Paying the bills for 100 years

As students pursued campus news for the past 100 years, *Shorthorn* advertising reps scoured the area for ad dollars. *Shorthorn* advertising has provided paid jobs with résumé-building experience for hundreds of students. The program continues to win state and national awards. The experience leads to post-graduate jobs in advertising, sales, marketing and graphic arts, at local media and for major corporations.

BY ARNIE PHILLIPS

Advertising director, 1984-96

The first edition of what would be *The Shorthorn*, an 8½ x 11 two-pager called *The Grubonian*, contained two stories and four display ads. The first edition of a magazine called "*Shorthorn*" ran a full-page ad on the back, and ads appeared in 15 of the 48 pages. Ads were sold to businesses in Dallas, Fort Worth and Arlington. House ads promoting the advantages of attending the Arlington school also ran from the first issue in 1919.

Today, students build ads for a 24/7 online *Shorthorn* and a weekly print version. This is a major flip from when ad representatives focused on a printed product and, eventually, a printed weekly magazine. Advertisers could buy a pick-up for their ad in the online version. Ad reps now concentrate on the online *Shorthorn* and sell the pick-up for print.



The advertising operation in Ransom Hall.

OUR HISTORY 1975-1976

1975

Shorthorn
Yearbook
photo

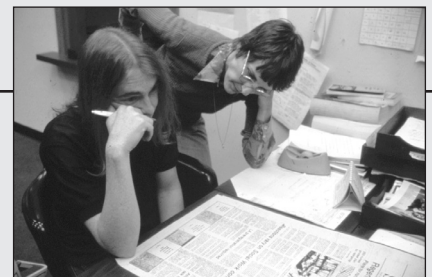


1976

The Shorthorn becomes a daily publication, which had been advocated by Dorothy Estes.

1976

- Frank Sherrod named first editor in chief of the four-days-a-week *Shorthorn* model.
- Office is relocated to the top floor of Ransom Hall.



“When I started at *The Shorthorn*, I was a business major but I quickly changed to advertising. I loved my time in sales there, and it led to my first job in professional ad sales. That job led to my next job in the association business of sales, of exhibit space and sponsorship. Today I manage Facebook, email, websites and text accounts for bowling centers across the country. I use my skills in sales, ad copy and account service every day. My job at *The Shorthorn* completely changed my course in life for the better! I would not be where I am today had I not answered that *Shorthorn* employment ad.”

Sonja Holifield Lukner
1992-1994



Brian Schopf and Arnie Phillips

In addition to the sales team, there's Creative Services. Photographers and videographers create promotional videos, capture events and do graphic design, mostly for UTA organizations, but they've also started doing virtual walk-throughs of off-campus apartments.

The Shorthorn ad program always was ahead of its time.

In 1928 the paper's adviser, English professor (and baseball coach) Duncan Robinson, brought in national advertising. "Local ads were hard to come by," he said. "Those national ads paid pretty good money. We had to do something because times were hard."

The national ads featured young men and women smoking Chesterfields, Camels and Lucky Strikes,

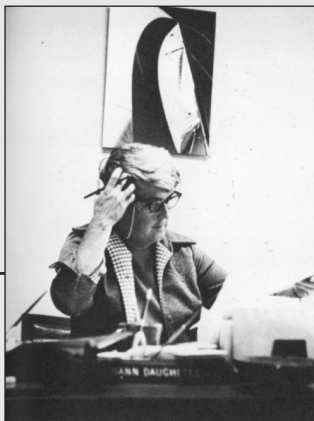
and local movie theatre listings included pictures of the latest screen idols. The ads helped give the publication the look of a metropolitan newspaper.

But in the first fall issue of 1943-44, editor Jean Talley told her small staff that the paper had lost its national ad revenue because advertisers were moving the ir money to radio. Thankfully, local revenue continued to grow,

1977-1979

1978

Linda Ponce is named *The Shorthorn's* first Hispanic editor in chief.



1977

Advertising manager Joann Daughtee



1978

Newsroom budget meeting

as the school's football program was becoming a regional contender. *Shorthorn* special sports editions of the era had as many as 52 ads because of the business community's strong athletic support.

During the 1950s, local ad revenue had again become incidental and contributed little to the budget. *Shorthorn* business manager Bob Simmons announced plans for a classified section, but it didn't happen until years later. In the spring 1955 semester, burdened by a threadbare purse, *The Shorthorn* published monthly.

It returned to weekly that fall, each issue producing an average of 150 column inches of advertisements. About half were national.

Under the direction and vision of Student Publications director Dorothy Estes (hired in 1970), the advertising program became firmly established and hired its first professional manager, Claire Donaldson. During the '80s and '90s, ad

director Arnie Phillips added professional classified manager Janette Beal, an inside sales department and a three-day sales workshop. Student sales teams grew annual ad revenue from around \$300,000 to around \$500,000.

The program garnered national attention for both sales and marketing in the late 1980s, when student ad reps were in strong competition with city papers, especially the *Dallas Observer*. The students realized that to be taken seriously, they had to project a professional appearance. Male ad reps were required to wear a necktie, and no one could wear jeans or shorts on a sales call — a trend, by the way, that made its way up to *Shorthorn* editors.

Born of this competition was the Metroplex College PowerBuy. Ad reps at 13 schools could sell one ad that would run in all 13 college newspapers. By the early 1990s, *The Shorthorn* was teaching other college papers how to take a

WHERE HAVE *SHORTHORN* ADVERTISING STUDENTS GONE?

- *The Wall Street Journal*
- New York City's *Village Voice*
- Pfizer
- Greyhound
- Verizon
- TD Ameritrade
- Quantum Oilfield Solutions
- The Richards Group
- Genuent
- Dallas County District Attorney's Office
- Adtaxi
- Goodway Group
- Karat
- Dallas Mavericks

similar approach in their market.

That competition also led *The Shorthorn* to produce brilliant student-developed B2B marketing packets featuring rate cards, business cards and promotional fliers encased in a matching folder. This also earned recognition and awards

from national advertising associations. The current full-color, 16-page rate card continues to win national awards.

During the '80s, '90s and early 2000s, the circulation team was considered part of *Shorthorn* marketing. Student crews delivered papers from three vehicles to 50 campus locations and 25 Arlington businesses. They delivered the weekly *Tempo* entertainment magazine to Dallas businesses in the West End and Deep Ellum. Today, with the heavy emphasis on digital, *Shorthorn* vehicles have been replaced by a single golf cart.

For some, *The Shorthorn* is the workplace that won't let go. Office manager

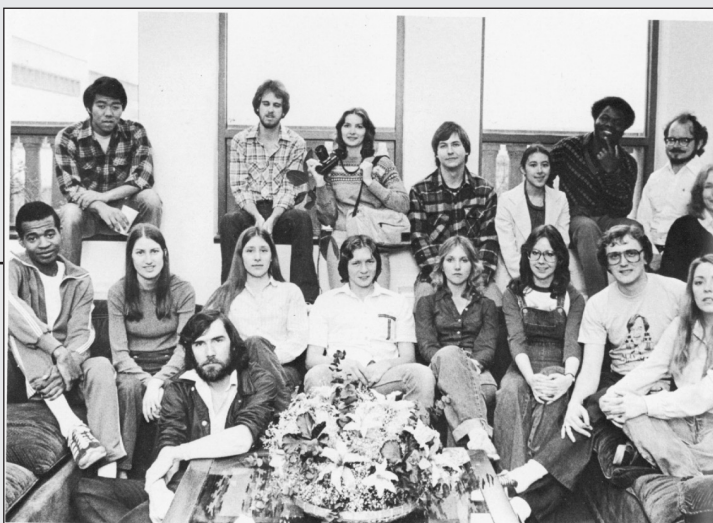
Brian Schopf has been around since the '90s, when Phillips hired him as a student assistant.

Tammy Skrehart worked as a *Shorthorn* ad rep in 1979-80 under business manager Joann Daughtee. That experience led her to the Bloom Agency,

"While I've held various positions in sales and customer service, I currently am self-employed and one of my side businesses is my resale clothing store on eBay. My job at *The Shorthorn* involved thinking of interesting sales copy, and now I use that experience to add a little extra interest to most of my listings. All these years later, using that creativity increases viewership and increases sales."

Lauren Harrison
1986-1987

OUR HISTORY 1980-1982



1980
Fall *Shorthorn*
staff

1981

Shorthorn poll finds that 87 percent of students disagreed with University President Wendell Nedderman's decision to ban the showing of X-rated films on campus.

1982

The Shorthorn wins a national Pacemaker award, which is believed to be its first.



Advertising manager Joann Daughtee and staff in 1979

the *Fort Worth Star-Telegram*, *The Dallas Morning News* and ultimately back to *The Shorthorn* as advertising director. Since 2008, she has led a sales team composed of a student manager, six student reps and two student sales assistants.

"Things really haven't changed that much in all these years," she says. "Selling is selling. Today we're selling different products,

for different mediums, but customer service and quality products are still the most important things we provide."

Account lists these days are divided geographically into campus, north Arlington and south Arlington. Sales assistants research and route leads to reps, send and receive proofs, send tear sheets and maintain free listings and calendars. Classifieds are submitted and paid online by

credit card or PayPal. Inside sales is no more.

But the energy, the drive, the results endure — if history is a guide, they should be around another 100 years.

Editor's note: Early-day advertising material here references Ken Whitt's master's thesis, "*The Shorthorn: 1919-1969 A history of a student newspaper.*"

"I worked for *The Shorthorn* in the ad department from my freshman year until graduation. The most important things I learned were to trust yourself and the skills you've been taught. Have the courage to take risks. Know that you will fail but you'll learn from it. After graduation I decided to take some time off before finding that "adult job" and try to figure out what I'm doing next in life. I'm currently pursuing an interest in stand-up comedy and keeping an eye out for job opportunities in sales."

Austin Hutchinson

1982-1985



Death of a 59-year-old tradition

The tradition of a college yearbook, upheld in some major universities since the late 19th century, has fallen prey to waning student interest at the University of Texas at Arlington. After a 59-year reign over the memorabilia of alumni and professors, the Reveille is now in its final days. The yearbook, which was once a staple of the campus, is being discontinued. The book's 59-year reign was marked by its annual publication, which was a tradition for many students. The book's 59-year reign was marked by its annual publication, which was a tradition for many students. The book's 59-year reign was marked by its annual publication, which was a tradition for many students.

The age of the average student is 21 and he's only on campus for a couple of years. This presents a problem of tradition, and as in the case of the Reveille, this can prove fatal. Like a terminal cancer patient, the Reveille's death was long and slow. First published in 1923 as the *Junior Almanac*, when UTA was called Arlington State College and was part of the A&M system, the Reveille, renamed after 1960, began its decline 13 years ago.

Seven years ago its purchase was made optional to students and it was no longer funded entirely by student service fees, forcing the publication into a higher budget. The yearbook was sold for \$1.50 in the late 70s as the 77-78 book broke even and the 78-79 book lost \$593 profit. However, the last few Reveilles have accumulated over \$20,000 of debt.

In the spring of 1981 student publications director Dorothy Eaves began cutting the Reveille to its bare essentials. Color pages were eliminated, the book was decreased to 284 pages and the staff consisted of seven people. She promised the Reveille no profits, salaries and in all that's possible to increase sales income and reduce expenses. Eaves said, but still, the latest edition proved to exceed its allotment of money by more than \$8,500. In order to continue the Reveille, \$10,000 would be needed.

The root of the problem is the over-participation by the student body. Only 15% bought \$5.81 yearbooks and that figure was planned to drop 40% for the 82 edition. From 1979 students have done picture sales and of 110 organizations on campus, only 47 of them bought

building construction because it's the only place you find the documentation in one place. We rely heavily on "master" reference questions. However, the value of a yearbook currently depreciates as the number of people in it diminishes. The United States of America, the UTA student publications committee, admits the sad truth that the Reveille found in 1981. "They use the value of having a yearbook, but on the other side of the coin, they don't want to buy it."

Mr. Eaves said, "I've reflected upon the wisdom of being the Reveille. It will definitely have a vacuum in my life." She added, "I'm personally going to miss it, but the way I perceive my job is to print publications that the university wants and needs." — Mark McKelvey

1985

Shorthorn masthead

THE SHORTHORN

1982
Last *Reveille*



Dorothy Estes and Arnie Phillips consider weighty matters in her office.

Advisers steered a steady course through changing times, conditions

BY MIKE HINSHAW
Staff 1973-75, 79-80

Anything that lasts 100 years bears significant fingerprints. Certainly that's true of *The Shorthorn*.

In its early years, no journalism courses were offered, but a pattern was set: faculty advisers,

sponsors and supervisors would continue to be English-department faculty until 1970, from Grubbs Vocational College (1917-23), through North Texas Agricultural College (1923-49) Arlington State College (1949-67), and into the early years of UTA.

In his thesis for graduate work at East Texas State University in 1970, 1950's-era *Shorthorn* alumnus Kenneth L. Whitt wrote about many of them in a history of the paper's first 50 years. Other faculty were involved — and did contribute — but

William A. Ransom was “most responsible for the early development of journalism and the campus newspaper,” Witt writes.

Ransom nurtured the program through infancy, with it emerging ready to walk upright under adviser's Duncan Robinson's

tutelage, who came on board during the 1934-35 semester.

“With Professor Robinson's supervision, *The Shorthorn* began to develop into one of the outstanding junior college newspapers in the State,” Whitt writes.

OUR HISTORY 1985-1996



1985
Covering the news: student with Gumby

1988

John Dycus ushers in the computer age with a Mac SE30. Students can now dabble with pagination instead of paste-up.

Early 1990s

Tempo weekly features/entertainment magazine debuts, with Claudia Donaldson, Heather Clampitt and Mark Lowry as its editor-type forces; published until 1999.

1996

Summer staff



1990s

Full pagination begins; paste-up ends.

1996

Dorothy Estes retires as Student Publications director; Lloyd Goodman is hired.

Robinson, who had newspaper experience, was a roll-his-sleeves-up, all-in kind of adviser — for the student journalists and for the program. He shepherded them through the very lean years of World War II, when no money existed, even for stipends for the staff, and thousands and thousands of students left campuses nationwide to join the military or defense industries.

In the Robinson years, page design and layout were taught, as was news prose. The ad budget and layouts improved (excluding the war years), and business practices improved.

In 1949, North Texas Agricultural College became Arlington State College — still a junior college, but the largest one in the Southwest. A&M administrators had petitioned repeatedly to boost the school to a four-year institution, but that wouldn't happen until 1959.

Robinson enrolled the paper in the Texas Intercollegiate Press Association. In the first year of competition, *The Shorthorn* and *Reveille* yearbook won first place in their respective contest divisions at TIPAA's annual meeting. Some staff members also won top individual honors.

By the end of his era, when he would hand off, in 1953-54,



From left: Lloyd Goodman, Heather Clampitt and Dorothy Estes

most of his adviser duties to Billy O. Boyles, the program was zipping along, looking good ("like a real newspaper," competitors remarked), winning awards and recruiting well.

The crew — advisers and student staff alike — became adept at handling crises, from budget shortfalls to administrative intervention. Boyles handed off to Paul Blakney, ably abetted

by Ben Cook, back to Blakney, then to Roy Moses.

In 1967, the college, having transitioned from ASC and the A&M system to the UT system, mostly happily became UTA.

1997-2005

1998

John Dycus officially retires as *Shorthorn* adviser; *Shorthorn* Newsroom named the John Dycus Newsroom; Brian Boney becomes adviser.

2001

Technology-related revenue shift No. 2: National ad revenues, which had increased sharply, fell sharply after the dot.com bubble burst.

2003

Renegade magazine debuts, wins Pacemaker award its first year; Steven Morris editor, Adam Pitluk adviser for debut issue.

2004

Production manager position reinstated, tweaked to include technical adviser; Adam Drew hired.



1997

The Shorthorn goes online.

1998

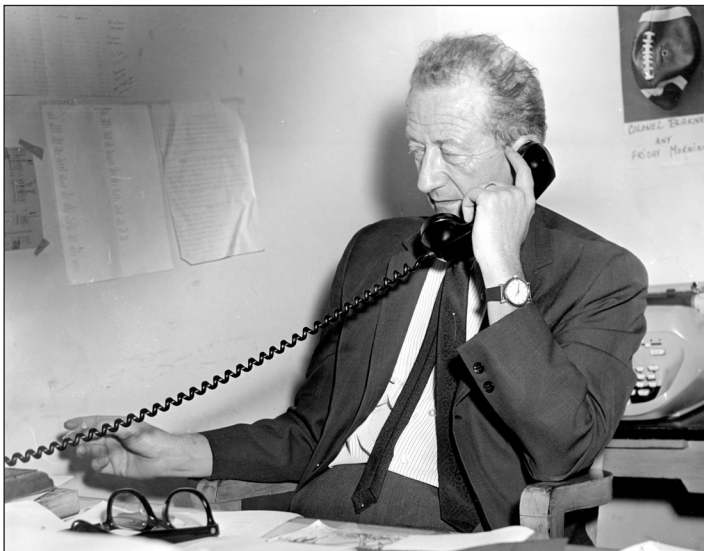
Michael Hines is named editor; the *Shorthorn's* first African-American editor in chief.

2002

Chris Whitley becomes *Shorthorn* adviser.

Spring 2005

Last issue of *Renegade* magazine published.



English faculty member Paul Blakney liked to play jazz piano and drink Old Crow.

Donna Darovich, an award-winning staff writer who served twice as editor in chief, remembers the period of Blakney and Moses in some detail. Mr. B, as they called him, loved to play jazz piano but also had “the demeanor and mouth of the stereotypical, crusty old newsman. He had penchant for profanity but not so much around us — at least not around the females.”

Even into the late ‘60s, only a “handful of journalism classes” were offered, and in Moses’ case “every class was full of *Shorthorn* staffers,” she said. “Of course, we thought we were superior to the

rest of students in class, and he often had to remind us we were not.

“Moses was older than us but never seemed that way. He always seemed more one of us. He had a really great laugh, and we heard it often. I truly don’t recall him being stern with me or anyone else about anything — just always instructive and kind.”

As it entered 1970, the fledgling university introduced a sea change, switching gears and moving away from the faculty adviser model, preferring instead a full-time, hired director to oversee the two magazines, the yearbook and *The Short-*

horn. Longtime Texas teacher and journalism adviser Dorothy Estes emerged as the favored candidate.

At first UTA’s nepotism rule blocked Estes, whose husband Emory was an English professor later to become department chair, from joining the university’s faculty. But in July of that year, the university appointed Estes journalism coordinator and director of student publications anyway.

Quickly, what had become a high-octane junior-college program took wing and transformed into a jet-fueled juggernaut of an award-winning paper that soon went from a weekly schedule to twice-weekly then, in 1976, to a college daily (four days a week). Even as a twice-weekly, *The Shorthorn* began competing against larger college papers such as *The Daily Texan* in Austin — and emerging victorious.

In the mid-’70s, an editor started promoting a name change for the paper, perhaps thinking *The Shorthorn* was a derivative of Bevo in Austin, or too rural for a campus smack

dab bullseye in the Dallas-Fort Worth area.

Such talk aroused an old *Shorthorn* champion. Toward the end of his teaching career, Duncan Robinson wrote a letter to the paper, first assailing the reasoning behind abandoning a strong brand that had taken decades of hard work to build. He ended, to paraphrase: “In short, the logic of this proposal rambles from the Valley of Pish then meanders aimlessly to the Summit of Posh.” Making the rounds among the staff, the letter sucked the oxygen out of the idea, which was vanquished by the roar of an old lion.

Estes never intervened but was plainly pleased at the outcome. She retired in 1996 after teaching or administering at the college level nearly 50 years, and died in 2018.

“Under her leadership, *The Shorthorn* won every national and regional award in college journalism,” *Dallas Morning News* writer Joe Simnacher, himself a *Shorthorn*

alum, wrote in her obituary. “In 1996, the Texas Senate presented her a Commendation for Outstanding Service to

“[*The Shorthorn*] is the vehicle to make change, to record what’s happening on this campus and preserve it for history.”

Beth Francesco
Student Publications director

OUR HISTORY 2006-2010

2006

- David Ok is named editor, *The Shorthorn*’s first Asian-American editor in chief.
- Advertising sells its first online ad, to Studio Movie Grill.

2008

- Beth Francesco, *Shorthorn* editor in chief 2002-03, becomes *Shorthorn* adviser.
- Pulse, an entertainment tabloid, publishes its first issue in the Thursday edition of *The Shorthorn*.

Fall 2010

The Shorthorn moves to Monday to Thursday publication in an effort to increase readership.

2007

The *shorthorn.com* converts to a content management system, remaining one of the pioneering college media websites not developed on third-party hosts and templates.

2009

Parts of a TV movie, *Inspector Mom*, are filmed in the newsroom. The film’s producers said commercial newsrooms didn’t look enough like newsrooms to them. *The Shorthorn* did.



Spring 2010

Under editor in chief Mark Bauer, *The Shorthorn* produces its first online newscast. It featured top stories and used the newsroom as a backdrop.

September 13, 2010

First front page ad runs.



Lloyd Goodman said meeting with *Shorthorn* staffers sold him on becoming *Shorthorn* adviser.

Academic Journalism. She was inducted into the Intercollegiate Press Association's Hall of Fame in 2003."

Lloyd Goodman, hired from Southern Illinois University, took the reins after Estes' retirement.

"I know it may sound like blasphemy but I honestly didn't know about Dorothy's or *The Shorthorn's* reputation when I applied for the job," he said. During the interview

process, "conversations with an ever-changing group of *Shorthorn* staff members around the bound volumes in the newsroom that I remember more than 20 years later convinced me that ... I wanted to work with these students."

Goodman, who amazed and amused students with what seemed like an encyclopedia's worth of journalistic knowledge, collection of crazy

ties and addiction to coffee, led the program successfully through administrative challenges to its autonomy and oversaw development of the program's website (1997) and the current once-a-week print and daily digital combination publication schedule (2011).

Goodman also recruited as a student and later hired as his newsroom director Beth Francesco, who was selected to succeed him when he retired

in 2013.

Francesco inherited a well-trained staff and a newspaper industry that was going through a massive deconstruction. She continues to refine *Shorthorn* operations and supplemental business opportunities to meet a changing reality.

The Shorthorn was started because students decided they wanted to give themselves a voice and inform the community about issues that really mattered, she noted at a recent TIPA meeting. It is continuing that legacy by producing relevant material that engages, entertains and informs its readers. "It is the vehicle to make change, to record what's happening on this campus and preserve it for history," she said.

As it starts its second hundred years, one indicator of its performance remains high: *The Shorthorn* was named the best Division I college news website in the state and won dozens of awards at the TIPA conference in March.

Mike Hinshaw has worked at a variety of publications, including college textbooks, and both as reporter and copy editor on the main news desk at both The Dallas Morning News and the Fort Worth Star-Telegram.

2011-2019

2011

First e-newsletter runs.

2015

Laurie Fox, *Shorthorn* and *Dallas Morning News* alumna, becomes adviser.

2017-2018

Podcast comes and goes twice.

Spring 2019

- *The Shorthorn* officially hits 100 years of publication.
- UTA Unfolded series begins.



Fall 2012

Once-a-week print and daily digital publication begins.

2013

- Lloyd Goodman retires.
- Beth Francesco becomes director of Student Publications.

Summer 2018

Summer publication switches to print magazine model.

Student Publications' creativity found other missions

Yearbook, magazines highlight talent

While *The Shorthorn* has always been the lead bull of Student Publications, other creative ventures in the herd have had their spot in the sun.

The longest-running and most traditional of these was the annual yearbook, dating back to the Junior Aggie yearbook in 1923, which became the *Reveille* in 1949. The look of the books changed over the years but the mission remained the same — to document student life— while serving as a publications training ground for staff.

The *Reveille* was Ricky Windle's entrée to Student Publications in the late 1970s, and an education about the various aspects of UTA student life.

"I was hired as a copywriter doing basic things like capsule profiles for the various clubs on campus — although I never got the late 1970s Persian Sunni Club and Persian Shiite Club to explain their differences," he said recently. Since he had been around sports most of his life, he was named *Reveille* Sports Editor the next year.

"At the end of the football season, one of the amazing photographers submitted a gloomy shot of a blocked punt," he said. "I used it to write a summary piece, pinpointing that play as the turning point for the entire season. A little bored, I wandered into part William Faulkner, part Tom Wolfe."

Afterward, he was summoned into Student Publications director Dorothy Estes' office. "She started with, 'What is this?'" Windle recalled. As he started to stammer a sophomore apology for stepping out of bounds, "Dorothy cut me off with an emphatic 'I

love it!' I swear I heard fanfare with trumpets."

"And that was Student Publications," he said. "A chance to practice the basics again and again, like real life. An opportunity to stretch, explore what you might be capable of." Windle made the transition to *The Shorthorn*, working in sports and serving as editor in chief in the summer of 1980.

Changing times and interests caught up with the *Reveille* in 1982, when it no longer proved financially sustainable.

Breaking new ground

In the early 1990s, the notion that Student Publications could produce a campus version of an alternative weekly like the local *Dallas Observer* or the now-defunct *Met* took flight. In admitted fits and starts, *Tempo* was born.

"The staff consisted of proud nerds, wizards, witches, cowboys, punks, hippies, one abnormally obsessed KISS fan and many who couldn't or wouldn't be categorized," three-time *Tempo* editor Heather Clampitt Levy wrote in 2004. "And it was a blast. *Tempo* people may have been different, but we believed in a little tabloid that could. At least it could for a while.

The edgy — sometimes uncomfortably so for Estes — supplied content on local entertainment, trends and pop culture that reached beyond *The Shorthorn* coverage.

"Remarkably, as fly-by-night as the whole operation was, the magazine racked up many awards in its short lifetime, from cover and layout design to overall sweepstakes and best review," Fall 1994 editor Mark Lowry wrote in

2004.

The last issue of *Tempo* was published in 1999.

A brief, bright light

Students built the glossy *Renegade* magazine in 2002 from the ground up.

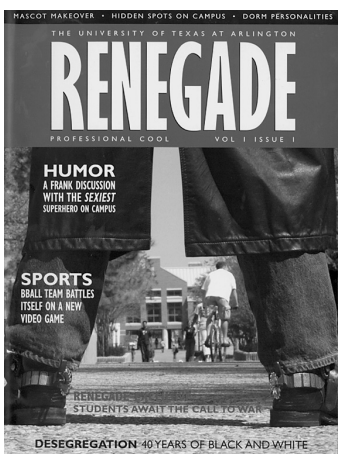
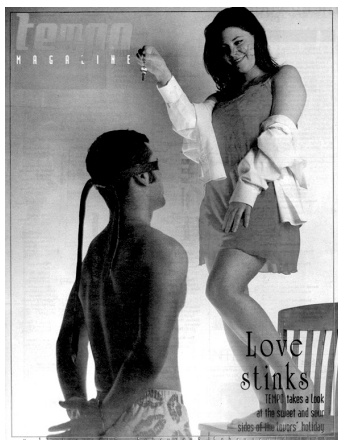
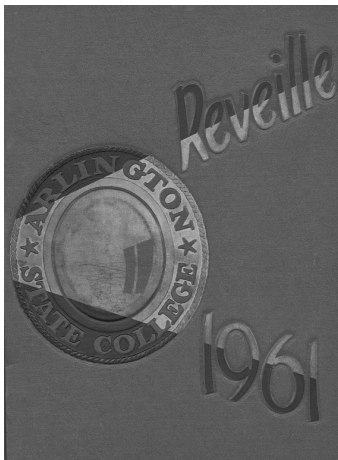
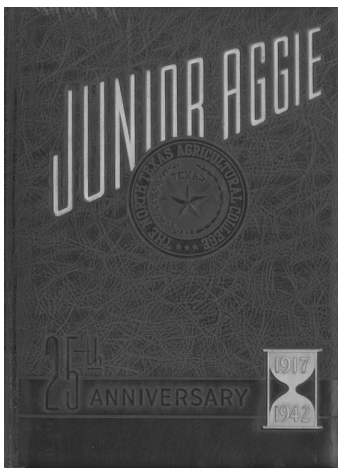
A six-member staff — including Ebony Moore, Missy Saunders, Beth Francesco and Amy Bombassaro and a couple of borrowed *Shorthorn* writers — under the tutelage of adviser Adam Pitluk produced the first *Renegade*, recalled editor Steven Morris, who even donated his legs for the cover photo.

"We had very high hopes," Morris said. "After many long hours, lots of Dr Pepper and pizza, we finally had a mag. A damn good one. We picked up a slew of National Awards, including the Best Student Magazine in the country from The Society of Professional Journalists and the Pacemaker Award, the highest award in college journalism."

Unfortunately, after two more award-winning issues, *Renegade's* light was vanquished, the victim of university cost cutting.

"*Renegade* is one of my proudest achievements," Morris said. "That team of six put their blood, sweat and tears into every page, sometimes literally. I will cherish that time, that magazine and those people forever."

Student Publications also produced other innovations over time, including the *Arlington Review* (1961-1973); *Prism*, a feature tabloid/magazine (1970-1990), and *Pulse*, an entertainment-focused weekly on the Arlington community (2008-2012).



The Big Pizza lives on



When Student Publications director Dorothy Estes solicited the university's Art Department for someone to do an oversized work that would play off the color scheme in the department's Ransom Hall lounge in the 1970s, instructor Bruce Cunningham, who became well-known for his abstract expression/collage works, painted this red-and-orange splayed artwork that *The Shorthorn* staff christened "the gigantic pizza."

Above: Staffers Diane Webster and Debbie Swift talk with an unidentified staffer in the fall of 1976.

Right: The artwork hung in *The Shorthorn* newsroom and lounge area until Student Publications had to leave Ransom Hall. For a nostalgic peek, it now hangs in the university's Fine Arts Building.



THANK YOU, DOROTHY

Shorthorn Nation honored the memory of former director student publications director Dorothy Estes (1970-1996) grandly when she passed in January 2018. Many of us shared poignant stories among ourselves, as well as posting comments on a “Remembering Dorothy Estes” Facebook page. Fittingly, we honor her one more time, with these words from her longtime fellow partner-in-crime John Dycus.



When you did right, Dorothy Estes praised you.

When you did wrong, she told you.

When you hurt, she soothed you.

When you were attacked, she defended you.

She was a glorious amalgam of everything you could want in a college administrator, a teacher, a mentor, a friend.

She gave me a career.

She gave me purpose.

She gave me many of you on this page.

Love and good humor and the promise of tomorrow twinkled in her eyes like the bright sun through a stained glass window.

That our orbits did intersect makes me truly blessed among men.

And grateful 'til the end of time.

— John Dycus, January 2018

Share your best *Shorthorn* reminiscences

Talk of *The Shorthorn's* 100th anniversary prompted former *Shorthorn* photographer Laurie Ward (mid-1980s), always a self-starter, to start an Archive StoryCorps page where alums can share tales from their time at our student-run newspaper.

The nonprofit organization's mission "is to preserve and share humanity's stories in order to build connections between people and create a more just and compassionate world." Download the app in the Apple App Store or on Google Play.

Here is Laurie's pitch to all of you reading this celebratory issue:

"*The Shorthorn* is 100 years old. Introspection and navel gazing are required from all who crossed the thresholds of the various newsroom locations. YOU have a story to tell. We have the physical and cyber versions of the newspaper archived. We need to archive you. We need your backstory in all its glory and flop-sweat-inducing detail.

"How did you survive that first (fill in the blank)? Were you recruited by Dorothy Estes or John Dycus, Lloyd Goodman, Beth Francesco, Laurie Fox or a student? And do you still blame/credit whomever it was?

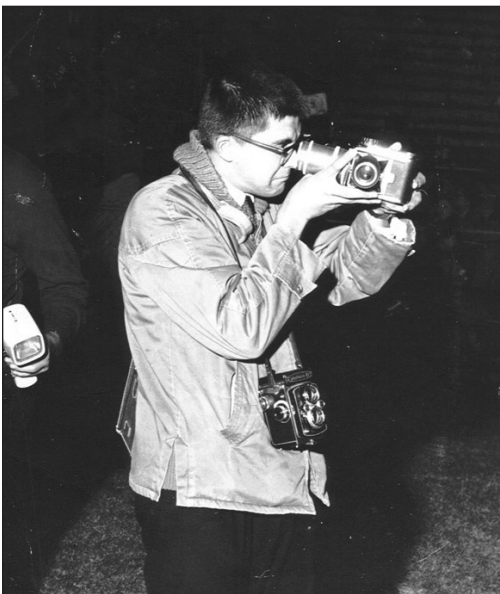
"Was there one defining moment when you knew these people were or were not your people?

"How did working at the paper impact your scholastic, social, professional lives?

"How much of your college life revolved around *The Shorthorn* and your friends and co-workers?

"Did the paper prepare you for the 'real world'?

"Download the app. Write down some things. Talk among yourselves. We'll be waiting."



SHORTHORN SCHOLARSHIPS

Thank you for contributing to a lasting legacy

As much as *The Shorthorn* has changed in its 100 years, one constant remains: Its current staffers are just as likely to live on ramen noodles as the ones from the 1980s.

Current *Shorthorn* staffer Narda Pérez, who has been a part of the program since the fall of 2015 and served as editor in chief for 2018 spring and fall semesters, is graduating this spring. Pérez, who earned two undergraduate and a post-graduate internship while pursuing her degree, has benefited from several of the program's scholarships.

"Because I earned scholarships, I was able to

be in school without working an outside part-time job or having to cut down on my hours at *The Shorthorn*," Pérez said. "I was able to dedicate my time here to learning how to be a journalist. And scholarships helped fund things necessary to life in college."

Thanks to your generosity during this reunion, proceeds from the ticket sales and silent auction will help raise money for our scholarship fund. This lasting legacy provides support for students who are continuing the *Shorthorn* tradition of excellence today and into the future.

"Now, as a member of the selection committee for the award, it is my way to stay connected to the new generation of Shorthorners."

Reese Dunklin

Former editor in chief and Roger C. Dycus scholarship winner

Student Publications currently awards these scholarships:

Roger C. Dycus Scholarship

Roger Dycus was the father of longtime *Shorthorn* adviser and writing coach John Dycus. When John's father died in 1986, former *Shorthorn* editor-in-chief Mark England proposed this scholarship; *Shorthorn* graduate Craig Fujii donated its first \$100. Mr. Dycus loved writing, especially the works of William S. Porter (O. Henry) and Jack London and poet Robert W. Service. He longed to attend the University of Texas to study journalism but lacked money during the Depression for tuition. He retired from the Federal Aviation Administration in 1970 and for the remaining years of his life farmed 64 acres in Bridgeport, Texas, that his father-in-law had tilled before him.

Dorothy Estes Scholarship

Energetic, determined and full of ideas, Dorothy Estes took over a good UTA Student Publications in fall 1970 and proceeded to make it great. *The Shorthorn* under her leadership was known for reporting and writing, photography, layout and design, ad sales and incorporating the latest technology. It won every national and regional award given for college journalism, often more than once — she was proudest of the SPJ Freedom of Information Award (1995) — and placed close to 600 students in the communications work force. Mrs. Estes provided the vision

and the funding for in-house production and daily publication and established a recruiting system involving high schools and community colleges. She was always on call to mentor young advisers. She willed her students to succeed. She retired from UTA in 1996. She died in 2018 at the age of 90.

Charles LeMaistre Scholarship (reporting)

Dr. LeMaistre was UT System chancellor from 1971-78, a critical period of growth and recognition for UTA Student Publications. He arranged a gift from a Dallas benefactor to construct and equip the university's first academic darkroom and, despite opposition, provided funding, facilities and support for the four-year communication program at the university. He is the only physician in system history to hold the chancellor's post. In 1978, he was named president of M.D. Anderson Cancer Center in Houston, from which he retired in 1996. He died two weeks before his 93rd birthday in 2017.

Arnie Phillips Scholarship (advertising sales)

Arnie Phillips brought success and professional advertising standards to UTA Student Publications as advertising manager from 1984-96. Arnie knows how to sell, how to teach and how to recruit sales reps, and he did

all three with flair while with *The Shorthorn*. He pioneered expansion of the department's production facilities, created the Metroplex College PowerBuy group-school sales incentive and never missed an opportunity to offer a workshop for his students taught by newspaper ad professionals. He also was active in organizing seminars and improving sales methods for other area universities and colleges.

Paul Swensson Scholarship (copy editing)

In 1968, Paul Swensson established the Dow Jones Newspaper Fund's copy-editing internship program to help prepare students to fill jobs that were going begging on American newspaper copy desks. A former managing editor of both the *Minneapolis Star* and *Minneapolis Tribune*, Paul Swensson also was UTA's first and only Professional Journalist in Residence. As such, he helped Student Publications establish valuable contacts with professional media, paving the way for both jobs and internships for *Shorthorn* staff. Mr. Swensson died in 2001 at age 93.

Calvin Pyle Scholarship (advertising)

Innovative ad man Calvin Pyle provided the first professional advertising instruction for the university. Before the Communication

Department offered advertising courses, student photographer Sue Pyle persuaded her father to take a vacation from his Wyoming newspaper position and train the *Shorthorn* staff in ad sales, design and promotion. He was killed in a motorcycle accident the week he returned home.

Brian Shults Scholarship (academic excellence)

Brian Shults wrote for *The Shorthorn* in the early 1990s, winning awards in features and news series and pretty much keeping his colleagues entertained. As funny as he was tightly wound, Brian performed stand-up comedy when he wasn't maintaining a 3.9 grade-point average or working on the paper or at the *Star-Telegram* as a reporter-clerk (he reviewed comedy routines for the Encore page). He died in March 1993. "He polished small news items with the same care that he used to compile major stories," *Star-Telegram* assistant state editor Nancy Visser said at the time. "He did his job with the professionalism and diplomacy of someone with many more years in this business than he had." This scholarship recognizes academic achievement by students during their time as staff members of *The Shorthorn*.

Greg Teer Scholarship (section editor)

As *Shorthorn* editor in fall 1985 and spring 1986, Greg Teer had a major voice in shaping the paper's stance on the controversial cancellation of the UTA football program. Rarely has the editor's job required more tact, civility and reasoning, and Greg met the challenge. His self-image was that of an urban sophisticate — he sported a neatly

trimmed beard, he favored neckties and he never went home without his briefcase — yet upon graduation he found himself covering several rural counties for the *Amarillo Globe News*. And he loved it. He died May 1, 1990.

Sallie Waldron Scholarship (graphic design)

Born with great talent but limited resources, Sallie Waldron focused on providing educational opportunities for her children. All four of her children attended college, three of them completing graduate degrees. As a tribute to her support and her love of beauty, her children established this scholarship to provide financial assistance for graphic design students. Selection criteria include talent, intelligence and work habits. Mrs. Waldron was the mother of former UTA Student Publications director Dorothy Estes.

Shorthorn Pulitzer Club Scholarship (photography)

When *Dallas Morning News* photographers won the Pulitzer Prize for coverage of hurricanes Katrina and Rita in 2005, *Shorthorn* exes Michael Ainsworth, Tom Fox and Brad Loper were included in the Pulitzer citation. The *Shorthorn* scholarship for photography, created with a donation from the *Arlington Morning News* during the Arlington newspaper wars of the 1990s, was renamed to honor all *Shorthorn* exes who win a Pulitzer Prize. (The number is currently three.)

Editor Scholarships

It takes commitment and time — lots of time — to be an editor. All staffers who are

DID YOU KNOW?

The Roger C. Dycus Scholarship was started with a suggestion and a \$100 donation.

selected for a *Shorthorn* editor position are eligible to apply for an Editor Scholarship. They were established in the late 1990s in recognition of the rapidly increasing cost of college and the dedication and commitment required to be a successful editor in chief or section editor of *The Shorthorn* or other UTA student publications.

Rookie Scholarships

The only people who can apply for a *Shorthorn* Rookie Scholarship are students who will be attending UTA for the first time and have been selected for a *Shorthorn* staff position. It was created as a recruiting scholarship to encourage talented high school and community college students to include UTA and *The Shorthorn* in their list of possible choices as they continued their education and their journalistic experience.

Director's Awards

Our healthy offering of scholarships doesn't cover the ever-enlarging areas in which our students excel. Director's Awards recognize accomplishment in areas not covered by established scholarships — innovation, online, and the like — until funding is available to establish scholarships to recognize accomplishment in these areas.

How you can help:

Student Publications scholarships are supported by donations supplemented by funds from the Student Publications operating budget. Amount and availability of all scholarships and awards is contingent on available funding.

After years of intentional planning and continuous growth in the amount of these scholarships, the economy has taken its toll on the amount of funds available from the operating budget to support the scholarships. The initial \$100 donation for the Roger C. Dycus Scholarship helped establish an endowment that provides more than \$3,000 a year for that scholarship. Similar donations for the Dorothy Estes Scholarship have created an endowment that provides more than \$1,500 a year and growing — for that scholarship. The other scholarships still depending on funds from the operating budget until we build endowments to support them.

You can make online contributions for *Shorthorn* scholarships

by using the form at giving.uta.edu/Give (specify Student Publications Gift Fund) or you can send a check to UTA Student Publications Director; Box 19038; Arlington, TX 76019. UTA Student Publications and the UTA Development Office can assist you if you want to make ongoing donations (\$10 a month adds up) rather than a one-time donation.

The Student Publications Gift Fund: Unless otherwise requested, donations will be applied to the Student Publications Gift Fund and used for the scholarship or award where the funding need is greatest.

Need More Information?

For details about Student Publications scholarships and awards, email Student Publications Director Beth Francesco: bfrancesco@uta.edu.

STAY CONNECTED: THE SHORTHORN NATION YES, WE MEAN YOU!

The Shorthorn Nation alumni group includes everyone who worked on the staff of *The Shorthorn*, *Renegade*, *Reveille*, *Tempo*, *Prism*, *Junior Aggie*, *Arlington Review* or any other UTA Student Pubs publication. It is a network of our more than 1,500 alumni, fiercely loyal to Student Pubs, many of whom hold positions in journalism, media and many other fields that build on the things they learned late at night as overworked, underpaid but very appreciated staffers.

Here are several ways to build the Shorthorn Nation, stay connected with other alums and help *The Shorthorn*.

THE SHORTHORN SOCIAL MEDIA

The Shorthorn Nation Facebook group is only for people who worked in Student Pubs: our alumni. Use it to communicate with other Student Pubs alums and get wonderful updates from Student Publications.

If you were a *Shorthorn* editor in chief, there's a Facebook group "I-was-a-Shorthorn-editor-in-chief," created by Danny Woodward (fall 1997 editor in chief) just for you.

There is also a "Remembering Dorothy Estes" Facebook group created by John Moritz (spring 1983 editor in chief) that everyone who wants to talk about how former Student Publications director Dorothy Estes, who died in 2018, influenced their lives can join.

You can also find jobs and opportunities on our Shorthorn Alumni Jobs Board on Facebook. For the latest of what *The Shorthorn* is doing, follow us on Twitter at @UTAShorthorn.

LET FRIENDS KNOW WHAT YOU'RE UP TO

Sharing information about what's happening in people's lives is a big part of Shorthorn Nation. Email Student Publication director Beth Francesco at bfrances@uta.edu to send us your news: job changes, marriages, births, awards, publications — if it's something you want other friends to know about, your Shorthorn Nation friends want to know about it, too. Also, email Beth to send changes in your contact information — mailing address, e-mail, phone number, etc. See separate item in this issue about the *Shorthorn* StoryCorps Archive site.

HELP SHAPE THE SHORTHORN NATION

The Shorthorn has been here since 1919; the Shorthorn Nation Alumni Group, not so long. We've had several false starts in getting an alumni group organized. Now, we've laid the foundation. You can help move it forward and shape Shorthorn Nation. Want to help produce an alumni newsletter? Be on the Shorthorn Nation steering committee? Plan reunions and other activities? Develop financial support for *Shorthorn* scholarships and other needs? Help organize alumni to help current *Shorthorn* staff? Contact Beth Francesco, bfrances@uta.edu, and we'll put you to work.

HELP CURRENT *SHORTHORN* STAFF

- Hire a student as an intern or freelancer. Send the information to Beth Francesco so we can let students know about the opportunity.
- Donate to *Shorthorn* scholarships so we can provide *Shorthorn* staff with the same training, experience and financial support that we provided to staffers when you were here. (There's an article in this publication with more information about scholarships.)
- Volunteer to lead a training session for *Shorthorn* staffers or mentor individual staff members.
- Buy an ad. This provides financial support for *Shorthorn* staff operations — but also is the best way to market your business, event or service to our 70,000+ daily subscribers.

"The Shorthorn is a place. And a notion. It lives. It bends time. We stretch and grow here. We act silly here. We are smart here. We depart with skills. We leave a piece of ourselves here. We take a piece with us."

John H. Ostdick
Editor in chief, 1979

