

# tunnelvision

A publication for alumni of student media at Vanderbilt University

ALUMNI

## STARS AND STRIPES

Tyler Kepner keeps up with the Yankees  
page 6

ALUMNI

## HITTING THE SMALL SCREEN

VSC alum works on national shows  
page 3



## WE'RE BACK!

After an unintended hiatus, Tunnel Vision is back on track to provide an insider's look at student media at Vanderbilt. We value our alumni, we're proud of what you've achieved, and we're eager to hear from you. Inside this issue we'll catch you up on the highlights of the past year and a half. Please let us hear from you so that we may share your news with current and past media students.

## HUSTLER NAMED 2004 BEST COLLEGE NEWSPAPER

The Vanderbilt Hustler was named "Best of the South" in the annual Southeast Journalism Conference competition for student newspapers announced in February in Ruston, La.

SEJC has about 60 member colleges and universities in seven states, including many of the top schools of journalism and mass communications. The Hustler was last named SEJC Best Newspaper in 1993.

Vanderbilt also had 11 students place among the top 10 in individual categories in the 2004 SEJC contests. **Anne Malinee**, editor-in-chief of Torch, was named the "Best Opinion-Editorial Writer of the South," **Kristin Smith**, a Hustler staff member, was named the "Best Arts & Entertainment Writer of the South," and **Ayumi Fukuda**, a staff member for both the Hustler and Orbis, was named "Best Artist/Illustrator of the South" (read more about Fukuda on page 8).

Other students who were ranked included **Evan Mayor** (fifth in "Best News Reporter" and sixth in "College Journalist of the Year"), **Mike Burns** (third in "Best Special Event Reporter/Editor"), **Alex Kwak** (10th in "Best Sports

see **AWARDS**, page 4

## INDEX...

Director's note .....	2
New staff .....	2
New leaders .....	3
2005 Commodore .....	4
High school press .....	5
Student Cartoonist .....	8
CNN's Feist .....	10
Board member profile .....	11
Alexander Award .....	11



Vanderbilt Student Communications, Inc.  
Celebrating 38 years



**Shonka Dukureh**, left, and **Jonell Mosser** joined four other award-winning singer/songwriters to perform "Freedom Sings" for the campus community at Vanderbilt's Sarratt Cinema on Oct. 13, 2004. The program, created by the Freedom Forum First Amendment Center, raises awareness of free expression by performing banned songs and interactive narrative. Vanderbilt Student Communications received a \$15,000 grant from the Gannett Foundation to bring the event to campus and to seven other Tennessee and Kentucky universities. ★

photo by **Matt Dale**, The Vanderbilt Hustler.

## Increasing the hustle

In the fall 2004, *The Vanderbilt Hustler* took an historic leap by increasing its publishing frequency from two to three issues per week, a first for the 116-year-old newspaper. During this academic year nearly a half million copies of *The Hustler* will be distributed to the campus, community and subscribers. Arts & Sciences senior and 2004 *Hustler* editor-in-chief **Evan Mayor**, who implemented the change, reflects on the challenges and rewards that have resulted.

★ ★ ★

Ever since I began working on *The Vanderbilt Hustler* my freshman year, I knew I wanted to help improve the quality of the paper.

I routinely read online versions of college dailies such as Duke's *The Chronicle* and *The Daily Northwestern* and thought, "Why doesn't Vanderbilt have a daily newspaper?" Ideas constantly ran through my head about how to make the paper more efficient and how to change the pro-



**Evan Mayor**, 2004 Hustler editor-in-chief.

duction process to publish the paper more frequently.

see **HUSTLER**, page 7

## Veteran journalist returns to old post



Former *Washington Post* editor **Bill Elsen** returned to campus this fall to coach VSC students, offer career advice and talk to area high school journalists.

Elsen spent a week in October primarily working in the newsroom of *The Vanderbilt Hustler* during the production of three issues. Since retiring from *The Washington Post* in March 2004, Elsen, who attended Vanderbilt from 1963-65, has been working as a mentor, teacher and consultant for aspiring student journalists.

"I started as a 15-year-old sophomore writing high school sports at the late *Washington* (D.C.) *Daily News* where staff members were great mentors. I firmly believe in mentorship," Elsen said. "When I became a director of recruiting and hiring at the *Post* in 1994, I found that doing con-

see **ELSEN**, page 3

## expanding the tunnel

*a Director's note...*

# Teaching without grades

by **Chris Carroll**, Director of Student Media

Education has always been at the heart of what Vanderbilt Student Communications is all about. But since we don't issue grades, grant degrees or tenure faculty, the role of teaching sometimes get overlooked.

Unquestionably, many students are attracted to student media at Vanderbilt for the fun, fellowship and creative opportunities it presents. These students want to dabble in electronic or print media to add a unique dimension to their collegiate experience — nothing more. Providing opportunities for these students is another important part of what we do.

More and more often, though, I'm seeing students come here with aspirations to launch careers in professional media. Others experience an epiphany of sorts while working with one of our groups, then redirect themselves toward a career in media. This past month brought two shining examples of this back to campus with the visits of *The New York Times* sports reporter Tyler Kepner ('97) and CNN Senior Executive Producer for Political Programming Sam Feist ('91). You can read more about these VSC alumni on pages 6 and 10, respectively.

As Tyler and Sam would no doubt attest, Vanderbilt offers students an excellent liberal arts education, but the quality and consistency of the journalism education it provides is less reliable. I recognize that applied mass communications is not among the University's academic priorities, but rest assured, despite its formal absence from the curriculum, Vanderbilt has been teaching journalism. We do it every day. And we plan to do it better.

This fall the VSC Board of Directors adopted a new operating philosophy that, among other things, makes media education a priority. There's a growing desire from VSC leaders to focus efforts toward quality over quantity. We want our media to be more reflective of professional standards and practices. To achieve that goal we need to provide our students training and other opportunities to enhance and practice communications skills. So how will we do it?

We'll do it with more structured workshops conducted by my staff and me. We'll draw on the talents of local media pros. We'll continue to encourage our students to be involved with regional and national association conferences and contests (read more about recent VSC recognition on pages 1 and 4).

We'll also continue to recruit talented students and elevate the prestige of VSC and Vanderbilt. In only its third year of existence, the Middle Tennessee Scholastic Press Association we created brought more than 700 student journalists to campus from 35 area high schools for our March workshop. This outreach effort has seen stunning growth. Read more about MTSPA on page 5.

Lastly, and probably most importantly, we want to better educate our students by tapping into a tremendous pool of media expertise: you, the VSC alumni. We saw immediate and dramatically positive results in *The Vanderbilt Hustler* this fall after former *Washington Post* editor and VU student ('63-'65) Bill Elsen spent a week on campus coaching the student staff (see page 1).

Likewise, the visits of Tyler and Sam left students here inspired and eager to improve. The most effective teachers and role models for our students are those of you who have been here then moved on to other successes.

So, to borrow a line from Vanderbilt athletic program publicity, "We want you back!" We're always interested in hearing from VSC alumni, which of course, is the point of this publication. For those of you working in media-related fields here's a special request: please let us know if you would be willing to share some insight and perspective that would benefit our students. We would like to include as many of you as possible in our stepped up efforts to teach our students. I'll look forward to hearing from you at 615-322-6610 or [chris.carroll@vanderbilt.edu](mailto:chris.carroll@vanderbilt.edu). ☺

## adding to the vision

*introducing our new staff members...*



### JIM HAYES ★ assistant director of student media for broadcasting

Jim Hayes joined the VSC staff July 1, 2004 in the newly created position of assistant director of student media for broadcasting. His primary duties include advising the student staffs of WRVU, VTV and VSC-IT.

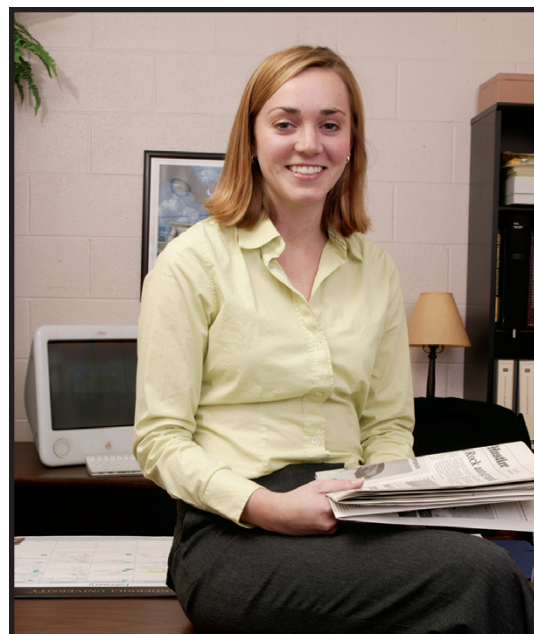
Before coming to Vanderbilt, Hayes was Coordinator for Student Media at Washington University in St. Louis. In that role, he helped students develop the school's FM radio station and closed circuit television station.

Hayes spent 12 years working in commercial television before moving to higher education. His experience includes eight years at Country Music Television and The Nashville Network, where he was responsible for the network's nationally

broadcast live events. He also worked as a master control engineer for the CBS affiliate in Cape Girardeau, Mo., and as a digital production specialist for Charter Communications in St. Louis.

He is active in several national media and broadcasting organizations including College Media Advisers, Collegiate Broadcasters, Inc., National Association of Broadcasters and Broadcast Educators Association.

Hayes, a native of Missouri, holds a bachelor's degree in mass communications, radio and television studies from Southeast Missouri State University, and a master's degree in media studies from Middle Tennessee State University in Murfreesboro. ☺



### ALLISON REEVES ★ advertising director, *The Vanderbilt Hustler*

Allison Reeves joined the VSC staff July 1, 2004 in the newly created position of advertising director for *The Vanderbilt Hustler* student newspaper.

Reeves' role includes working closely with the student advertising and design staffs, providing customer service and managing local accounts.

Before coming to Vanderbilt, Reeves served as the business manager for *The Auburn Plainsman* newspaper where she supervised a staff of 15, managed a \$1 million budget, conducted training and represented the paper at national conferences.

Reeves, a native of Louisiana, earned a bachelor's degree in public relations and marketing at Auburn University in 2004. ☺



### CHAD WILCOX ★ marketing director, Vanderbilt Student Communications

Vanderbilt alumnus Chad Wilcox joined the VSC staff July 1, 2004 in the newly created position of marketing director. His primary responsibility is directing the marketing strategy and sales initiative for the Commodore yearbook.

A native of Franklin, Tenn., Wilcox earned from Vanderbilt a bachelor's degree in political science and economics in 2002, and a master's degree in organizational leadership in 2003.

While an undergraduate student, Wilcox served as a head resident adviser, a summer academic orientation leader trainer and as a panelist, presenter and committee member for University efforts for housing, alumni, orientation and student life. Wilcox also served four years as a member-at-large on the VSC Board of Directors. ☺

## tunnel vision

A publication for alumni of student media at Vanderbilt University  
Tunnel Vision is published by Vanderbilt Student Communications, Inc.

Edited by **Chris Carroll**

Additional stories by **Jacob Grier, Evan Mayor, Houston Ruck** and **Chad Wilcox**

Photos by **Neil Brake, Chris Carroll, Matt Dale** and **Houston Ruck**

Layout and Design by **Jeff A. Breaux**

Printed by **Franklin Web Printing, Co.**

Please send address updates via mail, phone, fax or e-mail to:

Vanderbilt Student Communications  
Attn: Alumni Mailing List  
2301 Vanderbilt Place • VU Station B 351669 • Nashville, TN 37235

615-322-6610 (phone)  
615-343-2756 (fax)  
[chris.carroll@vanderbilt.edu](mailto:chris.carroll@vanderbilt.edu)

**VANDERBILT**  
STUDENT COMMUNICATIONS, INC.

Student Media at Vanderbilt University



# Media Leaders

The VSC Board of Directors elected the following media leaders for the 2004-05 academic year:



**CAROLINE COLLINS**  
**Commodore**  
editor-in-chief  
A&S, Senior  
Norris, Tenn.



**AARON KRAFT**  
**Orbis**  
editor-in-chief  
A&S, Senior  
Denver, Colorado



**DIANA EBANKS**  
**Spoon**  
editor-in-chief  
A&S, Sophomore  
Houston, Texas



**COLIN DINSMORE**  
**The Slant**  
editor-in-chief  
A&S, Sophomore  
Omaha, Nebraska



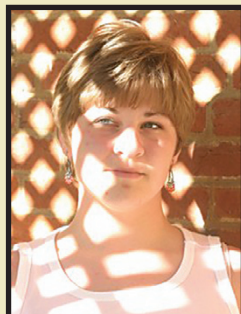
**ANNE MALINEE**  
**The Torch**  
editor-in-chief  
A&S, Sophomore  
Leawood, Kansas



**EVAN MAYOR**  
**The Vanderbilt Hustler**  
editor-in-chief, FA '04  
A&S, Senior  
Macon, Georgia



**VANESSA HOO**  
**The Vanderbilt Hustler**  
editor-in-chief, SP '05  
Peabody, Senior  
Houston, Texas



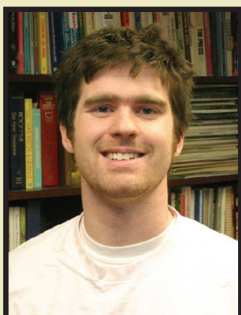
**DANIELLE THRONEBERRY**  
**The Review**  
editor-in-chief  
A&S, Senior  
Woodstock, Georgia



**MICHELLE STUY**  
**VSC-IT**  
division head  
Engineering, Junior  
Carmel, Indiana



**ERIN BROWN**  
**VTV**  
station manager  
A&S, Senior  
Shaker Heights, Ohio



**ROBERT PROUDFOOT**  
**Versus**  
editor-in-chief  
A&S, Junior  
Richmond, Kentucky



**RUSSELL GALLAGHER**  
**WRVU**  
station manager  
English, Philosophy  
Nashville, Tenn.



**ELSEN**, cont. from page 1

vention workshops and campus visits and hanging out at school papers were invaluable ways to meet prospective interns and journalists."

Elsen worked side-by-side with the *Hustler's* student editors offering a veteran journalist's insight into better more efficient ways to manage the paper's content.

"I enjoyed seeing them pick right up on new techniques," Elsen said. "They are smart achievers who just need a few directions now and then."

During his time in Nashville, Elsen also presented a journalism career session for the campus community, advised students individually about career development, and visited three high school classrooms for VSC's Middle Tennessee Scholastic Press Association.

"I like coming back to Vanderbilt and Nashville, each time seeing how both have grown and each time well aware that the days of cramming for geology tests and of writing papers for English and history are long past," Elsen said. "Alas, also gone are the days when I worked for the sports information department as a freshman and took football

recruits to Ryman to see the Grand Ole Opry."

At *The Post*, Elsen started in sports as a copy editor and finished on the Metro Tab Desk as a slot. From January 1994 to May 2001, he was director of recruiting and hiring for the newsroom. Before that, he spent a month shy of 13 years as a night editor and assignment editor on the national desk.

Elsen came to *The Post* in 1970 and worked as a sports copy editor, executive sports editor, metro staff writer, assistant foreign editor, night city editor and night news editor.

Before joining *The Post*, he was a reporter in Saigon, Vietnam, for *Stars and Stripes*; a reporter and copy editor for the *Nashville (Tenn.) Banner*; a sports copy editor for the *Tennessean* in Nashville; and a sports writer/editor for the *Washington (D.C.) Daily News*.

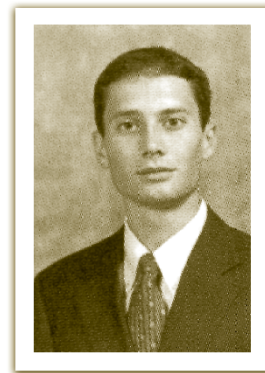
He is currently an editor at *Presstime*, the monthly magazine of the Newspaper Association of America, and career development director for [reznetnews.org](http://reznetnews.org), an online newspaper produced by Native American students. ✪

bright lights *an alumni column...*

## On Pacific Time

by **Justin Smith**, Class of '02

Six years ago, at the annual Activities Fair, I signed up to work with Vanderbilt Television. Five months ago, I moved to Los Angeles where I am currently working as an assistant to an executive producer of reality television. We have a series coming to Vh1 (I would happy to share more about the project, but I signed a nondisclosure agreement that should I breach, I could be charged with a \$5 million lawsuit. You might think this was national security.) I've been with this production company for a year and a half. Six months after I graduated from Vanderbilt, I



Smith as pictured in his senior portrait in the *Commodore Yearbook*, 2003.

got a gig on the second season of USA Network's *Nashville Star*. I was hired on as an office coordinator. My duties were to organize the office, answer the phones and stock craft service. Midway through production, the producers promoted me to the position of cast house coordinator. I went from stocking the food bar with Dorritos and Chex Mix to managing the schedules of the cast members. It was a move from the JV to the Varsity squad. The producers, wardrobe, promotions, rehearsals were just a few of the departments that would rely of my ability to have the cast members prepared. By time that project wrapped, the producers encouraged me

to move to Los Angeles to work with them. So I packed my bags and headed west. We spent last fall working on two pilots for Vh1; one of which is the series we are now prepping.

So that brings me to my current position. I'm hovered over a keyboard trying to put into words how my experience at Vanderbilt Television brought me to my current position. Unfortunately, I can't tell you that I was hired onto my first job because I was the station manager of Vanderbilt Television. And my boss doesn't care that we took VIV from a three-man show to a production that involved more than 40 students. To find inspiration, I popped in three DVDs that I consider more valuable than any yearbook that I own. On DVD 1: *The Best of the Bubble*; DVD 2: *VUIPoint, The Film Show and VIV News*; DVD 3: a collection of brief video segments and VIV advertisements. As I watched the footage, I recalled producing the whipped cream segment for *The Bubble*, alla *Varsity Blues*. I cracked up as I viewed the montage of drunken movie lines from *The Film Show*. I watched the proof that we had gained the



attention of university administration, as Chancellor Gordon Gee discussed the state of the university on *VUIPoint*. Some could criticize the quality of the footage: the sound was mono and out of sync, the lighting was poor and few people were properly released. Though we always tried to better our production techniques and quality, to me it was the most raw example of why I currently work in television. I had fun doing it. That's when I realized the transition between VIV and my current position: if I didn't enjoy working at VIV, I probably wouldn't be working in television right now. I owe VIV my interest in television.

In the grand scheme of television production, I know very little. Fortunately, I landed under the wing of a great production company. They have afforded me opportunities that most people my age do not receive. Though there are still those days when I'm getting coffee for the boss or running off copies, I do so with the confidence that I am in the appropriate industry for myself. It is a great sense of resolve that I owe to Vanderbilt Television. ✪



# An annual glimpse of Vanderbilt

*Commodore*, Vanderbilt's official yearbook and oldest student-run publication, now operates as a completely self-sufficient financial division for the first time in its 119-year history.

Instead of surviving on a subsidy from the Student Activity Fee, *Commodore* generates its entire annual operating budget from activities related to sales of its perennially award-winning annual.

Other changes during the last two years have kept life dynamic for yearbook staff. New streamlined desks and three state-of-the-art Macintosh workstations with large flat screen monitors have reduced clutter and dramatically improved the functionality of the staff's office.

The photo darkroom, rendered unnecessary in recent years by the conversion to digital photography, has been converted to a business office for the marketing director to process yearbook orders.

The yearbook now employs a full-time staff professional to maintain critical business services. In short, *Commodore* has undergone a complete physical and structural renovation to better support this budgetary change.

This progression to a new business model was implemented as an effort to stave off a burgeoning crisis. Two years ago, the yearbook operated as a division funded almost entirely by student activity fees.

The recent increase in new divisions — four new student media publications in the past three years — coupled with no increase in VSC activity fee funding formula — created a funding shortfall that required finding new revenue sources.

In Spring 2003, VSC joined a pilot program offered by Taylor Publishing, the company responsible for printing and delivering *Commodore* since 1998.

Under the program, students and parents began placing advance orders for the yearbook for the first time. Taylor assumed all responsibilities for marketing the 2004 book and processing orders, waived printing costs, and paid *Commodore* a subsidy for design and operation.

Additionally, Taylor facilitated the debut of a directory in the back of the book so that



**Commodore Editor Caroline Collines gives a glimpse of the Hatch Show Print cover art for the 2005 Commodore.**

all students, regardless of whether they had their portrait taken, would appear in the yearbook. As a result, *Commodore* in a single year transitioned from VSC's largest expense to one of only two self-sufficient revenue-generating media divisions.

While many aspects of the trial proved successful, numerous problems arose regarding the customer service provided by Taylor's sales approach.

In response to these concerns, *Commodore* began marketing from campus to provide a level of service that better reflects the quality of the publication and the institution it represents.

The 2005 *Commodore* retains all of the innovations of the previous year, including advance ordering and the biographical directory, but all operations are now managed from within the yearbook office. ☼

## ORDERING 2005 ISSUES

The 2005 *Commodore* yearbook is available for purchase. This year's edition will be approximately 400 pages, largely in color, with a purchase price of \$75 plus \$7.50 to cover shipping and handling. To reserve your copy of the 2005 *Commodore*, please contact the yearbook office at 615-322-3483, via email at [order@vanderbiltcommodore.com](mailto:order@vanderbiltcommodore.com), or visit the yearbook website at [www.vanderbiltcommodore.com](http://www.vanderbiltcommodore.com) by April 15.

## ORDERING ARCHIVED ISSUES

*Commodore* has recently completed an inventory of its archives and is pleased to make back editions available for purchase on a first-come, first-served basis. As of this writing editions are available from 1969-1991 and 1992-present. To inquire about back editions, please contact the yearbook office at 615-322-3483, via email at [order@vanderbiltcommodore.com](mailto:order@vanderbiltcommodore.com), or visit the yearbook website at [www.vanderbiltcommodore.com](http://www.vanderbiltcommodore.com).

**AWARDS**, cont. from page 1

## Media students, publications capture awards during 2004-05 year

Writer"), Matt Dale (sixth in "Best Press Photographer"), Eleasa Kim (seventh in "Best Newspaper Page Layout Designer"), Robert Proudfoot (second in "Best Magazine Page Layout") and Maley Thompson (fourth in "Best Magazine Writer").

### Numerous awards highlighted the 2003-04 academic year for Vanderbilt student media.

#### HUSTLER WINS NATIONAL PACEMAKER

The 2002-03 staff of *The Vanderbilt Hustler* was awarded an ACP Pacemaker at the National College Media Convention in Dallas in November 2003. This was the second consecutive Pacemaker won by the newspaper.

The Pacemaker is often referred to as the "Pulitzer Prize" of collegiate journalism. Associated Collegiate Press and the Newspaper Association of America Foundation have cosponsored the Newspaper Pacemaker competition since 1971. ACP began distributing the awards in 1927.

Judges select Pacemakers based on coverage and content, quality of reporting and writing, leadership on the opinion page, evidence of in-depth reporting, design, photography, art and graphics.

Other 2003 ACP Newspaper Pacemaker winners included *The Auburn Plainsman*, *The Daily Illini* (University of Illinois), *The Daily Student* (Indiana University), *The Daily Tar Heel* (University of North Carolina), *The Daily Pennsylvanian*



(University of Pennsylvania) and others.

#### COMMODORE RECOGNIZED NATIONALLY

The 2003 edition of *Commodore* yearbook was recognized as an ACP Pacemaker finalist at the National College Media Convention in Dallas in November 2003.

This was the second consecutive year the *Commodore* ranked as a national finalist. Since 1928, Associated Collegiate Press' Pacemaker competition has been considered by many to be student journalism's highest honor. The *Commodore* has won four Pacemakers previously.

In March 2004, the 2003 book was awarded a Silver Crown from the Columbia Scholastic Press Association in New York City. The Silver Crown is the second highest rating the organization awards to collegiate media.

The CSPA is an international student press association uniting student journalists and faculty advisers at schools and colleges through educational conferences, idea exchanges and award programs. Owned by Columbia University since 1925, it is operated as a program of its Graduate School of Journalism.

The *Commodore* has previously won three Gold Crown awards.

Houston Ruck (A&S 2003), editor of the 2003 *Commodore*, was also recognized with multiple first place rankings for his work in the 2004 *Best of Collegiate Design* national contest sponsored annually by College Media Advisers. Ruck currently works as a graphic designer for *U.S. News & World Report* in Washington, D.C.

#### VERSUS MAGAZINE "BEST OF THE SOUTH"

*Versus* was recognized as the 2003 "Best of the South" collegiate magazine by the Southeast Journalism Conference in February 2004 at the regional convention in Troy, Ala.

In 2003, the regional association SEJC included 57 colleges and universities in seven states, including many of the top schools of journalism and mass communications. *Versus* won the top spot over traditionally strong magazines at schools such as Emory and LSU.

The win marked the second consecutive "Best of the South" ranking for *Versus*, and the fourth time the magazine has finished first in SEJC competitions.

Vanderbilt also had five students place among the top 10 in individual categories in the 2003 SEJC contests. Zhubin Parang, a staff member of *Orbis*, was named the "Best Opinion-Editorial Writer of the South."

Other students who were ranked included Marc Alexander (seventh in "Best Sports Writer"), Nick Schreiber (third in "Best Arts/Entertainment Writer"), Ayumi Fukuda (second in "Best Artist/Illustrator") and Joe Bass (second in "Best Magazine Writer"). ☼

# High school educator leads MTSPA

A nationally acclaimed expert in journalism education has joined VSC as the executive director of the Middle Tennessee Scholastic Press Association, the corporation's high school outreach program.

H.L. Hall, who retired to the Nashville area after teaching high school journalism for 36 years in Missouri, was named executive director upon the departure of Aleesa Ross in December, 2003.

MTSPA, created by VSC in 2002, provides journalism education workshops, contests and a network of support for Tennessee students and teachers. The high school association has quickly grown to include 35 member schools. The March 8 workshop brought more than 700 students and teachers to campus to participate in 36 training sessions.

"I'm enthusiastic about the strides we've made this year. We have more than doubled the entries in this year's contests," Hall said. "I'm also thrilled that with outside support we'll be able to offer the student journalist of the year and the adviser of the year small scholarships."

"My main goal right now is to increase our membership. We're up slightly this year over last, but there are a lot of schools in the Middle Tennessee who are not members," Hall said. "I also hope we can continue our working relationship with the printing companies (both yearbook and newspaper) as it's with their support that we're able to offer a strong program for our annual one-day workshop on the Vanderbilt campus."

Hall said he was working to develop additional resources and support for the organization's members, including such things as posting regular helpful hints for advisers on the Web site each week.

"Time permitting, I would hope that eventually we will be able to provide our members with a regular newsletter," he said.

Hall is a past-president of the Journalism Education Association, the preeminent national organization for scholastic journalism. He is a frequent workshop facilitator, having taught at regional and national conventions in more than 40 states.

He has conducted workshops at numerous universities, including Stanford University, University of Texas at Austin, Michigan State University, Kansas State University, Southern Methodist University and University of Missouri.

Among his honors, Hall was named National High School Journalism Teacher of the Year in 1982, inducted into the Scholastic Journalism Hall of Fame in 1992,



**H.L. Hall brings 36 years of teaching experience to MTSPA.**

named National Yearbook Adviser of the Year in 1996, and awarded the JEA Lifetime Achievement Award in 2000. He is the author of four journalism textbooks.

"We in Vanderbilt Student Communications along with the high school students and teachers in Middle Tennessee are enormously fortunate that H.L. Hall decided to locate here and take over the reins of MTSPA," Director of Student Media Chris Carroll said. "His unprecedented wealth of expertise in scholastic journalism will only increase the value of the organization and positively impact the overall quality of journalism practiced at area schools."

Hall taught classes in newspaper journalism, magazine journalism and electronic journalism and advised the student newspaper and yearbook at Kirkwood High School in Missouri.

The publications he advised were consistent national Pacemaker and Gold Crown winners.

Hall, a native of Missouri, holds a bachelor's degree from the University of Missouri and a master's degree from the University of Kansas. ✪



## VSC-IT brings information technology to campus

Bridging the gap between technophiles and media junkies, VSC-IT tackles the technology as other VSC divisions create the content.

VSC-IT, Vanderbilt Student Communications Information Technology division, is the first full service division of VSC, Inc.

From its inception as an engineering student's senior design project in September of 2003, VSC-IT has increased its membership to more than 20 students who share a desire to apply emerging technologies into practical applications that benefit student media and the Vanderbilt community.

VSC-IT provides free web development for student groups and on-campus organizations and has facilitated two Dreamweaver web design workshops for its members. The organization has its own Dell server that stores web

page content and can provide archiving and streaming support.

In Fall 2004 the group's members developed web sites for the Vanderbilt Rugby team and also for VSC's own Spoon magazine.

A few of VSC-IT's short term goals include hosting technology and software training seminars for the other divisions of VSC, as well as developing web sites that integrate media automation and streaming technologies for WRVU radio and VTV.

VSC-IT's student manager Michelle Stuy said is energized by the unique opportunity that the group presents.

"What excites me most about VSC-IT," Stuy said, "is taking engineering and non-engineering students, throwing them into the same group, and having all of them learn the real world applications of these new technologies." ✪

expanding the tunnel

*a fond farewell...*

## Thanks for the memories

by **Aleesa Ross**, Assistant Director of Student Media



Saying goodbye is never easy. It is even harder when leaving is bittersweet. With new opportunities comes change. Many times that can be scary; but thankfully my changes are exciting. My husband's new job takes us back home to Texas, and we could not be happier.

While there is something to be said for home, there are lots of great things to be said about Nashville—and Vanderbilt Student Communications, Inc. in particular. My two and a half years at VSC have been better than I ever could have imagined.

I consider myself extremely fortunate to have been able to work at VSC. The people I met through my job are people I will never forget. From my friends at Station B, to Annie, John and Deborah in Sarratt, to the guys at Stonehenge, each one of them made my time here very special. I enjoyed working with and getting to know them.

By far the best part of my job was working with the students who devote time to the divisions of VSC. These students—who balance schoolwork and a "life" with their duties on the staffs—are so impressive. From the day I started here I was welcomed with open arms. The students were eager, energetic and enthusiastic. The fact that I was able to work with these students and share my passion for journalism and student publications is something that is still a little overwhelming!

It was exciting watching the student groups grow and prosper. It was a thrill to see these students putting out award-winning publications and working on top-notch broadcasts. The joy these students brought to my life is immeasurable.

I have many great memories that involve VSC students; those memories range from boos on Bourbon Street to proctoring tests in New York City, from a special road trip to SEJC in Clarksville, Tenn., to taping together contest entries in the middle of the hallway to make an entry deadline. Without a doubt, my days would have been boring had these students not be a part of my life at VSC.

Another great part of my job at VSC was the ability to try new things. It was thrilling to work on and create the Middle Tennessee Scholastic Press Association. This was something that was "dreamed up" before I even came to VSC, but I got to be a part of its creation. This much-needed organization will continue to grow and provided training and inspiration for high school students and teachers in Middle Tennessee, and that is something of which I am very proud. There are not a lot of places one can work that offers the freedom to create a new organization from scratch, and I am so grateful that I got to work at a place where dreams like this become reality.

I could not have asked for better colleagues than the ones I had here at VSC. From Chris Carroll and Jeff Breaux I learned so much. Working with these two men was truly an honor. We are three very different people, and that made for some interesting conversations (remember the discussion on group distribution racks?). These two made coming to work fun. My job was never a chore—it was rewarding, fulfilling and something I loved very much. I know that wherever I go and whatever I do in the future, I will never find a job as wonderful as this one. Thanks for the memories VSC! ✪



staff as the editor? Sell an ad? Design a page? Race to the scene of a breaking news story? I got to try my skills at so many things, it's amazing to think of in hindsight. So, yes, the volume of writing and the variety of experiences helped me immensely. I could not have asked for better college newspaper training."

**What is the most important thing a student should take from working on student media?**

"The best thing about working on student media is the opportunity to thrive and to do it alongside your peers. Everything gets complicated in the 'real world.' In college, you're putting out the paper with your friends, and you can have a hand in any aspect you want. Have fun with it, take risks, think beyond the conventional language and story structure and try to find a voice. No one is keeping you from doing that."

**How can a student translate their work on The Hustler into a job?**

"A lot of that is out of the students' control. It has to do with job openings and editors who are willing to take a chance on a young writer. Convincing that editor is the trick. It helps a lot to have contacts who can point you in the right direction and speak on your behalf. But the two most important things are talent and the willingness to work. Without those, you probably won't go anywhere. With them, I believe that eventually you will find the job you want. Maybe that's naive, but this business needs people who are truly talented and hard-working, and I have to believe those people will make their marks."

**What is your most fond memory of working on The Hustler?**

"The first time Magic Johnson retired, they asked him what he would miss most from the NBA. He said, "The fellas." That's kind of how I feel. The camaraderie I found working on *The Hustler* was something you can't duplicate. All of my close friendships at Vanderbilt came from *The Hustler*. It was just such an unusual way to live for those 4 years, and no one else on campus could appreciate it except us. I remember the music we listened to late, late at night, the taste of those Cokes and Sprites from the vending machines, the Papa John's pizzas and Wendy's cheeseburgers. I remember the inside jokes, the long drives through the South coming back from a road trip, the pride in seeing the paper on Tuesdays and Fridays, the sheer absurdity of going to the Station Inn on Tuesday nights with some *Hustler* friends, knowing it was one of the few school nights we could have been studying."

**What was the most difficult decision you had to make as Hustler editor?**

"I remember the hard stuff, too. The controversies—fighting with my close friend and Ads Manager, Tim Peterson, about the propriety of running Brook Rabinowitz's picture of a student being carried away in a body bag after a car crash across from Memorial Gym. I was the editor and I ran the picture, because it was a powerful image and the right thing to do. But I wish that the story had never happened, of course, and I will never forget interviewing the families of the victims. *The Hustler* could be fun and games, but at the heart of it, we were very serious about what we did, and we had to be."

**Do you still talk to people you worked with on The Hustler? If so, how has networking helped you in your career?**

"Networking absolutely helps. A *Hustler* alum, my friend Buster Olney,

recommended me to his editor at *The New York Times*, and *The Times* hired me in 2000. I recommended my friend Lee Jenkins, a *Hustler* alum, to my editor at *The New York Times*, and *The Times* hired him in 2003. It has been such an honor to be in the middle of a line of succession like that, from *The Hustler* to *The Times*."

Lee and Tim Peterson were both ushers at my wedding, as I was in theirs. I have 6 or 8 people from the *Hustler* days on my Christmas card list, and over the years, through my baseball travels, I've had a chance to catch up with Zack McMillin, James Clements, Shannon Gazze and Chris James Smith (known only as Smitty). I've also kept up with Ryan Underwood, Amy Coombs, Andrew Derr, Lee Owen and others."

Here's the most random *Hustler* connection: I was covering a game at Jacobs Field in Cleveland in 1999, when I worked for the *Seattle Post-Intelligencer*. A press box attendant brought me a note from a fan in the upper deck who guessed I would be there covering the game. It was Patrick Pitman, who was the news editor in 1995, when I was sports editor. Patrick had married the Vibe editor, Karly Randolph, and they were in Cleveland for a wedding. We all had lunch the next day."

**Talk about going to a college without a journalism major. Are students without a journalism major at a disadvantage?**

"People in the business told me, when I was in high school, that the best way to learn journalism was to do it. They reasoned that if I went to a school like Vandy and worked a lot at the paper, I'd get my journalism experience there. They encouraged me to take all kinds of classes to broaden my base of knowledge beyond journalism, and it was terrific advice. I majored in American Studies and never regretted it."

**What is your favorite baseball team?**

"If anyone wonders what my favorite baseball team will always be, look at my column mug shot in the bound volumes from 1993/94. (I wore a Phillies hat.)"

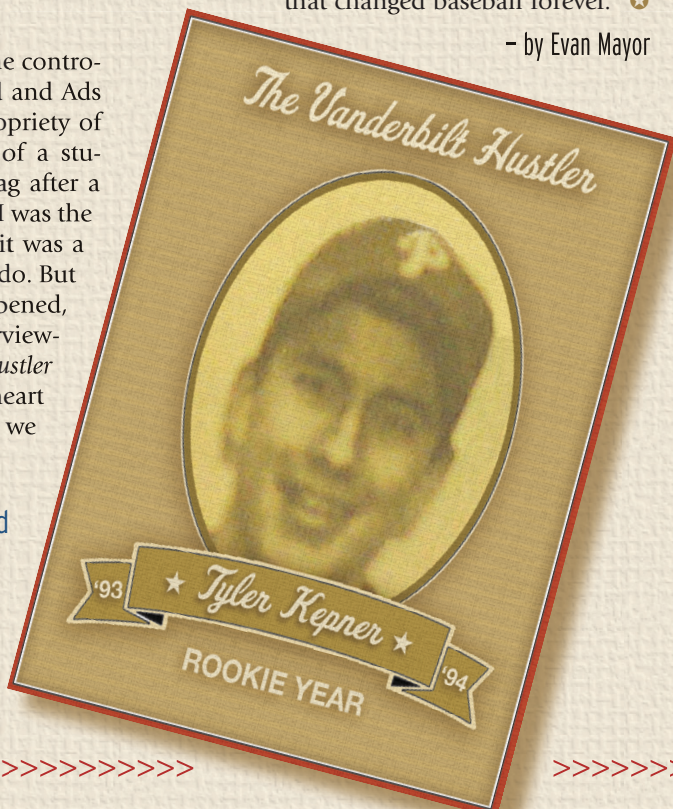
**What was your favorite sport to cover at Vanderbilt?**

"That's a hard one. I enjoyed covering almost everything—the excitement of an SEC football or basketball game, sure, and of course I loved covering baseball. The other sport that really stands out is women's tennis. I was there when Geoff Macdonald started, and he was always interesting to speak with and runs a great program."

**What has been the most exciting story you have worked on at The New York Times?**

"The 2004 postseason. Incredible theater that changed baseball forever." ✪

— by Evan Mayor



**HUSTLER, cont. from page 1**

But as I moved up the editorial staff at *The Hustler*, I was amazed at the amount of work it took to produce a bi-weekly paper. When I was news editor my sophomore year, it was not uncommon for me to pull an all-nighter preparing for the next day's paper.

But it was that first year as news editor that made me passionate about journalism. I saw the necessity of a campus newspaper throughout the name change of Confederate Memorial Hall. Our reporting made the details and history behind the name change public, and our opinion pages were filled with positive dialogue on the issue.

I decided to run for editor after the first semester of my junior year.

After going through a major redesign during the second semester of my junior year (my first semester as editor), I knew we were ready to make the jump to a three-day-a-week paper.

But as I sat in my apartment off of West End Avenue over the summer contemplating how to transition the paper, I thought, "What am I getting myself into?" I knew some serious changes had to be made to the production process to make a more frequent production schedule work.

Just before the summer began, I heard much of the staff complaining that they had enough work with two issues a week.

So I decided to split the staff up into teams, one for each day of publication, with a managing editor in charge of each day. That way, for example, there would be one news editor for Monday's paper, one for Wednesday's paper and one for Friday's paper. A news editor would be responsible for one issue a week, instead of two under the old production process.



**August 25, 2004.** The front page of the first Vanderbilt Hustler printed during the new three- days-a-week publishing schedule.

I thought that the only problem with three separate teams was going to be communication. I had to make sure that the three news editors and the three opinion editors communicated with each other so stories weren't duplicated and so that nothing slipped through the cracks on the news front.

To eliminate this problem, we held an editorial meeting every Wednesday where editors would run through their budgets for the week.

In order to support this production process, I needed a much larger staff. To attract more people to work on

the paper, I increased editors' pay, posted a job application on the Web site and conducted job interviews to increase the competition for positions.

I can remember sitting with Chris Carroll and Jeff Breaux, *The Hustler's* media advisers, to plan the budget for the tri-weekly newspaper. Our projected budget increased from around \$246,000 to \$290,000, and we had to come up with a way to pay for this increase.

Over the summer we hired a professional sales representative to go into the Nashville community and solicit advertisements.

It was definitely all a grand experiment, and no one knew whether it was going to be a success or a bust. Nervousness and anxiety crept over me as I attempted to sell the new production process to the incoming staff at our summer retreat. How would the campus receive a tri-weekly paper? Would we make enough money? Would the relatively young staff be able to produce a paper every other day?

The first few weeks were a blur. My managing editors and I spent long hours in the office making sure the production process ran smoothly. But the paper did come out every Monday, Wednesday and Friday and I feel like the increased frequency was well received by the campus community (if nothing else, students had an extra crossword a week). The campus became more engaged in the student newspaper and that more people were reading and reacting to its contents.

*The Hustler* has become a much bigger operation in the last three years, and taking the paper to three days a week was just the next step toward a daily paper in my mind.

The overall increase in quality and page layout has attracted a number of smart students to work on the paper. The new management is intent on making *The Hustler* a bigger part of every student's life, and I think moving to three days a week is just the beginning of a number of improvements this 116-year-old paper will see in the next few years. ✪

STUDENT MEDIA @ VANDERBILT UNIVERSITY

# Master Illustration

Graduate student, **AYUMI FUKUDA**, uses pen and ink to illustrate her message with Vandy's student media groups.

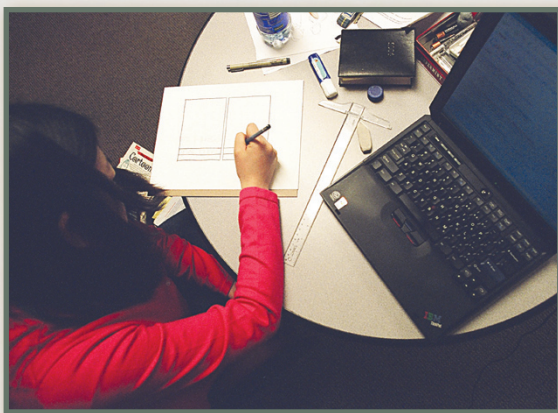
— by Houston Ruck —

**A**yumi Fukuda, a second year Peabody graduate student, is staring at the screen of her Thinkpad oblivious to the throng of students milling around her. It is half past seven on a Wednesday night and Fukuda has found space on the conference table in the *Hustler* office among half eaten cartons of Chili's takeout and red Pub trays lined with greasy parchment paper.

On her computer screen, black and white editorial cartoons scroll upwards at a furious pace. Pausing quickly to read a caption or study an object's details, Fukuda presses forward hoping to at least glance at more than 200 cartoons updated daily on the Internet. Above the din of a dozen students in the office, a giggle, barely audible, punctuates her concentration as she scribbles furiously on scraps of old printer paper.

Fukuda's job, more aptly her passion, is to translate her giggle into a visual statement. She is the editorial cartoonist for the *Hustler*, penning more than 50 images a semester for the opinion pages and occupying the only graphic element on two pages of grey text.

"It's a tremendous opportunity for any student to have that much space to do whatever she pleases" Fukuda said. "And my vision is more often than not what appears on the page. Editors can't really make too many changes to my work."



"It's hard to point to any other aspect of journalism that has so few women in it," Fukuda said.

Fukuda first started drawing politically charged art for *Orbis*, a sister publication of the *Hustler* with a decidedly progressive slant.

"They asked me to illustrate a few stories after Matt Petty graduated," Fukuda said referring to *Orbis*'s original artist. "They needed an art director to focus on visual aspects of the paper."

In her first year as an inkslinger, Fukuda published 10 cartoons with *Orbis* and during her second year found space in the *Hustler* when campus issues merited consideration. On those other days the *Hustler* printed a nationally syndicated cartoonist from wire services, a



photo by Houston Ruck, Vanderbilt Student Communications.

**Mike Luckovich of the Atlanta Journal-Constitution and Steve Benson from the Arizona Republic share a moment with Ayumi Fukuda at the AAEC Convention in March. Luckovich won the 1995 Pulitzer Prize for editorial cartoons published during the Gringrich era. Benson won a Pulitzer in the same category for 1993.**

Known as an inkslinger in the cartoon business, Fukuda is a rare specimen. The industry, overwhelmingly male, hasn't hired a woman to a full time position at a major daily newspaper since 1995. And even with her 2001 Pulitzer Prize, Ann Telnaes, who continues to work from her Washington, D.C. home, calls no newspaper her employer.

practice made common seven years ago — the last time the newspaper printed editorial cartoons drawn by a student.

But when the paper embarked on a redesign, then Editor-in-Chief Evan Mayor wanted to feature Fukuda's work in every issue.

"I'd much rather have students creating the content for the *Hustler*, that's why we're there," Mayor said. "A lot of her cartoons were just as good as the wire cartoons and they help us better serve our readers."

After a semester as staff cartoonist for the *Hustler*, Fukuda's work disappeared from the newspaper when she took a full-time job with the state Democratic Party of Tennessee during the 2004 election season.

"I didn't feel comfortable asking her to draw when her professional activities compromised her opinions," Mayor said. "While I agree that cartoonists should be opinionated, when she's working for the Democratic Party I felt the connection would be too apparent."

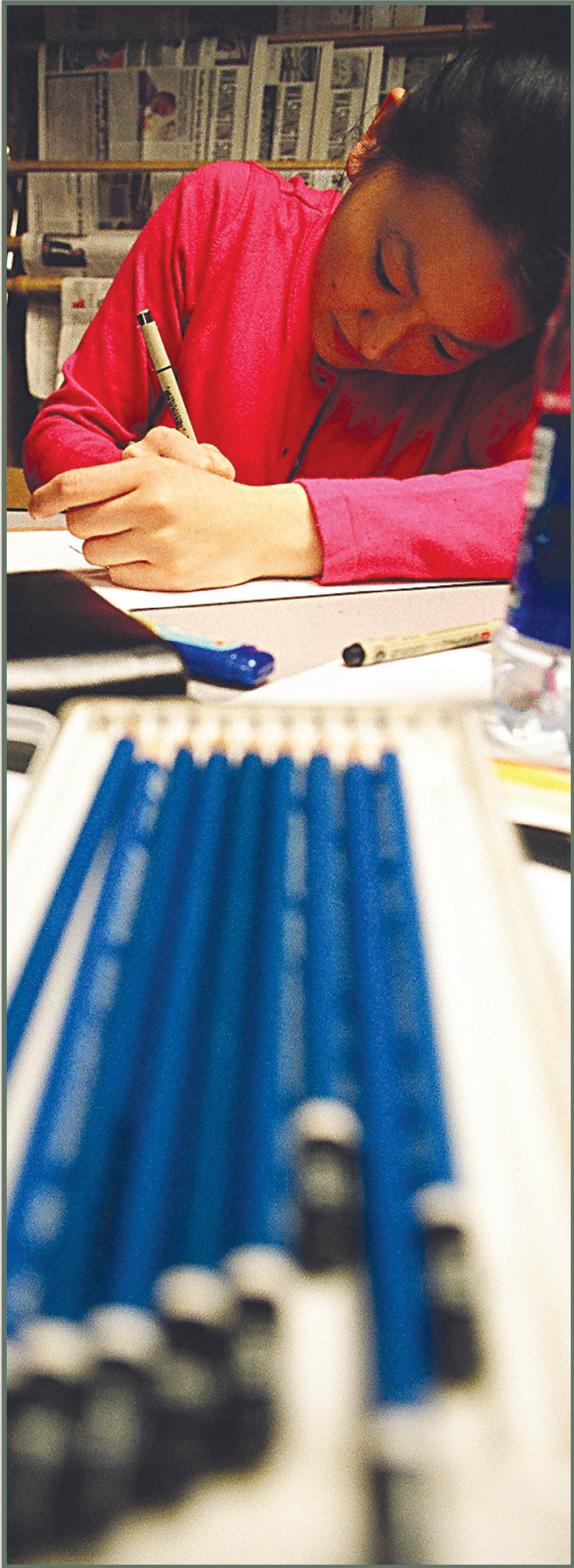
With the elections concluded, Fukuda has returned to her Peabody graduate program in Human and Organizational Development and to regularly publishing her work in both the *Hustler* and *Orbis*.

While she admits the idea intrigues her, Fukuda said she's unsure of a future in cartooning after graduation.

"Newspapers aren't hiring cartoonists," Fukuda said. "It's sad because we boil people's blood like no other columnist on the op-ed page can. But I understand that newspapers are businesses as well and I can see why they're reluctant to hire us. Those editors deal with all the negative reactions."

With the decline of staff cartoonists at local papers — from about 150 a decade ago to just 85 today — the Association of American Editorial Cartoonists hopes to reverse this trend with an aggressive educational campaign in classrooms and with support from a grant by the Herb Block Foundation. If the effort is successful, one day Vanderbilt readers may see a familiar name among the pool of nationally syndicated cartoonists. ☺

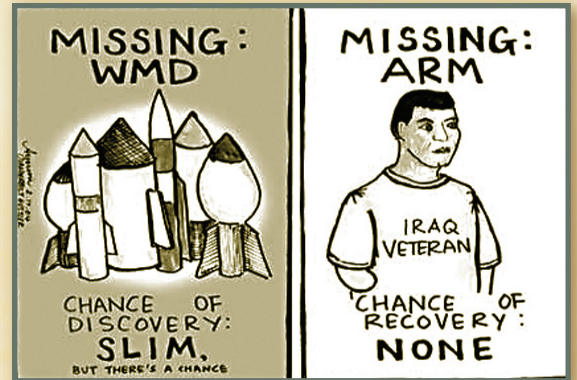




>> AYUMI IN PRINT >>



ORBIS >> December, 10, 2003



THE VANDERBILT HUSTLER >> February 17, 2004



THE VANDERBILT HUSTLER >> February 24, 2004



THE VANDERBILT HUSTLER >> March 23, 2004



**Sam Feist**, right, discusses the early days of Vanderbilt Video Productions (which later became Vanderbilt Television) with VTV Station Manager Erin Brown during his tour of the station.

# PRODUCING A CAREER

CNN senior executive producer and former Vanderbilt Television visionary returns to Vanderbilt University for day of insight

**SAM FEIST**,  
who was among the students  
who developed Vanderbilt Television,  
returned to campus Feb. 15 to advise  
students and offer an inside look  
at national network news. >>

>> Feist (A&S '91) is the senior executive producer of political programming for CNN/U.S. He oversees political programming, including Inside Politics, Crossfire, and Wolf Blitzer Reports, as well as political segments and the production of political specials such as debates, conventions and election nights.

While on campus, Feist spoke to a class, met with students to discuss careers and internship possibilities, toured the VIV studio and conduct-

ed a presentation on "Media Bias in Campaign Coverage" that was open to the community.

Feist re-launched Crossfire, CNN's daily political debate program in 2002, making it America's only daily political program with a live studio audience. Under Feist's direction, Crossfire added political strategists James Carville and Paul Begala as hosts; and moved the live production of the show to the George Washington University in downtown Washington, D.C.

Before joining Crossfire, Feist was the founding executive producer of

CNN's daily newscast Wolf Blitzer Reports. He also served as the executive producer of CNN's weekend programs: Late Edition with Wolf Blitzer, The Capital Gang and Evans & Novak.

Feist has produced live programs from nations around the world including: Russia, Israel, the United Kingdom and China. He has produced interviews with such world leaders as George W. Bush, Bill Clinton, Al Gore, Dick Cheney, Margaret Thatcher, Yitzhak Rabin, Benjamin Netanyahu and Mikhail Gorbachev. ☺



student media  
alumni updates

**Please complete and return via mail or fax to:**  
Vanderbilt Student Communications  
Alumni Updates  
2301 Vanderbilt Place  
VU Station B 351669  
Nashville, TN 37235-1669  
615-343-2756 (fax)  
**Questions?** 615-322-6610

**Our future issues of Tunnel Vision will include information about alumni of Vanderbilt student media. If you would like to be included, please complete the information below:**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone (optional) \_\_\_\_\_ E-mail (optional) \_\_\_\_\_  
Years at Vanderbilt \_\_\_\_\_ Class of \_\_\_\_\_ Major \_\_\_\_\_  
Which media group(s) did you work with \_\_\_\_\_

Tell us about your Vandy student media experience, your career since Vandy, awards and honors you've earned and about your family or other news you would like to share\*

Yes, please contact me. I would be interested in submitting an **Alumni Column** for a future issue of Tunnel Vision.

\*Please attach additional sheets if necessary

# shining bright *board spotlight...* VSC's Tim Boyd... Behind the Accent

by **Jacob Grier**  
The Torch, Editor-in-Chief  
2001-03

"I generally use it for good, not evil," Tim Boyd says of the British accent that has helped make him a campus celebrity. Tim, a Ph. D student in U. S. History, has become known for his articles in the student humor paper, *The Slant*, that make frequent reference to his English roots.



**Tim Boyd**  
VSC Board of Directors  
2003-05

Since his arrival he has also written for *The Torch* and *The Hustler* and, as of last spring, has been a member of VSC's Board of Directors.

Tim studied economics and history at Oxford until 2002, then spent a year working as a researcher for Member of Parliament

Ivor Caplan before returning to Oxford for his masters degree.

He is now in his second year of graduate work at Vanderbilt and is currently a teaching assistant for a class on World War II.

Tim's interest in student media began on his first day of classes when someone handed him a copy of *The Slant*. Amused, he decided to go

the paper's next staff meeting. There he found a group that appealed to his "sick, twisted sense of humour" (the extra "u" is essential) and immediately joined as a contributing writer.

Within a semester he had been promoted to an editorial position. Other student media involvement soon followed: the controversy over Vanderbilt's name change of Confederate Memorial Hall led to a letter in *The Torch*, the libertarian and conservative paper, which he later followed with a debate column on Britain's Tony Blair. For the past year Tim has also been a frequent commentator on the war in Iraq with regular columns in the opinion section of *The Hustler*.

In the spring of last year Tim was elected to the VSC board, filling the graduate student position previously occupied by Chad Wilcox. His fellow board members have come to appreciate his wit as he lightens the atmosphere at the sometime dry monthly meetings.

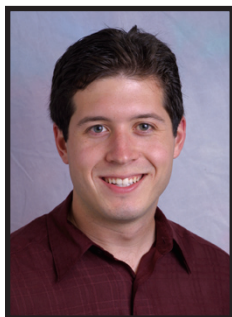
In his spare time Tim enjoys playing tennis and "what the rest of the world calls football," as he struggles in vain to introduce cricket to the Vanderbilt campus. On occasion he attends meetings of the College Democrats and he is a regular at café-philo, a weekly coffee shop discussion group.

Tim still has one year remaining in his term on the VSC board and says he looks forward to continuing to work with Vanderbilt's impressive range of student media. ☺

# bright star *student honors...* The 2004 Alexander Award winner

by **Chad Wilcox**  
Marketing Director, VSC

Jacob Grier, a graduate of the College of Arts and Science, was named the winner of the 2004 Charles Forrest Alexander Award in Journalism by the Vanderbilt Student Communications, Inc. Board of Directors.



**Jacob Grier**  
The Torch, Editor-in-Chief  
2001-03

The Charles Forrest Alexander Award in Journalism is presented annually to an undergraduate student who has achieved distinction in Vanderbilt student journalistic projects.

The recipient should be active in collecting information, reporting, editing, photography, business activities, and/or administration of one of the university's student media outlets.

Grier, originally from Spring, Texas, completed his undergraduate degree in May 2004 majoring in worldly philosophy, which he describes as "an interdisciplinary major centering on economics and philosophy, with a little political science thrown in for luck."

As a sophomore, Grier co-founded the libertarian/conservative commentary magazine *The Torch*, serving as its editor-in-chief for two years while also writing frequently for the campus humor publication *The Slant* and submitting occasional book reviews for *The Vanderbilt Hustler*.

During his junior year, Grier was elected by the student leaders of all divisions to represent their interests on the VSC Board of Directors as the first Student Media Representative under the Board's

new organizational structure.

Grier's work earned him a senior internship in Washington, D.C. where he spent the fall semester as a media relations intern at the Cato Institute, remaining a regular contributor to *The Torch* throughout his senior year.

"Before *The Torch*, the ideas I care about weren't getting communicated very well on campus," Grier said. "Vanderbilt's conservatives were either apathetically complacent or tied to the Republican Party and very few people had even heard of libertarianism."

Regarding his motives for founding a magazine, Grier said "Having a publication dedicated to intelligent, non-partisan commentary has enriched the campus discourse by giving voice to those ideas. The fact that the magazine is now under its third editor-in-chief and still going strong indicates to me that there is a real demand for that kind of alternative."

Since graduation, Grier has continued work in free market policy at the Institute for Humane Studies and the Cato Institute in Washington, D.C. He has also been published as a freelance writer and maintains an increasingly popular weblog, [www.jacobgrier.com/blog](http://www.jacobgrier.com/blog), dedicated largely to libertarian topics of interest.

"I never would have known that I'd like being a writer if I hadn't written for *The Torch*, *The Slant*, and *The Hustler* while at Vandy," Grier said. "Writing is such an important part of my life now that it's hard to imagine what I'd be doing if I hadn't gotten involved in student media."

Grier was announced as the winner by Michael Schoenfeld, Vice Chancellor of Public Relations, at an April reception honoring outgoing media leaders and award winners.

The award includes a cash prize and recognition on a plaque on permanent display in Sarratt Student Center. ☺

## >> BRIGHT SITES >>

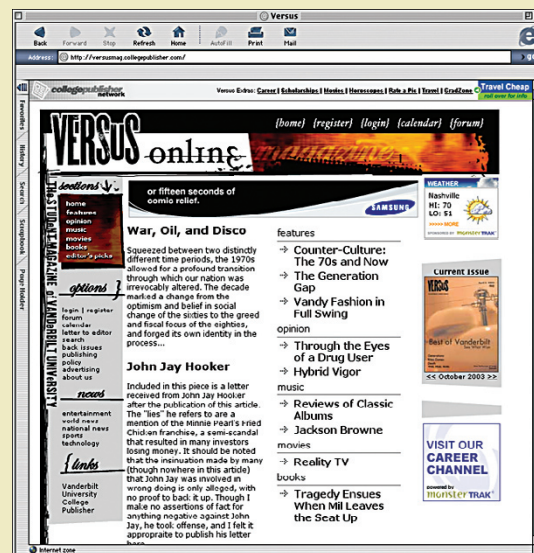
A brief glimpse of the online presence of **Student Media** at Vanderbilt University.



ORBIS >> [www.vanderbiltorbis.com](http://www.vanderbiltorbis.com)



THE SLANT >> [www.theslant.net](http://www.theslant.net)



VERSUS >> [versusmag.collegepublisher.com](http://versusmag.collegepublisher.com)

For additional student media links or information, please visit [www.vscmedia.org](http://www.vscmedia.org)

**Help!**



Please help us find any student media alumni that may not be receiving Tunnel Vision.



★ **COMMODORE**

STUDENT YEARBOOK

★ **ORBIS**

STUDENT LIBERAL, MULTICULTURAL AND MINORITY VIEWPOINT PUBLICATION

★ **THE SLANT**

STUDENT HUMOR PUBLICATION

★ **SPOON**

STUDENT ART AND TRAVEL MAGAZINE

★ **THE TORCH**

STUDENT LIBERTARIAN AND CONSERVATIVE COMMENTARY MAGAZINE

★ **THE VANDERBILT HUSTLER**

STUDENT NEWSPAPER

★ **THE VANDERBILT REVIEW**

STUDENT LITERARY MAGAZINE

★ **VTV**

STUDENT TELEVISION STATION

★ **VERSUS**

STUDENT GENERAL INTEREST MAGAZINE

★ **WRVU**

STUDENT RADIO STATION

★ **VSCIT**

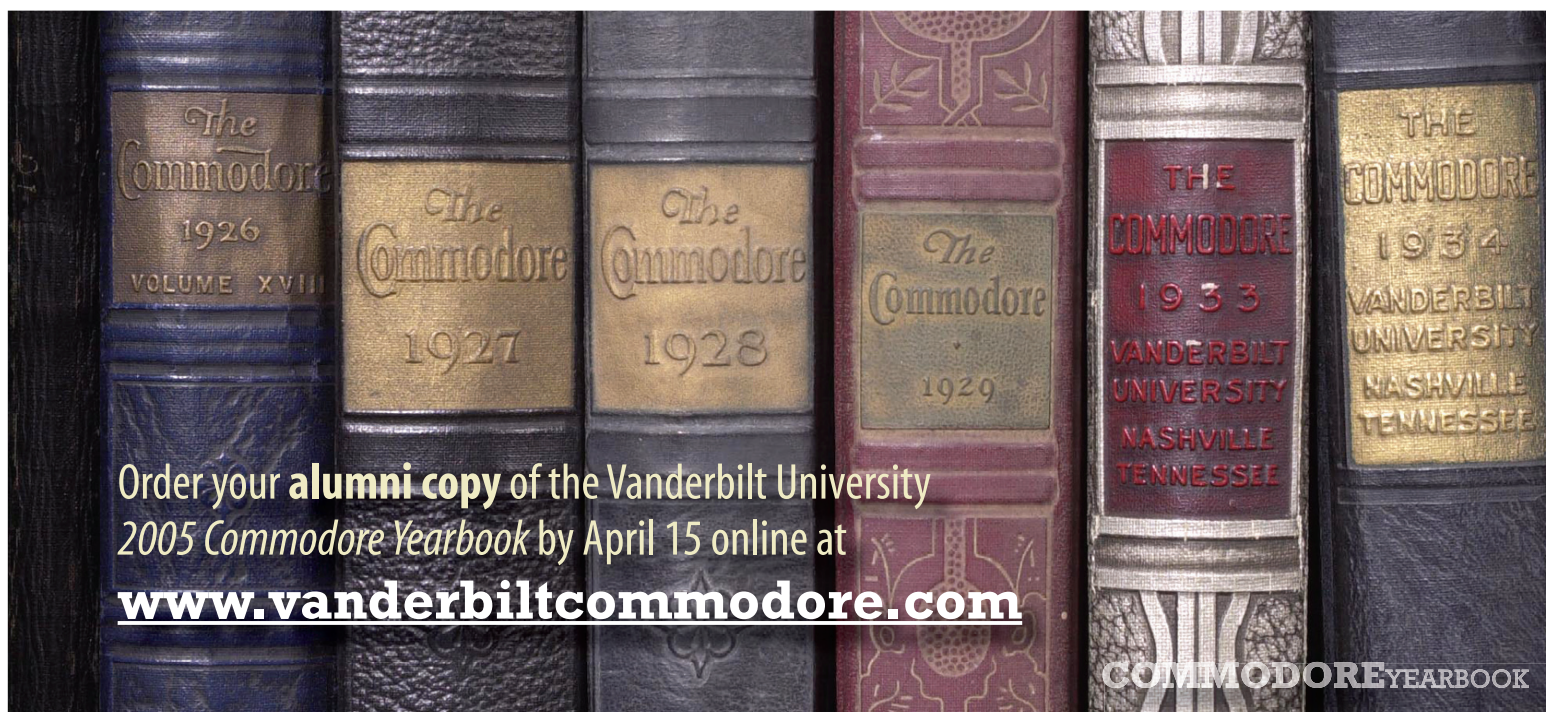
INFORMATION TECHNOLOGY

for more information about **student media** at vanderbilt university, visit us online at [www.vscmedia.org](http://www.vscmedia.org)



*ways to use your voice*

at **Vanderbilt University**



Order your **alumni copy** of the Vanderbilt University 2005 Commodore Yearbook by April 15 online at [www.vanderbiltcommodore.com](http://www.vanderbiltcommodore.com)

COMMODORE YEARBOOK

FRSRT STD  
U.S. POSTAGE  
**PAID**  
FRANKLIN, TN  
PERMIT NO. 357