

mayborn



A CENTURY OF EXCELLENCE

Looking back at 100 years of Pulitzer Prize winners, stories and controversies—plus what's next for journalism's highest honor

FRANK W. MAYBORN
GRADUATE INSTITUTE
OF JOURNALISM 

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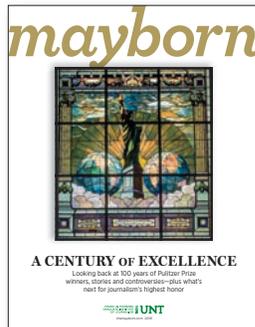
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THE PULITZER LIBERTY WINDOW

The Pulitzer Liberty stained glass window is housed in the World Room at the Columbia University Graduate School of Journalism in New York City. Commissioned by Joseph Pulitzer in 1905, artist Otto Heinigke designed the 90-square-foot creation, called "Liberty Enlightening the World." It prominently features the Statue of Liberty, which Pulitzer helped pay for 20 years earlier. The window was originally mounted in the *New York World* building. In 1954, the window was purchased by the Columbia School of Journalism when the *New York World* building was demolished. Today, it serves as a backdrop for the annual presentation of the Pulitzer Prize.

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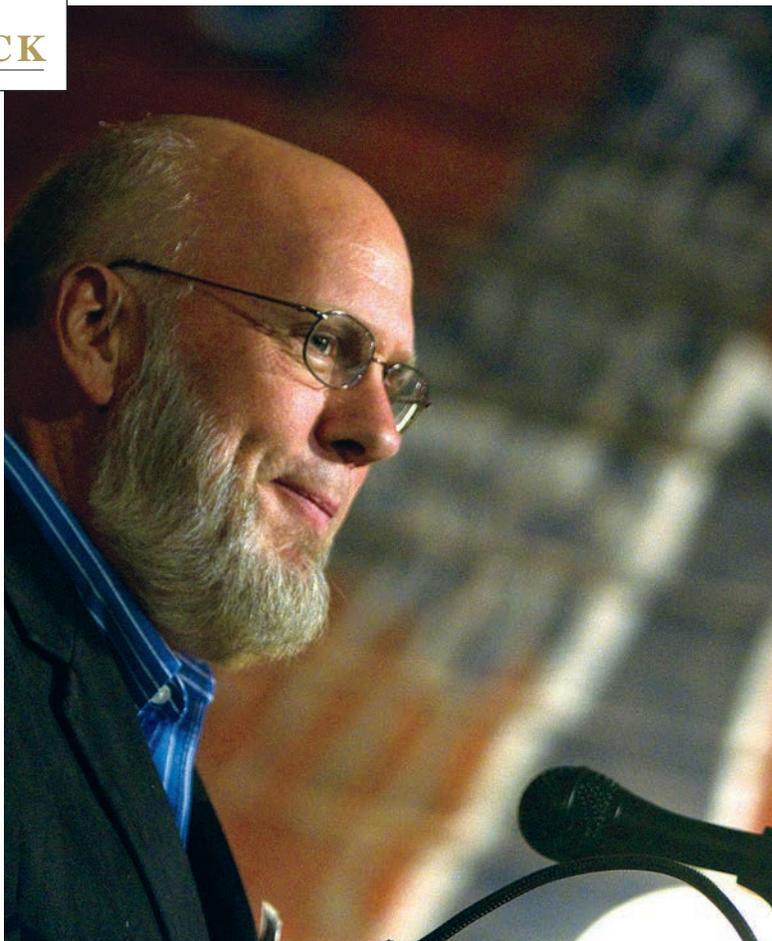
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Pulitzer's Legacy

To begin our celebration of all things Pulitzer, we looked to a definitive source. Edited by **JAMES DALE**

Biographer James McGrath Morris shared selected excerpts from his book Pulitzer: A Life in Politics, Print, and Power.

LIKE ALFRED NOBEL, Joseph Pulitzer is better known today for the prize that bears his name than for his contribution to history. This is a shame. In the 19th century, when America became an industrial nation and Carnegie provided the steel, Rockefeller the oil, Morgan the money, and Vanderbilt the railroads, Joseph Pulitzer was the midwife to the birth of the modern mass media.

What he accomplished was as significant in his time as the creation of television would be in the 20th century, and it remains deeply relevant in today's information age. Pulitzer's lasting achievement was to transform American journalism into a medium of mass consumption and immense influence. He accomplished this by being the first media lord to recognize the vast social changes that the industrial revolution triggered, and by harnessing all the converging elements of entertainment, technology, business, and demographics.

In 1883, when Pulitzer purchased the *New York World* newspaper, he launched his journalistic revolution modestly. The dramatic changes for which he would eventually become known were still years away. At this point, he sought solely to condition his editorial staff to his principles of how a paper should be written and edited. This effort, however modest it may seem, is how the *World* began on its path to becoming the most widely read newspaper in American history. In an era when the printed word ruled supreme and 1,028 newspapers competed for readers, content was the means of competition. The medium was not the message; the message was. This was where Pulitzer started.

The paper abandoned its old, dull headlines. In place of "BENCH SHOW OF DOGS: PRIZES AWARDED ON THE SECOND DAY OF THE MEETING IN MADISON SQUARE GARDEN," on May 10 came "SCREAMING FOR MERCY:

HOW THE CRAVEN CORNETTI MOUNTED THE SCAFFOLD,” on May 12. Two weeks later the *World's* readers were greeted with “BAPTIZED IN BLOOD,” on top of a story, complete with a diagram, on how 11 people were crushed to death in a human stampede when panic broke out in a large crowd enjoying a Sunday stroll on the newly opened Brooklyn Bridge. In a city where half a dozen newspapers offered dull, similar fare to readers each morning, Pulitzer's dramatic headlines made the *World* stand out like a racehorse among draft horses.

If the headline was the lure, the copy was the hook. Pulitzer could write all the catchy headlines he wanted, but it was up to the reporters to win over readers. He pushed his staff to give him simplicity and color. He admonished them to write in a buoyant, colloquial style comprising simple nouns, bright verbs, and short, punchy sentences. If there was a “Pulitzer formula,” it was a story written so simply that anyone could read it and so colorfully that no one would forget it. The question “Did you see that in the *World*?” Pulitzer instructed his staff, “should be asked every day and something should be designed to cause this.”

Pulitzer had an uncanny ability to recognize news in what others ignored. He sent out his reporters to mine the urban dramas that other papers confined to their back pages. They returned with stories that could leave no reader unmoved. Typical, for instance, was the *World's* front-page tale, which ran soon after Pulitzer took over, of the destitute and widowed Margaret Graham. She had been seen by dockworkers as she walked on the edge of a pier in the East River with an infant in her arms and a 2-year-old girl clutching her skirt. “All at once the famished mother clasped the feeble little girl round her waist and, tottering to the brink of the wharf, hurled both her starving young into the river as it whirled by. She stood for a moment on the edge of the stream. The children were too weak and spent to struggle or to cry. Their little helpless heads dotted the brown tide for an instant, then they sank out of sight. The men who looked on stood spellbound.” Graham followed her children into the river but was saved by the onlookers and was taken to jail to face murder charges.

For Pulitzer a news story was always a story. He pushed his writers to think like Dickens, who wove fiction from the sad tales of urban Victorian London, to create compelling entertainment from the drama of the modern city. To the upper classes, it was sensationalism. To the lower and working classes, it was their life. When they looked at the *World*, they found stories about their world.

In the Lower East Side's notorious bars, known as black and tans, or at dinner in their cramped tenements, men and women did not discuss society news, cultural events, or happen-

Pulitzer had an uncanny ability to recognize news in what others ignored. He sent out his reporters to mine the urban dramas that other papers confined to their back pages.

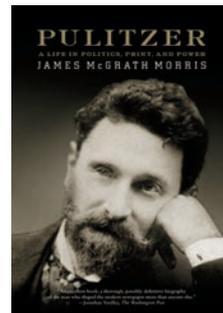
ings in the investment houses. Rather, the talk was about the baby who fell to his death from a rooftop, the brutal beating that police officers dispensed to an unfortunate waif, or the rising cost of streetcar fares to the upper reaches of Fifth Avenue and the mansions needing servants. The clear, simple prose of the *World* drew in these readers, many of whom were immigrants struggling to master their first words of English. Writing about the events that mattered in their lives in a way they could understand, Pulitzer's *World* gave these New Yorkers a sense of belonging and a sense of value. In one stroke, he simultaneously elevated the common man and took his spare change to fuel the *World's* profits.

The moneyed class learned to pick up the *World* with trepidation. Each day brought a fresh assault on privilege and another revelation of the squalor and oppression under which the new members of the laboring class toiled. Pulitzer found readers where other newspaper publishers saw a threat. Immigrants were pouring into New York at a rate never before seen. By the end of the decade, 80 percent of the city's population was either foreign-born or of foreign parentage. Only the *World* seemed to consider the stories of this human tide as deserving news coverage. The other papers wrote about it; the *World* wrote for it.

The *World's* stories were animated not just by the facts the reporters dug up but by the voices of the city they recorded. Pulitzer drove his staff to aggressively seek out interviews, a relatively new technique in journalism pioneered by his brother, among others. Leading figures of the day were used to a considerable wall of privacy and were affronted by what Pulitzer proudly called “the insolence and impertinence of the reporters for the *World*.”

Not only did he have the temerity to dispatch his men to pester politicians, manufacturers, bankers, society figures and others for answers to endless questions, but he instructed them to return with specific personal details that would illustrate the resulting articles. Pulitzer was obsessed with details. A tall man was 6 feet 2 inches tall. A beautiful woman had auburn hair, hazel eyes, and demure lips that occasionally turned upward in a coy smile. Vagueness was a sin.

As was inaccuracy. A disciple of the independent press movement, Pulitzer was convinced that accuracy built circulation, credibility, and editorial power. Words could paint brides as blushing, murderers as heinous, politicians as venal, but the facts had to be right. “When you go to New York, ask any of the men in the dome to show you my instructions to them, my letters written from day to day, my cables,” Pulitzer told an associate late in life. “You will see that accuracy, accuracy, accuracy, is the first and the most urgent, the most constant demand I have made on them.”



James McGrath Morris, *Pulitzer: A Life in Politics, Print, and Power*. HarperCollins, 2010.

James McGrath Morris is also the author of *Eye on the Struggle: Ethel Payne, The First Lady of the Black Press* and of the forthcoming *The Ambulance Drivers: Hemingway, Dos Passos, and War*.

1920s



1921

Edith Wharton becomes the first female to win the Pulitzer Prize for fiction. She received the award for her 12th novel, *The Age of Innocence*, a story about a love triangle in which a high-society lawyer falls in love with his fiancée's cousin.

1922

The Pulitzer Prize awards distinctions in two new categories — **editorial cartooning** and **poetry**. Before 1922, poetry was awarded with special grants in 1918 and 1919 from The Poetry Society. Since 1922, the Pulitzer Prize for editorial cartooning has been presented 89 times and the poetry award 93 times.

1930s

1930

The Pulitzer Prize Advisory Board rejects a unanimous jury decision to award the *Portland Evening News* a Pulitzer Prize for public service. The newspaper was praised for exposing the negative impact of exporting Maine's hydroelectric power. Additionally, the board rejected the three other finalists, and no award was given.

1938

The Bismarck Tribune in North Dakota wins the highly coveted public service gold medal award for its series, "Self Help in the Dust Bowl." The series chronicles the families who continued farming despite the devastating drought. It was also an early example of explanatory and environmental journalism.

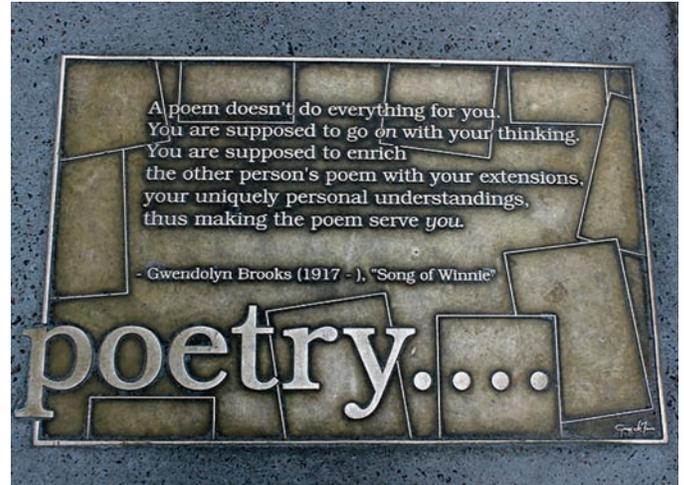
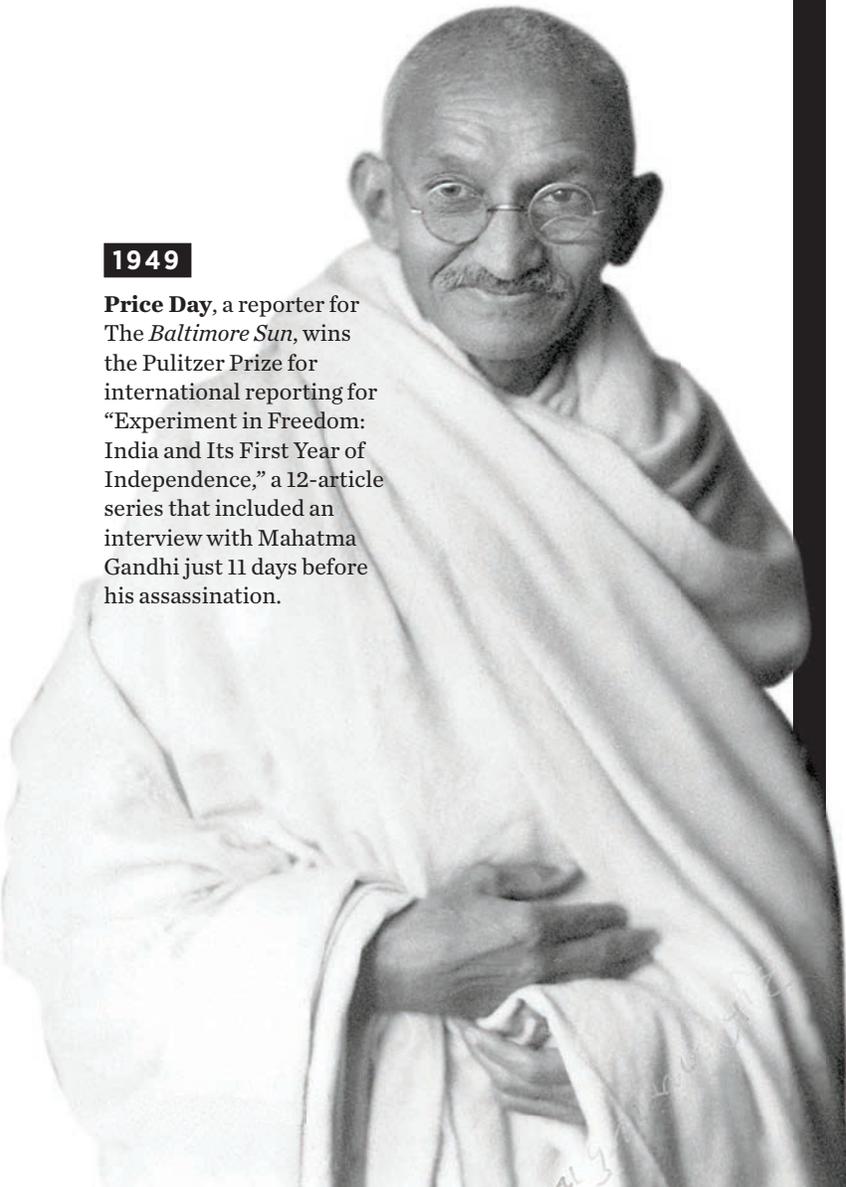


1945

Joe Rosenthal's photograph of U.S. Marines planting an American flag on Mount Suribachi on Iwo Jima wins a Pulitzer Prize for photography. The image became an icon for American bravery during World War II and was the inspiration for the U.S. Marine Corps War Memorial located near Arlington National Cemetery.

1949

Price Day, a reporter for *The Baltimore Sun*, wins the Pulitzer Prize for international reporting for "Experiment in Freedom: India and Its First Year of Independence," a 12-article series that included an interview with Mahatma Gandhi just 11 days before his assassination.



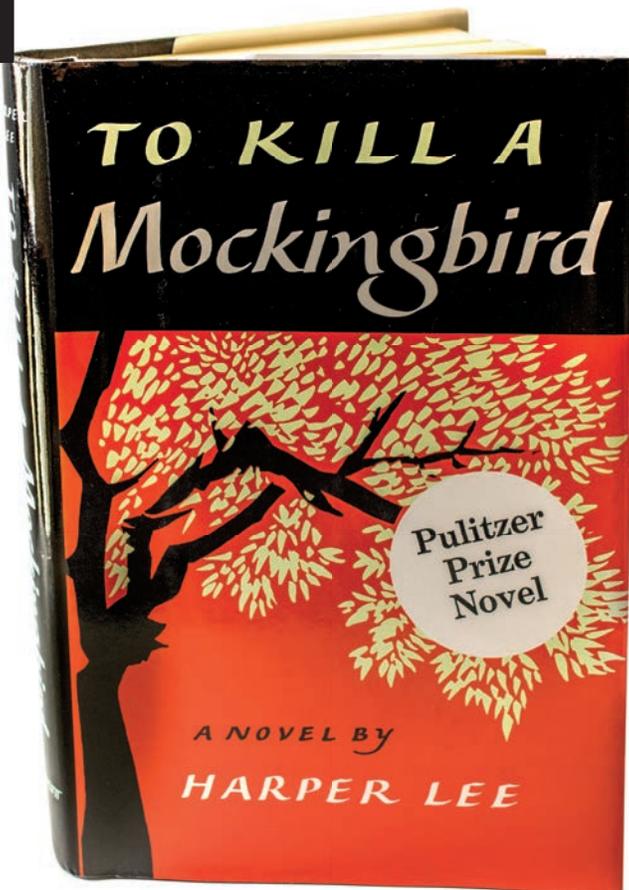
1950

Gwendolyn Brooks becomes the first African-American to win a Pulitzer Prize for "Annie Allen," a book of poetry which follows a black woman experiencing poverty and racism in 1940s Chicago. Brooks told *The New York Times* in 1987 the award changed her life. "Sometimes ... I feel that my name is Gwendolyn Pulitzer Brooks."

1958

The Arkansas Gazette becomes the first newspaper to win two Pulitzer Prizes in the same year. It received awards in public service and editorial writing. Amid public backlash, the paper took a strong stance for maintaining law and order during the desegregation of Arkansas schools.

1960s



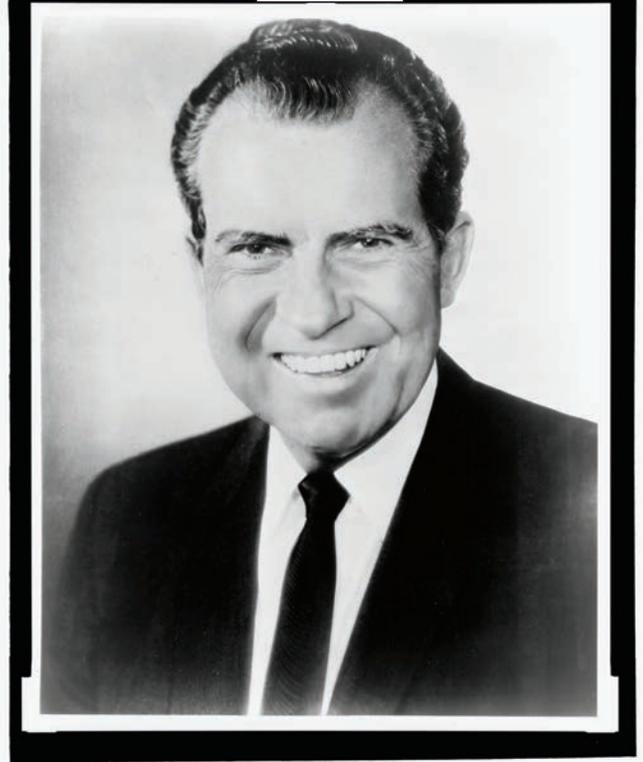
1961

Harper Lee's *To Kill a Mockingbird* wins the Pulitzer Prize for fiction. The heartfelt novel about racial injustice becomes an instant classic and a fixture in high school classrooms across the country. A film adaptation was released the following year and won three Academy Awards.

1964

Dallas Times Herald photographer **Robert H. Jackson** wins the Pulitzer Prize for photography. His iconic image of Jack Ruby shooting Lee Harvey Oswald captures the murder of President John F. Kennedy's accused assassin during his transfer to county jail.

1970s



1973

The Washington Post wins the Pulitzer Prize for public service for its coverage of Watergate, the scandal that led to the resignation of President Richard Nixon. Benjamin Bradlee, executive editor of *The Washington Post* during the Watergate scandal, called the public service award the "Big Casino."

1977

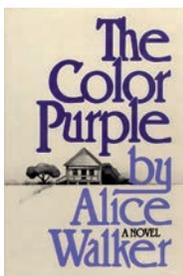
Alex Haley receives a Pulitzer Prize special award for *Roots: The Saga of an American Family*. First published in 1976, the novel sold more than a million copies in its first year and became a groundbreaking television miniseries. In addition to winning a Pulitzer, the miniseries also won eight Emmys and a Peabody Award.



1980

The Pulitzer Prize Board announces **prize finalists** for the first time. The board selects winners in each category from three nominees. Finalists are also listed on the Pulitzer website alongside the winners.

1983



Alice Walker becomes the first African-American woman to win the Pulitzer Prize for fiction

for *The Color Purple*. The book was adapted into a critically acclaimed motion picture in 1985, directed by Steven Spielberg. A musical adaptation of the novel opened on Broadway in 2005.

1992

Signe Wilkinson of the *Philadelphia Daily News* becomes the first woman to win the editorial cartooning prize. The day Wilkinson won, she thanked “those who made the award possible” — Saddam Hussein, Clarence Thomas, Ted Kennedy and George Bush, the *Daily News* reported.

1993

Amid controversy, the Pulitzer committee awards **Tony Kushner's** *Angels in America: Millennium Approaches* the prize for drama. Part one of the two-part play depicts an exploration of homosexuality during the early days of the AIDS crisis.



2000s



2006

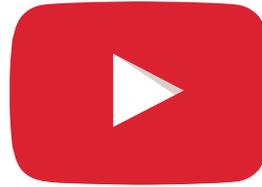
Keeping with the progression of technology, the Pulitzer board allows online content submissions from **newspaper websites** in all 14 journalism categories. Online-only entries are permitted in two categories — breaking news reporting and breaking news photography.

2007

Traditional rules are overlooked when Pulitzer panelists award the prize for music to **Ornette Coleman** for his recording of “Sound Grammar,” the first live jazz recording to win the coveted award. Coleman recorded the album live in 2005 in Germany, and it was released a year later.

2010s

2012



The Pulitzer Prize board shares its awards presentation on **YouTube** after years of declining to televise the event. The 2015 and 2016 broadcast has garnered more than 70,000 views.



2015

The Pulitzer Prize extends eligibility in the international reporting, criticism and editorial cartooning categories to **online** and **print magazines**. As an experiment, magazines became eligible to enter investigative reporting and feature writing categories in 2014. The success led to magazines entering submissions for the Pulitzer Prize in five categories.

Compiled by Mayborn staff writers

We're proud to celebrate journalism that makes a difference.

OUR JOURNALISTS ARE HONORED to serve as guest speakers at The Mayborn Literary Nonfiction Conference, presented by the University of North Texas' Mayborn Graduate Institute of Journalism, as a forum to mentor, reward and inspire those who have a passion for intelligent writing.

This is *The Dallas Morning News'* eleventh year to sponsor the conference. We see it as our purpose, and we are excited to be able to provide scholarships for several of this year's attendees. We are also proud to continue sponsorship of The Mayborn Young Spurs Excellence and Opportunity Initiative, which conducts a national

writing contest for high school and community college students. Ten winners and their teachers attend the conference each year and their work is published in *The Dallas Morning News*. Our quest is to create a new generation of writers to tell stories that matter, stories essential to their communities, essential to the world.



Tom Huang
Moderator

Smiley Pool
Speaker

Dianne Solis
Moderator

David Tarrant
Moderator

Chris Vognar
Moderator

Mike Wilson
Speaker

Seema Yasmin
Moderator



Where Are They Now?

A look back at some of UNT's notable Pulitzer Prize winners

By **JACQUELINE FELLOWS**

NINE UNIVERSITY OF NORTH TEXAS alumni are Pulitzer Prize winners. All but one is a journalist.

Larry McMurtry, who earned an English degree in 1958, won over readers and Pulitzer Prize jurors with his depiction of Texas in the 1870s in his novel, *Lonesome Dove*. It's hard to compete with that level of fame, but the journalists from UNT's hallowed halls weren't looking for notoriety. They were looking for good stories.

The prize-winning articles that alumni crafted over the decades document cities struggling with race relations, violence against women across the globe and dubious U.S. Marine Corps recruiting practices. These were the hard stories: They were hard to report; they were hard to write; they were hard to witness.

Nearly every Pulitzer Prize winner from UNT is no longer a full-time journalist. Howard Swindle, a 1968 graduate, died in 2004. He helped lead the *Dallas Morning News* to three Pulitzer Prizes as an editor.

Only one UNT alum, Leona Allen, still works at a

newspaper. Allen, who earned a journalism degree in 1986, is an editorial board member at *The Dallas Morning News*. She was part of the *Akron Beacon Journal* reporting team that won a Pulitzer Prize for public service in 1994.

It's not unusual to find Pulitzer Prize winners in places other than newsrooms. Two 2015 winners had already left journalism when their awards were announced last year.

Other alumni, such as Dan Malone, are college professors. Malone won the Pulitzer for investigative reporting with Lorraine Adams in 1992 for their series on police abuses for *The Dallas Morning News*. Malone graduated from UNT in 2006 and is now an assistant professor of journalism at Tarleton State University in Stephenville, Texas.

Here's a deeper look at six UNT alumni who've earned journalism's highest honor.



Larry McMurtry

By the time Larry McMurtry won a Pulitzer Prize in 1986 for *Lonesome Dove*, his reputation as a talented writer had already been recognized and celebrated in Hollywood. Three of his novels had been turned into Academy Award-winning films: *Hud*, which was based on *Horseman, Pass By*, his 1961 novel, *The Last Picture Show* and *Terms of Endearment*. Perhaps that's why his Pulitzer isn't a career highlight.

"It's a journalism prize, and I've always felt it was kind of strange to include fiction, poetry, etc.," McMurtry says. "The others are far, far harder to win."

In 2006, McMurtry won an Oscar for adapted screenplay for *Brokeback Mountain*, an award he shares with co-writer Diana Ossana. In 2014, he was awarded a National Humanities Medal by President Barack Obama.

McMurtry's affinity for the West goes beyond characters and settings. He splits his time between Tucson, Ariz., where it is "almost always sunny," and Archer City, Texas, his hometown. He owns a book store there called *Booked Up*. He personally purchased at least 150,000 titles, but don't expect to find him conducting writers' workshops or local talks when he is there.

"I don't want Archer City to become a seminar town," he says.



Joe Murray

Joe Murray attended UNT in the early 1960s and never graduated, but didn't let that stand in his way of newspaper reporting. He worked his way up the ranks at his hometown newspaper in Lufkin, Texas, from summer intern in 1960

"It's a journalism prize, and I've always felt it was kind of strange to include fiction, poetry, etc. The others are far, far harder to win."

to editor-in-chief and publisher by the late 1970s.

Retired since 2001, Murray now travels and dotes on his grandchildren.

"I've long since written myself out," he says.

Murray was editor-in-chief of the *Lufkin Daily News* when the small-town daily paper won its gold medal in public service from the Pulitzer Prize committee in 1977 for its investigation into U.S. Marine Corps training camp practices.

Murray and reporter, Ken Herman, wrote a series about the death of 20-year old U.S. Marine Lynn "Bubba" McClure, a hometown boy who died from fatal blows during a training exercise at a Marine Corps base in San Diego. Murray and Herman uncovered failures that led to Congressional hearings and a court martial for one soldier implicated in McClure's death. The soldier was acquitted, but recruitment standards were tightened because of the *News'* coverage.

Murray left the paper in 1989. He then became a senior writer for Cox Newspapers, now known as Cox Media Group, and retired in 2001.

Murray says after the paper won its Pulitzer, he became a zealous fact-checker because so many follow-up stories contained errors. "I checked, double checked and redouble checked what came out of my typewriter," he says. "Not to my surprise, I always found errors I had overlooked."



Gayle Reaves

When she isn't writing, Gayle Reaves is teaching.

Reaves, who was part of *The Dallas Morning News* team that won a Pulitzer Prize in 1994 for international reporting, is an adjunct journalism professor at UNT. She knows the program well because she earned a master's degree in journalism from the school in 2015.

Reaves has been a fixture in Texas journalism for more than four decades, mostly in Dallas and Fort Worth. She spent 13 years as an editor and reporter at *The Dallas Morning News*, and 14 years as editor-in-chief of *Fort Worth Weekly*. She also writes poetry and is co-authoring a nonfiction book on the use of attachment science in child placement decisions called, *Dividing the Baby*.

Reaves' reporting helped the *Dallas Morning News* win a Pulitzer for its 14-part series, "Violence Against Women: A Question of Human Rights." Reaves recounted abuses that women suffered in faraway places such as Thailand and closer to home in Dallas (read more on p. 32).

She says that these days, she gives her students the same advice she received as a young journalist in the 1970s.

"From the first day, start a 'Go to Hell Fund,' so that if they're faced with an employer who insists they do something unethical, they are in position to quit and go find a new job."



Kerry Gunnels

Kerry Gunnels’ career path almost mirrors Reaves’. Gunnels and Reaves were both on 1994 *Dallas Morning News* Pulitzer Prize-winning team, and he works at UNT.

But Gunnels doesn’t teach. Instead, his role is senior director of media content at UNT’s Health Science Center, an academic medical center in Fort Worth.

Gunnels earned his bachelor’s degree from UNT in 1973, studying under C.E. “Pop” Shuford, the school’s first journalism department chair. Gunnels spent 25 years at *The Dallas Morning News*, as an editor for the international desk and supervisor for the city and county government beats.

“I couldn’t have gotten a better foundation for that career than the one I received at UNT studying under Shuford, Keith Shelton and others,” Gunnels says.

He helped edit the investigative series on violence against women, which remains a high point for Gunnels’ career.

“Everyone understood the importance of what we were doing in documenting – for the first time in a systematic and methodical way the shameful treatment of women at the hands of traditional male-dominated societies across the globe,” Gunnels says. “No one wanted to let the team, or the women about whom we were writing, down.”



David Klement

As an editorial page editor for 30 years at the *Bradenton Herald*, David Klement estimates he wrote about 11,000 editorials.

The constant demand for a cogent response to complex issues prepared him for his current role as executive director of the Institute of Strategic Policy Solutions at St. Petersburg College, an academic think-tank in Florida.

“Nothing is as challenging as the work I did as an editorial page editor,” Klement says. Klement, who retired from the *Herald* in

“I couldn’t have gotten a better foundation for that career than the one I received at UNT studying under Shuford, Keith Shelton and others.”

- KERRY GUNNELS

2007, graduated from UNT in 1962. He was part of the Pulitzer Prize-winning team just six years later at *The Detroit Free Press* for the newspaper’s coverage of the 1967 Detroit riots. Because he was so young and new, Klement says winning a Pulitzer was not the highlight of his career.

“I was present at the beginning of the Mariel boatlift of 1980 when Fidel Castro opened jails and insane asylums,” Klement says. “I was one of two journalists at the docks in Key West when the boats landed.”

After retiring from the newspaper business in 2007, Klement was appointed to the Florida Public Service Commission in 2009. He voted against the largest rate increase in state history and saw the rough side of politics. It was enough to deter him from seeking public office.

Klement spent 44 years as a journalist, retiring the job title, but not the job skills.

“When there is any writing needed, I readily accept it,” he says. “I’m able to sum up complex projects in a page or two.”



Who’s next?

It’s been more than 20 years since a UNT alumni won a Pulitzer Prize, but three were finalists in 2016: Kalani Gordon, Melissa Boughton and Chip Somodevilla.

Gordon and Boughton were both on teams named finalists for breaking news, but at different newspapers. Boughton is a reporter at *The Post and Courier*, which was recognized for exposing a police officer’s role in the death of Walter Scott, an unarmed African-American man who was killed during a traffic stop. The recognition is bittersweet. “While it’s nice to be praised for hard work, we can’t forget that someone died and a community was shaken to its core,” Boughton says.

Gordon, breaking news editor for *The Baltimore Sun*, was also part of a team that covered the death of an African-American man with police involvement: Freddie Gray, who died after he was arrested.

Somodevilla, a Getty photographer, was part of a team that covered the Baltimore riots that followed Gray’s death. Somodevilla and three other Getty photographers were named finalists in the breaking news photography category.

WINNER 1990

Sheryl WuDunn, who won a Pulitzer Prize in 1990 with her husband Nicholas Kristof for their international reporting in China for *The New York Times*, channels her passion for reversing injustices against women worldwide into showing how small donations can make a difference.



From Journalism to Activism

Like first responders, journalists often run toward tragedy. But they are there to document and detail, not aid. Most reporters have wondered whether they could have done more. For one Pulitzer Prize winner, that lingering question is being answered many times over.

Story by **JACQUELINE FELLOWS** / Photos by **MATT BROWN**

WINNER '90

IN A SMALL art gallery north of Dallas, Pulitzer Prize-winning journalist Sheryl WuDunn walks slowly through a maze of 5,000 pairs of baby booties that hang from floor to ceiling on clear plastic rods. The tiny shoes are like confetti: small, brightly colored and everywhere.

There are booties with small bells and beads that jingle. Others, like the ones from Uganda, are a soft brown color. Up close, the texture is rough and thin. They are made from tree bark.

WuDunn stops to admire the handiwork. Each pair is handmade, most of them stitched together by female sewing cooperatives in 30 countries.

The Gendercide Awareness Project (Gendap), a nonprofit and nonpartisan Dallas-based organization, curated the exhibit to raise awareness of 117 million missing women. The figure is plucked from a 2012 United Nations report that cited various reasons for the high number of missing females in the world, including neglect, female infanticide, maternal death and sex-selective abortion.

The exhibit WuDunn explores is only a fraction of what will be a larger installation in Dallas later in 2016, says June Chow, vice president of Gendap. "Our full exhibit has 11,700 pairs of booties," Chow says. "Each pair honors 10,000 missing females. We cannot hang 117 million booties, but we can represent them."

It's not unusual for art to take on a somber tone, but WuDunn doesn't flinch. The issue of global female disempowerment is something she knows well. She and her husband, *New York Times* columnist Nicholas Kristof, also a Pulitzer Prize winner, have written two books that detail myriad ways women and girls are harmed, from sex trafficking to corporate discrimination.

Their first book, *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, was a *New York Times* bestseller that inspired a four-hour documentary series. Their most recent book, *A Path Appears: Transforming Lives, Creating Opportunity*, inspired another PBS documentary series that premiered in 2015. Both films and books highlight the struggles and triumphs of women, but *A Path Appears* takes their message of female education and equality a step further, giving readers a list of more than 100 organizations they believe steer resources toward real-world solutions for individual women.

"You can't do them all," WuDunn says. "You just have to say, 'Where does my passion lie?' That's really important because if you want to keep at it, find something that's interesting to you, find something that speaks to you."

WuDunn also says passion for activism doesn't have to consume every waking moment. Even though she dedicates a lot of time and energy to improve opportunities for females around the world, she still has a day job. WuDunn is a senior managing director for Mid-Market Securities, a boutique investment bank in New York City.

Though she's no longer at a newspaper, WuDunn says the seeds of her activism today were sown 27 years ago when she was in China reporting on the 1989 democratic movement that was crushed by the government in Tiananmen. She and Kristof covered the events for the *New York Times*, winning



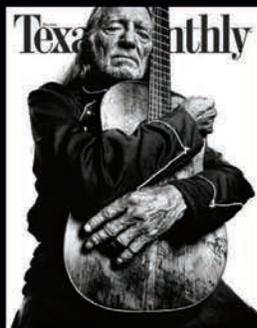
**“Everything
has to be
tailored to
a LOCAL
solution,
the LOCAL
conditions.”**

the Pulitzer Prize for international reporting.

The prize represented two firsts for WuDunn. She was the first Asian American to win a Pulitzer, and she and Kristof were the first husband-and-wife team to win one. WuDunn went on to hold executive positions at the *The Times*, in circulation sales and strategic planning, but eventually moved into finance. She has a Master of Business Administration from Harvard University and says her business background helps her show nonprofit organizations, such as Gendap, how to be sustainable.

"When we were writing *Half the Sky* and *A Path Appears*, we were looking at organizations and asking, 'How do you keep it sustainable? Are there things you can sell?' " she says. "For instance, these booties, if [they're] constantly having people make them, then [they] can sell them after exhibiting them."

WuDunn also wants to develop sustainable business models to help the women who are represented by well-meaning nonprofits. It's not a one-size-fits-all solution, she says. "Everything has to be tailored to a local solution, the local conditions," WuDunn says. "But, the nut of it is you need to empower women and give them training and tools so that they can actually fend for themselves. They don't want handouts all the time."



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A CONSTELLATION OF LITERARY GREATNESS

By JAMES DALE

IN THE LONG and storied history of narrative writing, major literary prizes are a relatively recent phenomenon. There are presently thousands of literary awards around the world today, recognizing storytelling excellence in virtually every country and in hundreds of languages. The most prestigious by far, and also the oldest, is the Pulitzer Prize, given in 21 categories each year in the United States.

Among international awards, the oldest is the Cabot Prize, established in 1939. The Man Booker is Britain's most lucrative prize, awarding recipients roughly \$70,000. The James Tait Black award is the UK's oldest, dating to 1919. The Pulitzer Prize comes with a check for \$10,000, but the Nobel Prize for Literature awards writers a hundred times that much – approximately \$1 million.

Not all writing awards are so widely known. Many industries recognize the work of authors with prizes such as the STS Oberly Award for Bibliography in the Agricultural or Natural Sciences. Presented in odd-numbered years, the most recent honoree was a work titled: "Turfgrass History and Literature: Lawns, Sports, and Golf."

No matter what the award, the reward for all writers and other narrative journalists is the acknowledgement that words, images and other creative pursuits are recognized and appreciated by others.

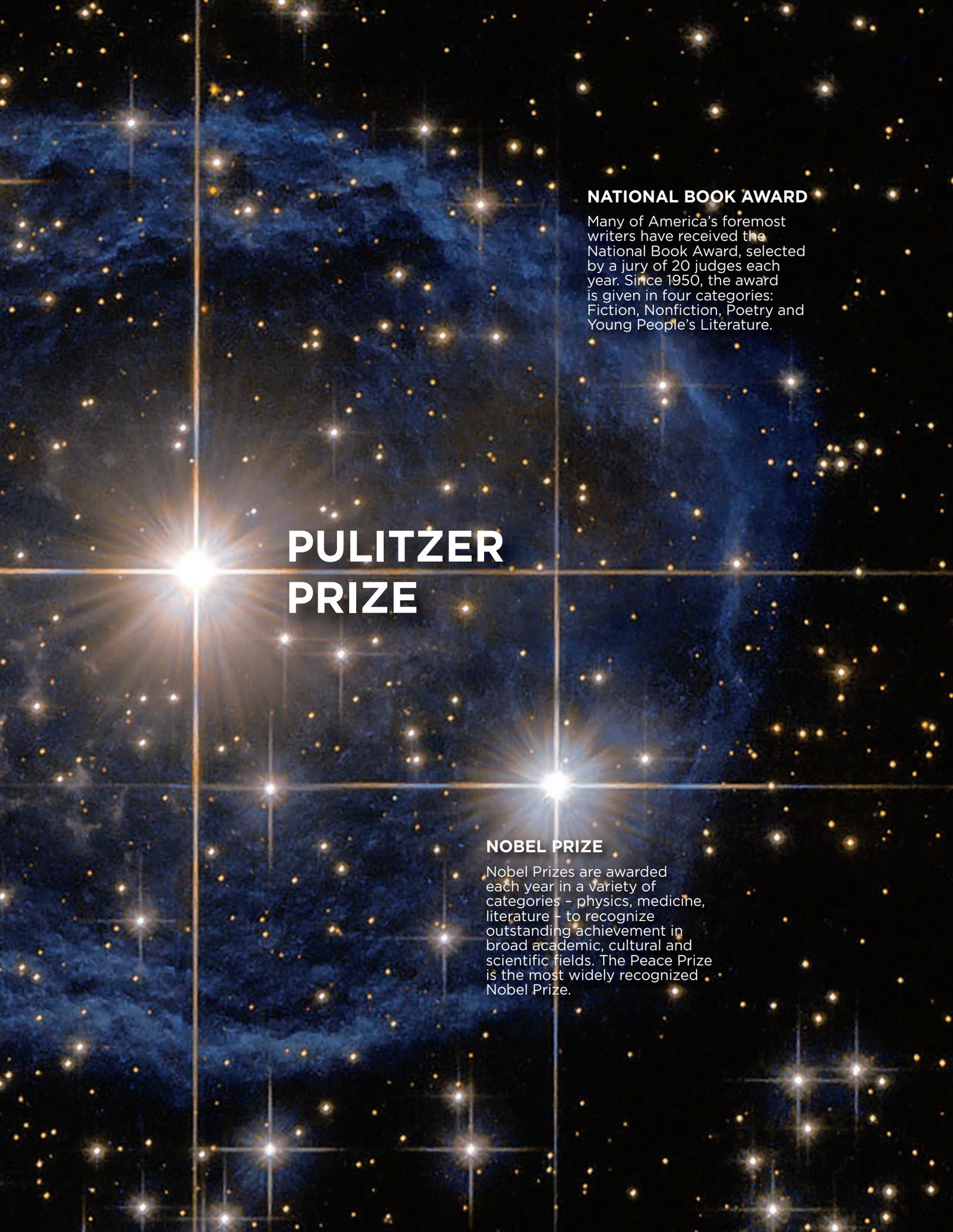
ESA/HUBBLE & NASA, ACKNOWLEDGEMENT: JUDY SCHMIDT

MAN BOOKER PRIZE

Britain's top literary prize is awarded each year based on the sole criteria of "the best novel in the opinion of the judges. The prize was created to increase the overall quality of fiction literature and to help attract "an intelligent general audience."

PEABODY AWARD

George Foster Peabody Awards have been given since the 1940s to recognize excellence in storytelling. Initially, this included radio, and then television, and now the honor has been extended to a broad array of digital platforms including Facebook.

The background is a deep blue starry night sky. A grid of thin, light-colored lines is overlaid on the image. There are several bright stars with prominent diffraction spikes. A large, glowing nebula is visible in the upper left quadrant. The text is placed in white, bold, sans-serif font.

NATIONAL BOOK AWARD

Many of America's foremost writers have received the National Book Award, selected by a jury of 20 judges each year. Since 1950, the award is given in four categories: Fiction, Nonfiction, Poetry and Young People's Literature.

PULITZER PRIZE

NOBEL PRIZE

Nobel Prizes are awarded each year in a variety of categories - physics, medicine, literature - to recognize outstanding achievement in broad academic, cultural and scientific fields. The Peace Prize is the most widely recognized Nobel Prize.

QUOTES



GILBERT KING, the 2013 general nonfiction winner for *Devil in the Grove: Thurgood Marshall, the Groveland Boys, and the Dawn of a New America*, told *The Writer* months after the Pulitzer announcement that he was on the golf

course with a friend when he received a text that read, “Dude. Pulitzer.”

King didn’t believe the news.

“And then literally in the second sentence it said for nonfiction, *Devil in the Grove* ...

“I showed it to my friend and said, ‘Is this real?’ He started reading it and said, ‘God, it looks like it is.’ Right after that, my cell phone started exploding.”

— Page 40

JENNIFER BERRY HAWES, part of the four-member team that earned the 2015 public service prize for Charleston’s *The Post and Courier* newspaper, says winning the Pulitzer Prize didn’t sink in right away.

“It was very surreal,” Hawes says. “Honestly sometimes I still feel kind of like I’m going to wake up and somebody’s going to say, ‘Oh, that was a mistake.’ You still think in the back of your mind, ‘That’s not me.’”

— Page 62



WHEN YOU WIN

Winners reflect on their memories of winning a Pulitzer, where they were and what it means



MARGO JEFFERSON, 1995 winner for her cultural criticism in *The New York Times*, found out she won the Pulitzer Prize over lunch. “My editors [at *The New York Times*] took me out to lunch and told me,” she says. “I was stunned and delighted. I think everyone reacts the same — even if you’re nominated for something, and you’re hoping and obsessing. Probably, my jaw dropped.”

— Page 24

J. LYNN LUNSFORD was part of *The Wall Street Journal* staff that in 2002 won the breaking news reporting prize for 9/11. At the time he was the *Journal*’s aviation beat reporter. He says the Pulitzer Prizes were announced while he was on an airplane, traveling for business.

“It was one of those days, I was at the end of a long trip. The way I found out we had won is I pulled into

my driveway and my wife had drawn in chalk on the driveway, ‘A Pulitzer winner lives here.’”

— Page 32



14

NUMBER OF JOURNALISM
CATEGORIES AWARDED

2,400+

NUMBER OF ENTRIES SUBMITTED
ANNUALLY FOR THE PULITZER PRIZE.

18

NUMBER OF MEMBERS ON THE
2015-2016 PULITZER PRIZE BOARD

\$10,000

CASH AWARD GIVEN TO PULITZER
PRIZE WINNERS IN 20 CATEGORIES,
ALONG WITH A CERTIFICATE.
THE ORGANIZATION THAT
RECEIVES THE PUBLIC SERVICE
PRIZE IS THE ONLY CATEGORY
AWARDED A GOLD MEDAL.

21

NUMBER OF CATEGORIES

\$2 million

AMOUNT JOSEPH PULITZER BESTOWED IN AN
ENDOWMENT TO COLUMBIA UNIVERSITY TO
ESTABLISH A SCHOOL OF JOURNALISM AND
TO SUPPORT PRIZES AND SCHOLARSHIPS
FOR JOURNALISM, LITERATURE AND
EDUCATION ADVANCEMENT.

CONTROVERSY



Contest Controversies

The Pulitzer Prize may be journalism's highest honor, but it has also been the subject of scandal and dispute

By **BRITNEY TABOR** / Illustration by **CANA CAMERON**

THROUGH THE YEARS, Pulitzer Prize recipients have come under fire for their winning works. The board and jurors deemed some content offensive, raised ethical concerns and, at times, declined to give an award. Here are nine Pulitzer Prize controversies.

VOTE CHANGE

According to a 1984 *The New York Times* article, the Pulitzer Prize jurors and board in 1941 voted Ernest Hemingway's *For Whom the Bell Tolls* its winner for the fiction category. The Columbia University president and ex-officio board chairman found the book offensive and "forced the board to change its vote." Hemingway would go on to win the Pulitzer in the fiction category over a decade later for *The Old Man and the Sea*.

SORE LOSER

Sinclair Lewis declined the 1926 Pulitzer Prize for his novel, *Arrowsmith*. According to *The New York Times*, Sinclair declared "that such awards seduced a writer into forsaking the quest of literary excellence and into catering to the whims of a 'haphazard committee.'" According to *The Times*, people believed Sinclair resented that his novel *Main Street* was snubbed for the award in 1921. The Pulitzer Prize in the novel category went to Edith Wharton for *The Age of Innocence*, representing a "wholesome atmosphere of American life." Originally, rules stipulated that the winning novel must "represent the whole atmosphere of American life," but were reworded.

NOBODY WINS

In 2012, the Pulitzer Prize committee announced that for the first time since 1977, there would be no winner for the fiction award. The board couldn't reach a majority

vote. People expressed their disapproval on Twitter, and some jurors (who read about 300 novels before deciding on three finalists) were also outraged. In the same year, no editorial winner was named even though jurors selected three finalists.

REJECTED

According to a 1967 article in the *Columbia Daily Spectator*, the winner for the international reporting award was disputed. The award winner, R. John Hughes of the *Christian Science Monitor*, was selected for "thorough reporting of the attempted communist coup in 1965 and the purge that followed." A jury recommended work by Harrison E. Salisbury, an assistant managing editor at *The New York Times*, for correspondence in North Vietnam. The Pulitzer Advisory Board overrode the recommendation in a 4-to-1 vote and announced Hughes as the winner.

CROSSING THE LINE

Kevin Carter won the 1994 Pulitzer Prize for feature photography for a *The New York Times* photo of "a starving Sudanese girl who collapsed on her way to a feeding center while a vulture waited nearby," according to Pulitzer.org. Carter came under fire for the photo and for not helping the girl. Two years after winning the Pulitzer, Carter died of an apparent suicide, the *Times* reported.

SHE MADE THE WHOLE THING UP

Janet Cooke, a former reporter for *The Wash-*

ington Post, received the 1981 Pulitzer Prize for feature writing for her article "Jimmy's World," the story of an 8-year-old heroin addict. It was later concluded that the story was fabricated. Cooke resigned, and the *Post* returned the award. The Pulitzer was later awarded to Teresa Carpenter of *The Village Voice*.

BANNED BOOK

John Steinbeck's novel, *The Grapes of Wrath*, won the 1940 Pulitzer Prize. While beloved by many now, the book initially was controversial, criticized and "publicly banned and burned by citizens" for promoting communist propaganda, according to the National Steinbeck Center website.

TOO RISQUÉ

The drama jury nominated Edward Albee's *Who's Afraid of Virginia Woolf?* for the prize in 1963 but according to Pulitzer.org, "The board found the script insufficiently 'uplifting,' a complaint that related to arguments over sexual permissiveness and rough dialogue."

NO ANGELS

Tony Kushner's *Angels in America: Millennium Approaches*, a play about homosexuality in the initial days of the AIDS crisis when not much was known about transmission or "effective treatment," was awarded the 1993 Pulitzer Prize for drama. The play included strong language, which would have cost prior playwrights the Pulitzer Prize.

WINNER '95

Margo Jefferson
reads from
her memoir,
Negroland, during
an International
Women's Day reading
at Over the Eight bar
in Brooklyn, N.Y.



CRITICAL THINKING

Pulitzer Prize winner Margo Jefferson built her career on critiquing the world around her, but for most of her own life, it was the other way around.

Story by **EMILY TOMAN**
Photography by **HARRIET DEDMAN**

AS A SECRETARY in the back offices of Planned Parenthood, Margo Jefferson had a front-row seat to the feminist movement of the 1960s and '70s. Amid historic decisions over reproductive rights and workplace inequality, women realized they could do more, she says. Jefferson wanted to write, and she would be more than just a secretary. While earning her master's degree in journalism in the early 1970s at Columbia University, she published her first paid story. It was a critique on rock 'n' roll for *Harper's Magazine*. After a few years of freelancing, she landed a job as associate editor at *Newsweek* in 1973 and became the first black female staff writer at the mainstream news publication. She began teaching writing at

New York University and then spent five years as a contributing editor at *Vogue*. In 1995, she received journalism's highest honor for her cultural criticism at *The New York Times*.

Then she started writing less.

"I was feeling the pressure," Jefferson says. "When you win something, even people who have admired you before, they don't take their admiration for granted anymore. I felt very visible."

Jefferson observes and critiques others for a living, but she has spent much of her own life under the microscope, which she chronicled in her 2015 memoir *Negroland*. In the opening pages, Jefferson writes about what it was like to grow up among the black Chicago elite. "Negro privilege had to be circumspect: impeccable but not arrogant; confident yet obliging; dignified, not intrusive."

That paradox pervaded her life well into adulthood, resulting in depression, even as she accomplished great success.



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WINNER '95



"I wanted to talk about things," Jefferson says about her decision to become a critic.

Jefferson is at her desk by 9:30 a.m., a schedule that she has stuck to since her time at *Newsweek*. She doesn't write every day, but "that's the goal," she says over lunch at French Roast, a bustling West Village bistro in Manhattan. She wears a multi-colored scarf over a black turtleneck. Her tight blonde curls highlight her warm smile and bright eyes. She indulges, ordering a chocolate croissant. "I had a healthy breakfast," she says, with a smile.

Jefferson now teaches writing at Columbia University's School of the Arts but took a sabbatical for the spring 2016 semester to work on freelance assignments, speak at book readings and travel. While she does most of her writing at home, Jefferson often escapes to a neighborhood café to break through mental blocks and "wake the muscles up." If she's stuck on one particular paragraph, she brings a printout and hand-writes her edits.

"When you're just starting your work, there's this nervousness," she says. "You think, 'I don't feel that smart this morning.' Something about going to a nice-looking public space eases that. It feels nice, collegial without being intrusive."

Judging by her impressive résumé, Jefferson has no obvious reason for self-doubt. She blazed a path for women and minority journalists at *Newsweek* and *The New York Times* and groomed some of today's best writers at Columbia University, such as Dan Barry. Her work has appeared in *New York Magazine*, *Vogue*, *Guernica* and *The Best American Essays of 2015*, just to name a few. *Negroland* was named one of the best books of 2015 by *The Washington Post*, *The New York Times* and *Time Magazine*.

Jefferson's Pulitzer Prize proves she's good. And yet, she keeps the award in her bedroom.

"I felt like it was a more intimate space," she says. "I don't know that I'd be comfortable displaying it."

She explains her guarded approach to success in *Negroland*. The title refers to the name she gives to a tiny section of black America in which families enjoyed the same wealth and privileges of whites. Her father was a prominent pediatrician in Chicago at one of the country's oldest black hospitals, and her mother was a socialite. Jefferson attended private school,

took piano lessons and went to summer camp. And she had the high-society appearance to go along with it. "Gloves, handkerchiefs and pocketbooks for each occasion," she says. Any failure to uphold that hard-won status reflected poorly on not just her but her entire family.

Jefferson's choice not to flaunt her achievements is perhaps only a remnant of her rigid upbringing. "I was taught to avoid showing off," she writes in the opening pages of her memoir. "I was taught to distinguish myself through presentation, not declaration, to excel through deeds and manners, not showing off. But isn't all memoir a form of showing off?"

So is her career as a critic. When she speaks, people listen.

"I wanted to talk about things," Jefferson says, cutting into her chocolate croissant. She wanted go beyond the traditional thumbs-up, thumbs-down, consumer-driven reviews and consider what a book, play or television show says about our culture. "You think about, 'What's the cultural buzz? What are people obsessed with?'"

In a 1994 piece for the *Times* titled, "Seducified by a Minstrel Show," she writes about comedy — from "Amos 'n' Andy" and "Beavis and Butthead" to stand-up comedians like Richard Pryor and Eddie Murphy — and examines the question, "Who is laughing at whom and why?"

Jefferson is a keen observer. She wrote an entire book on Michael Jackson without ever speaking to him. Last year in *Vogue*, she profiled Beyoncé, who did not utter a single word for the story. Jefferson preferred neither circumstance. But, Jackson was on trial, and Beyoncé had stopped granting interviews. "You read everything you can get your hands on," she says. "And you watch and watch and watch the videos, and take notes."

Even *Negroland* is as much a cultural memoir as it is a personal one. Jefferson calls herself a "participant-observer," both admiring and criticizing her own story. She often shifts into third person, telling the story of a woman who is part of a larger world. "The single self represents more," she says.

Such self-examination was a long time coming, and the pressures she writes about in *Negroland* shaped her trajectory.

**"I was feeling the pressure.
When you win something,
even people who have admired
you before, they don't take
their admiration for granted
anymore. I felt very visible."**

“I was taught to distinguish myself through presentation, not declaration, to excel through deeds and manners, not showing off. But isn’t all memoir a form of showing off?”

Negroland a memoir
Margo Jefferson



When her editors at the *Times* took her out to lunch to tell her she had won the Pulitzer Prize, she was stunned.

“Probably, my jaw dropped,” she says.

Then came the burden to continue performing at the same, or even higher level.

“You do feel, ‘OK, I have to keep up,’ she says. I kept trying to produce good work. I started writing every couple of weeks instead of every day. That caused some concern for my editors.”

The solution was to move from daily reviewing to a monthly column, working under veteran journalist Chip McGrath, who is now a writer-at-large for the *Times*. He says the daily newspaper grind was hard on a thoughtful, intellectual writer like Jefferson.

“Papers really value volume more than quality,” McGrath says. “So, it was an inspired idea to have her do [the column]. It was a kind of bridge from a daily reviewer to the books she wrote. She became a cultural essayist.” To wit, he says working with Jefferson couldn’t have been easier.

“I used to tease her and say that she was a self-cleaning oven,” McGrath says. “All I had to do was push a button and she took care of herself. She was so bright and so brainy and cultured. She was interested in everything.”

She wrote the column for about a year before moving on to theater reviews, which, she says, allowed her to prove herself in a new area. In fact, her lifelong love for the stage led to her memoir, which she first wrote and performed as a one-woman play, *60 Minutes in Negroland*, in 2001 at the Cherry Lane Theatre in New York City. “It clearly loosened things up to say things out loud, to get a response,” she recalls.

She released her memoir 15 years later, going against the advice she was raised with and documented in *Negroland*. She revealed her own vulnerability. Perhaps the most taboo subject? Depression.

“Particularly for blacks, it’s a story that’s not talked about,” Jefferson says.

Blacks had overcome too much to enjoy the privilege of being depressed, she says. But the pressure to uphold the image of a successful black woman, and to hide her struggle, overcame Jefferson. In her mid-20s, as she embarked on her journalism career, she routinely contemplated killing herself. She drafted suicide notes and practiced putting her head in the oven. Acknowledging the condition is what helped her heal. She manages her depression today with therapy and medication.

“You find ways to address it,” she says, “to make sense of it, to recognize it for what it is.”

Writing about it was difficult, but she says she is glad that she did. Had her parents been alive to see her book, the story might have been different, maybe not told at all. Jefferson lost her mother about a year and a half ago. She avoided revealing details to her mother of her own depression for fear that her mother’s hard work, which was forced upon them due to social injustices, would have been in vain.

“I was interpreting a world that was in part hers,” Jefferson says. “There were things I’m glad she didn’t read. I wanted to protect her.”



Top left: Jefferson, center back row, and her high school cheerleading team in 1964; Top right: Jefferson with her sister, Denise, in 1956; Bottom left: Denise in 1951; Bottom right: Jefferson, age 3 (Photos from Margo Jefferson's *Negroland*)

Jefferson spent decades reviewing artists, some she praised, others she panned. Before *Negroland*, she released her first book in 2006, *On Michael Jackson*, a collection of essays examining the pop icon's rise and fall.

"This was the first time that I was exposed as the writer of a book," Jefferson says. "What that meant was, I was exposed to that exact same discomfiting, unsettling milieu of the public."

She felt the sting of a negative review. Reception of the book was generally positive, except one piece in the *New York Times Sunday Book Review* by a freelancer who wrote that the "Kate Moss-thin book" failed to chart any new territory. "It was blistering," Jefferson says. "I was furious and mortified. I was rattled I got this lousy review."

A few years later she appeared on a panel of artists that gathered to reflect on Jackson's life following his sudden death. Jefferson found herself sitting right next to the writer who blasted her book. She read from a prepared piece, after which he leaned over and quietly said, "That was beautiful."

"We're professional," Jefferson says. "My job is to be very, very good on this panel. Being

excellent at your job is the best revenge. It's part of the writer's trade from both ends."

Jefferson extends some secrets of that trade to the aspiring writers who take her seminar classes at Columbia University. Most of her students are developing their ideas for nonfiction books.

Nina Sharma had Jefferson in the fall of 2015 for her master of fine arts thesis workshop. Jefferson got them talking about their projects on the first day.

"Margo knows how to pull a room together," Sharma says. "This was no mere welcoming, but purposeful community building." That community also yields to the writer's need for solitude, a balance that Jefferson strikes well, Sharma says.

"She understood and empathized with this paradox of the writer's life and I think that made our class come together in deeply productive and moving ways."

Sharma is writing about identity and the challenges she has faced in her multicultural marriage to conform to white America's definitions of minorities as either models or problems, not unlike the themes Jefferson addresses in her own memoir.

"I keep looking over her notes and I think, 'here is Margo telling me to just say it, without apology, without shame, without concession.' It's like I can hear her pen saying, 'just be yourself, don't worry about the rest.' It's like that Miles Davis quote, 'Sometimes you have to play a long time to be able to play like yourself.'"

WINNERS '88 '94 '02

REPORTERS

A portrait of Gayle Reaves, a woman with short grey hair, wearing a green cardigan and a black and white chevron scarf. She is standing outdoors with trees and a building in the background.

**Gayle
Reaves**
1994 Winner
for International
Reporting



J. Lynn Lunsford

2002 Winner for
Breaking News

IN THE ROUND

If you've ever been to a songwriter's circle, you know the intimacy it invites. Put journalists on the stage, and it turns out, there's no difference. The guitars may be missing, but the stories aren't.

By **JACQUELINE FELLOWS**

Portraits by **MATTHEW BROWN**



Jacqui Banaszynski

1988 Winner
for Feature
Writing

WINNERS '88 '94 '02



WHETHER WINNING A Pulitzer Prize alone or with a team of reporters, earning a spot among journalism's most acclaimed writers is a career peak.

Jacqui Banaszynski, J. Lynn Lunsford and Gayle Reaves, all Pulitzer Prize-winning journalists, say that what happens *after* receiving the award varies. The recognition and celebration is typically short-lived because, frankly, there's work to do. The news does not stop.

When Banaszynski, who won a Pulitzer for feature writing in 1988 for her three-part series, "AIDS in the Heartland," opened up about the experience of covering a dying AIDS patient in rural Minnesota, Reaves recalled the story instantly. "I still remember the opening scenes of your story. It was just fantastic."

Reaves was part of *The Dallas Morning News* team that won a Pulitzer Prize for international reporting in 1994. A 14-part series called "Violence Against Women: A Question of Human Rights," put Reaves in the center of Thailand's sex trafficking ring.

Documenting tragic events are a common thread among all three journalists. Lunsford, an aviation beat reporter who covered major plane crashes, the Columbia space shuttle crash and the Oklahoma City bombing, used all of his experience on 9/11. His stories helped propel *The Wall Street Journal* to win the Pulitzer for breaking news coverage in 2002.

Banaszynski, Lunsford and Reaves recounted their prize-winning stories along with what's missing in journalism today (a lot) and what advice they have for new journalists (go small).

Was winning a Pulitzer Prize a personal goal?

REAVES: That's like saying, if you go into baseball, you have to be on the all-star team. You just work the work and do the job, and if it looks like it's going to happen, that's cool. But, I don't know if people think about it.

BANASZYNSKI: It never crossed my mind. I wasn't work-

ing at papers where it would happen. I was working at small shops, but Lynn, you came from a world where that was common.

LUNSFORD: Frankly, I was always a little disappointed when I came into contact with people who were angling their stories for [a Pulitzer Prize]. To be fair, at some point, when you get onto a really good, solid story, you realize there is the potential for it, but if you start off just saying, 'Okay here's what we're going to do,' it becomes almost contrived.

REAVES: Someone, who shall remain nameless, said, 'I think investigative reporters just do it for the prize.' That is so not true. The work, who you touch and the stories that need to be told are the reason you do it. And once you realize the importance of a project you might think about it, but you do it because it's what needs to be done.

After you won, were you more self-confident or self-conscious?

LUNSFORD: You know that you've done good work. A lot of times it is circumstance, particularly with *The Wall Street Journal*. The reason we won is because we did solid work, but we did it on a day when our newsroom was destroyed [on 9/11], and we still managed to reach 90 percent of our subscribers. The 10 percent we didn't get were the ones whose offices were in the World Trade Center. We had a plan in place, and the management had built a ghost newsroom in South Brunswick, N.J. When we lost the newsroom, all the copy editors and the IT people knew they needed to get to South Brunswick. They went in and turned on all the machines, the copy desk ... [and] there it was. The bureaus took over doing what New York would do. The thing that distinguished the story that I was part of was the fact that I had 15 years of experience covering aviation, and I had phone numbers. I was able to reach out and get people nobody else could get. It gave me some self-confidence, but it was more a validation that all the stuff I had been doing all along was the right thing to do. I didn't cut corners. I was diligent about developing my beat, staying on top of things, being fair, no surprises, ethics and it was, if anything, saying I did it right.

REAVES: At *The Dallas Morning News*, it was the first time the women in Dallas had ever had anybody write their stories. Our stories were about women and cultures all over the world, but they were stories that women in Dallas cared about. They gave us parties, asked us to come talk over and over again. They really took us into their hearts. That was really special. But in terms of confidence, that was in a period when the *Morning News* won several [Pulitzer Prizes] in a fairly short time, and they didn't want anybody getting a big head. So, in the next couple of days, there was some penny-ante story that was beloved by the publisher that nobody else in the world cared about, and I was assigned to do



Taken by Paula Nelson of *The Dallas Morning News*, this photo shows some of the young girls Gayle Reaves included in her Pulitzer Prize reporting for the paper that documented the violence women from around the world endure.

These young girls are from Akha, a northern Thai hilltribe. They are dressed in traditional village costumes. Reaves' reporting revealed these girls were among those most likely to be sold, sometimes by their parents, into prostitution at tea houses and brothels in cities like Bangkok.

it. So the paper had decided they didn't want you to feel special, but it didn't change the fact that it was pretty darn special.

BANASZYNSKI: I think the fact that I had been a finalist and then two years later won was more important than just winning because it was validation. I suffered greatly from imposter's syndrome as a reporter. The win was the sort of validation that the effort I was putting in, and the way I was doing journalism worked. It had consistent underlying value. But, like Gayle said, we just kept working. I didn't have a choice. The news goes on. We weren't in a newsroom where you could sit around and act like it was a big deal. And I didn't want to.

You each worked on stories that were difficult: 9/11, violence against women and dying from AIDS. How did you insulate yourself from being too personally affected?

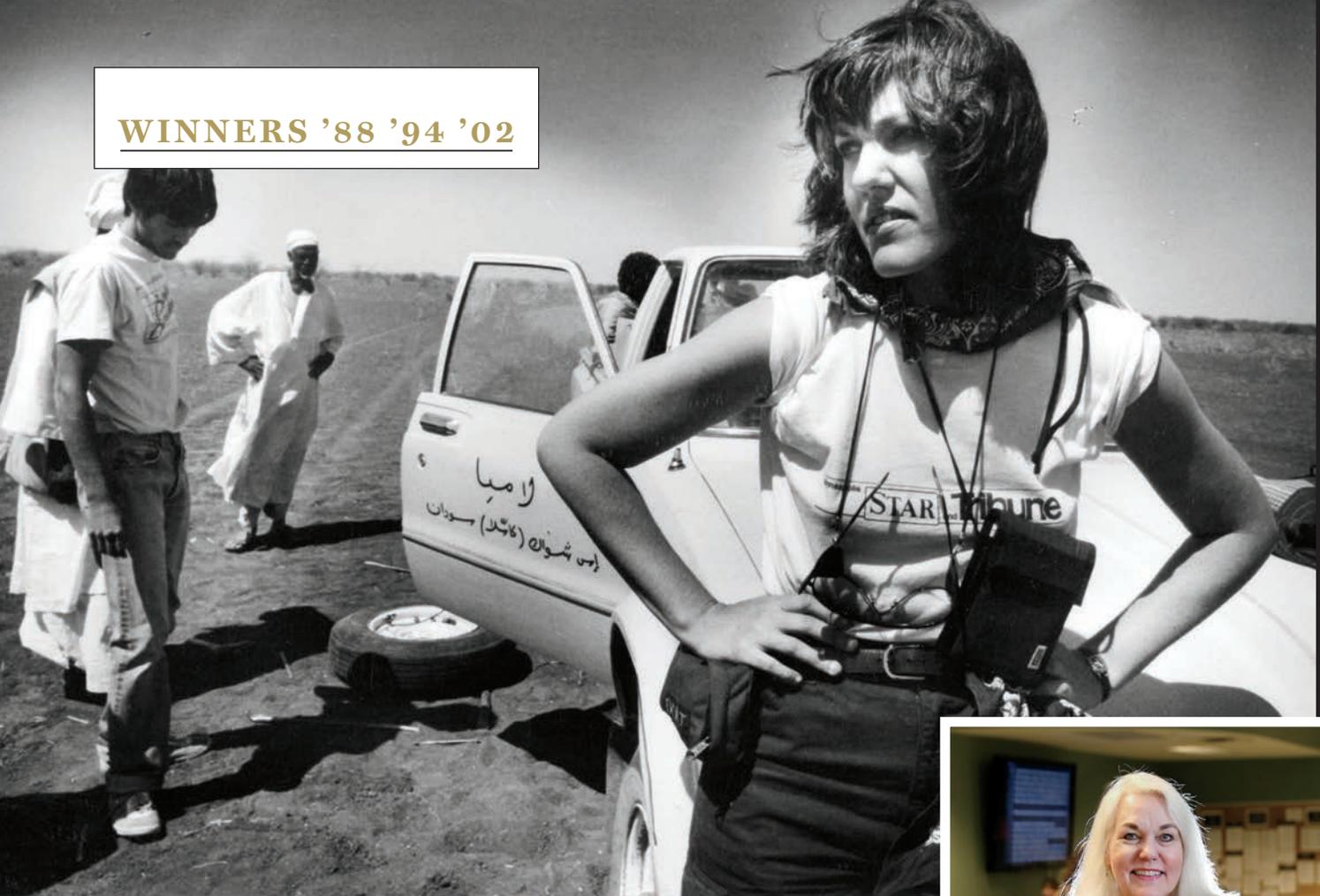
REAVES: For the violence against women series, I did two stories. There was a rash of cases of [Dallas] police coercing sex. They'd pick up some woman walking down the street late at night and get her in the car and drive around the corner. The other story was when I went to Thailand for a story about forced prostitution. So many of the people we talked

to were young women. Some of them were literally kidnapped into prostitution, some were sold by their families, and some went into it as adults because they had debts. But, we were in Thailand for about three weeks. I wasn't with the women and girls day in and day out writing their story while they lived it. It would have been a lot harder to have done that.

LUNSFORD: My day job for many years was covering plane crashes. I happened to be in Laguna Madre down in South Texas whenever we happened upon an airplane in 12 feet of water, and I was with a friend of the pilot. You could see it underwater, two people were floating out of the plane. I saw stuff like that over and over and over. I learned to be an accident investigator. What I told the editors is, 'Look, I'll cover this plane crash, but you have to get somebody else to talk to the families.'

BANASZYNSKI: What I tell students and young reporters is that not everybody is cut out to do this work. Having a job to do makes a huge difference. You channel your emotion into the work. If I ever had a moment where I wondered about it, [it was when] I was in Africa covering the famine. There was a health clinic, and there were 300 to 400 people standing in line to see four doctors. This man comes up to me and he holds his baby out to me because I'm white, western, and he assumed I was a doctor or one of the relief workers. He held his baby out to me, and this baby was so sick that its insides were coming out, and he's asking me to take care of his baby. He's trying to give me his child. And I had this real kind of crisis, 'Is the work I do worth it?' And you realize it is because things change, peoples' hearts change, laws change and once I sort of

WINNERS '88 '94 '02



ON THE ROAD AGAIN
OR SECOND FLAT IN THE HOUR



got my head around that I didn't have a huge problem with where I put the emotion.

LUNSFORD: One of the best moments in my entire career as a journalist was when the vice chairman of a major airline told me that a story I had written had been the strongest evidence he used to persuade their board to spend \$15 million to outfit all of their airplanes with a new piece of equipment. And since this particular piece of equipment has been in the commercial fleet, there has not been another accident for that cause in the world.

In journalism today, do you see reporters giving the time to the same kinds of stories?

BANASZYNSKI: I judged one of the big contests last year. I was very impressed with the quality of work, but what was missing was really good storytelling. The stories were more investigative, issues-based. They didn't have that intimate kind of human undercurrent. You could tell they were missing really good editors, the master class. I grew up and was groomed by the master class that was a generation older than me. I learned from them. I watched them. They kicked my ass. That master class generation is really almost nonexistent in newsrooms. There's very few of them because they're the ones being bought out, pushed out. I think that is a big gap.

LUNSFORD: At *The Wall Street Journal*, people I worked

BANASZYNSKI THEN AND NOW

Jacqui Banaszynski (top) circa 1985, en route to a refugee camp to cover the famine in Sudan for the *St. Paul Pioneer Press and Dispatch*. Her article, "Trail of Tears: An African journey of hunger and hope," was a 1986 Pulitzer Prize finalist for international reporting. Two years later, she won for her feature, "AIDS in the Heartland," a story that continues to resonate today.

with will ask, 'Do you miss being in the business?' And I'll say, 'Yeah, I really liked it whenever we could go do this or go do that.' More than once, I've had the person on the other end of the phone say, 'Lynn, you're missing a paper that's not here anymore.'

REAVES: Who knew we were in the golden age of journalism? We didn't know it.

BANASZYNSKI: I think people of our era miss being in the business that was. It would take a lot to lure us back into a newsroom.

LUNSFORD: I deal every day with journalists, and it's given me a really interesting flip side of what it's like. I can tell you that when I was an aviation beat reporter, there was a group of us

at *The Washington Post*, *New York Times*, *St. Petersburg Times* and *Los Angeles Times*. They used to call us the seven dwarves. We'd sit on the front row and ask the questions. Those beat reporters aren't there anymore. I see the general assignment person who has maybe never covered aviation at all. I see a lot more reporters who are looking for a single sound bite and as soon as they have it, they're out. I will tell you that I have had fatal plane crashes that I never got a single call on.

Are you seeing young journalists have the same fire that you did when you were in college? Where do you tell your students to look for jobs?

REAVES: Yes, I definitely am. I tell them to go look at small papers. At the *Morning News*, I saw too many young reporters come in and get sent off to cover Podunk city council. It's far better to start at a little paper. For 14 years, I was editor of *Fort Worth Weekly*, an alternative paper. Tiny, staff, tiny budget, but we had space, and we also had a publisher who let us do what we wanted to do. There were no sacred cows. And I think a lot of that kind of work is getting done at smaller places, including a lot of the alt

papers who are now the second paper in town. They're the court of last resort if the daily paper's not covering it.

BANASZYNSKI: Absolutely. The small papers are a really good place to start. I mostly have them go somewhere they can find a couple of colleagues or an editor who will work with them. And I increasingly send them to non-legacy publications, like *National Geographic*, *ProPublica*. It matters where they start.

LUNSFORD: The thing I worry about is, I see the kids with the energy. What I don't see to the same degree are fabulous editors who were in the business forever and who say, 'Let's talk about your story. Let's go spend some time with this.' Some of the young reporters who I come into contact with are extremely good, and they ask wonderful questions. You read what they wrote, and they just nail it. There are other reporters who think that journalism is 'Six ways you can make your dog become a vegetarian.'

Are your Pulitzer Prize-winning stories your favorite stories? Or your best stories?

BANASZYNSKI: That's an interesting distinction. There are stories that have that kind of impact, get a big award, make the difference, and then there are stories you just had a kick-ass time doing. "AIDS in the Heartland" has had such legs. I'm asked to speak about it all the time. Even if I wanted to walk away from it, I couldn't. And I don't think I would have wanted to.



WINNERS '88 '94 '02



REAVES: That's one of the joys of this business. I was at the Fourth U.N. World Conference on Women in Beijing. I was working on a story about microlending, when loans of \$50 or \$100 changed the lives of women. When I was interviewing a group of women from India, we were sitting on the floor because there was nowhere else to be, and people just had to go around us. I'm talking to them through an interpreter, and this one older lady she keeps tapping the interpreter on the arm, she wants to tell me something. So I said, 'I want to hear what she has to say.' And she said, 'None of this would have happened if we hadn't come out of our houses,' meaning they went from being somebody totally involved in their family to getting together in a communal group and learning about money. I was like, 'You can tap on my interpreters' arm any day.'

LUNSFORD: One of the most interesting stories I covered was non-aviation. Of all the crazy things I did, the one that almost got me killed was a feature story. I was in the mid-cities bureau, and I was covering aviation, but also anything else, and there was a gang warfare that erupted in Fort Worth and lasted for about a month. You have to go to the funerals, and I noticed, whether it was a cripple or a blood, the same funeral director was handling the services. It was a really colorful funeral director, Gregory Spencer, gaudy and ostentatious. The gang members nicknamed him Dr. Death. I went out in Fort Worth over a period of about a week and started taking slices of this story and one night, I was by myself. This gang member pulled a gun on me, put it to my head and was being a tough guy. It was at a car wash and he was showing off, but

"The reason we won is because we did solid work, but we did it on a day when our newsroom was destroyed [on 9/11], and we still managed to reach 90 percent of our subscribers."

THE ROUNDTABLE



Gayle Reaves is an adjunct professor at UNT's Mayborn School of Journalism. She was part of the reporting team that helped *The Dallas Morning News* win

a 1994 Pulitzer Prize for international reporting for "Violence Against Women: A Question of Human Rights," which chronicled the abuses women endured locally and abroad.



J. Lynn Lunsford is a public affairs manager for the Federal Aviation Administration, the organization he covered for much of his 25-year journalism career. His

aviation expertise and reporting helped give *The Wall Street Journal* the edge it needed to win its Pulitzer for breaking news coverage of 9/11.



Jacquie Banaszynski is the Knight Chair in Editing at the Missouri School of Journalism. She was a Pulitzer Prize finalist in 1986 for interna-

tional reporting, then won in 1988 for feature writing for her series, "AIDS in the Heartland." She compassionately detailed a dying AIDS patient's fight to bring understanding to the disease in rural Minnesota.

I figured I was done. He said, 'I should pop a cap in you right now.' I said, 'If you do that, I can't put your name in the paper so, tell me what you know.' He was like, 'Oh, ok!' The focal point was Gregory Spencer and how he negotiated this line between these warring gang members, but it was a great human story. It took a slice of what was happening in that community and put a different face on it. It was one of the most interesting stories I did.

BANASZYNSKI: I don't know how reporters get bored. You never have to be bored. There is always something out there to be discovered. It's a free passport to the wackiest, coolest, most fascinating parts of life.

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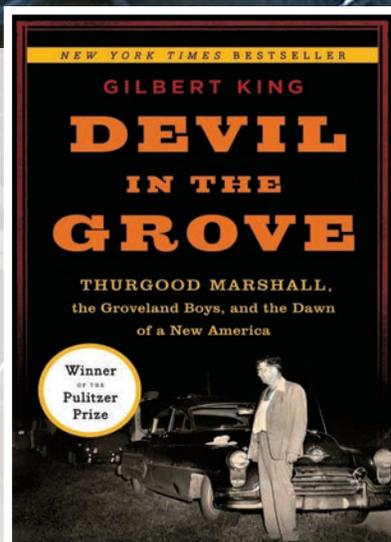
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WINNER '13



A ROAD WELL TRAVELED

For Gilbert King,
pulling out the story means
piling on the miles.

Story and Photography by **JAMES DALE**

IT'S STILL DARK when Gilbert King pulls up to The Mason Jar diner outside of Umatilla in Lake County, Florida. He's here for the big, flaky biscuits smothered in southern gravy, of course.



But he's also here to listen and learn. Inside the greasy spoon, at a long table etched deeply with the history of the surrounding area, sits Evvie Griffin, Lake County's former sheriff. Comfortably ensconced at the head of the open room, Griffin holds court here every Sunday, greeting diners who file by on the way to and from chicken-fried breakfasts with a tip of his gray Stetson hat.

King stands apart in this crowd, yet blends in easily with visitors who come and go at the table as if on a pre-arranged timeline – courtiers with Hatfield-and-McCoy beards draped over camouflage shirts who've come to sit a spell and check in with the old lawman. Over the next two hours, King will listen and nudge, picking up on a name, filing away a reference, making mental note of some small bit of a bigger something that might tie back to a note he remembers from a box of faded documents he saw a month ago in a dusty basement archive.

He's engaging in small talk, knowing that big clues often lurk in tiny details. For the 2013 Pulitzer winner, this is just another early morning over coffee out on a rural highway north of Orlando. To craft his next story, this quiet, unobtrusive guy from some big city up north is here with his antenna up, his radar set to wide-sweep. If he hears something of interest, he'll gingerly steer the discussion to lead where he wants it to go – where he hopes it will go. It helps that the crowd around the table likes him. Really likes him.

"I've been told that I have a demeanor, or a face, or whatever it is that makes people feel comfortable talking to me," King says. "I do know that I'm an interested and empathetic listener, so maybe that just comes across," he says. The people around this table want to be a part of what he's writing, even if it means dredging up a dark chapter in the history of a region best known for singer Anita Bryant's bright and chirpy "A day without orange juice is like a day without sunshine."

With *Devil in the Grove: Thurgood Marshall, the Groveland Boys, and the Dawn of a New America*, King rocked the literary world with a tightly researched look at a major figure in American history. It gives the backstory behind America's first black Supreme Court justice and leading pioneer in the civil rights movement. The story takes place here in Lake County, and it tells a tale that reads as much like Truman Capote's *In Cold Blood* as it does any dry volume on justice.

In short, King's *Groveland* story draws from a long history of black narrative in the Deep South. It's a tale we've heard before: white woman falsely accuses black men of rape. White mobs burn and pillage. Innocent young men die. And a county little changed in many ways from antebellum times puts its head on the pillow and goes back to sleep. As a young lawyer for the NAACP, Thurgood Marshall helped to change all that. Through his gripping narrative of a little-known story, King shows us how.

Devil in the Grove develops the persona of the nation's first black Supreme Court Justice by letting us follow along on a number of pre-Civil Rights Era cases involving judicial travesties in the Jim Crow South. We're in Marshall's pocket



The Florida Citrus Tower in Cleremont looks out over all of Lake County, Florida - home to the once-thriving orange industry and the setting for one of America's darkest pre-Civil Rights Era travesties.

as he rides the segregated rails from Texas to Tennessee, often sharing swigs of whiskey with porters in the baggage car. The story follows Marshall to the town of Groveland, in Lake County, where in 1949, 17-year-old Norma Padgett pointed an accusatory finger at "The Groveland Four."

Railroaded through a good old boy system by Sheriff Willis McCall – Evvie Griffin's predecessor – three of the four wound up dead, and the fourth ended up in prison. Although the Groveland Boys have now been officially exonerated – largely due to King's book – the story made little news at the time. More than a decade later it was all but forgotten, buried against a Civil Rights backdrop dominated by events in Selma, Montgomery and Birmingham. It lay dormant. Until King sniffed a story in the late 2000s.

"I've always been attracted to stories about the underdog," King says. "I have this part of me that genuinely hates injustice and it's always my aim to solve an unsolved mystery, or get to the truth of a crime that's been covered up. That might sound overly ambitious and even naïve, but I have to think that's possible when I start a project."

King developed the *Groveland* story by driving the county's dusty farm roads and rural lanes, home to Florida's once-thriving orange industry and arguably one of the most backwoods backwaters in America. He learned about the story while working on a previous book, *The Execution of Willie Francis*.

Piqued by the enormity of the Groveland coverup, King set up shop in the Sunshine State and began four years of diving headfirst into long forgotten records. He scouted out central characters like Griffin, and connected disjointed facts and clues. In the end, he produced both a great narrative and justice for the wronged.

To research the book, King played detective. A really, really nice detective. Smiles and gentle persistence gained him access to a treasure trove of previously unopened files – many in Marshall's own hand – from the archives of the NAACP's Legal Defense Fund. He also dug into the FBI's unfiltered files on the Groveland investigation. "It's amazing what witnesses will say once they think they're off the record," he says. With all this detailed information, King says his riveting page-turner practically wrote itself. In fact, his book contains nearly 70 pages of detailed notes and acknowledgements.

"I never trained as a journalist, so I have no idea what techniques to use when I gather information," the author says, peering out from beneath the brim of a faded cap. "I'm sincerely non-judgmental, and I don't think you can fake those things. But I'm always surprised about the intimate things people will tell me, from

cab drivers, to waitresses, to the person sitting next to me on a plane.”

Evwie Griffin sits back and begins casting his mind back through time to spill dates, names and places. Many of the stories he shares are downright funny – like the time he flew a corpse from Lake County to a far-off mortuary in his private plane. All chuckle as he describes how he repurposed the dead guys arms to hold his map. The old man, who proudly shares that he lives in the very room where he was born 88 years ago, has trod a long and colorful road.

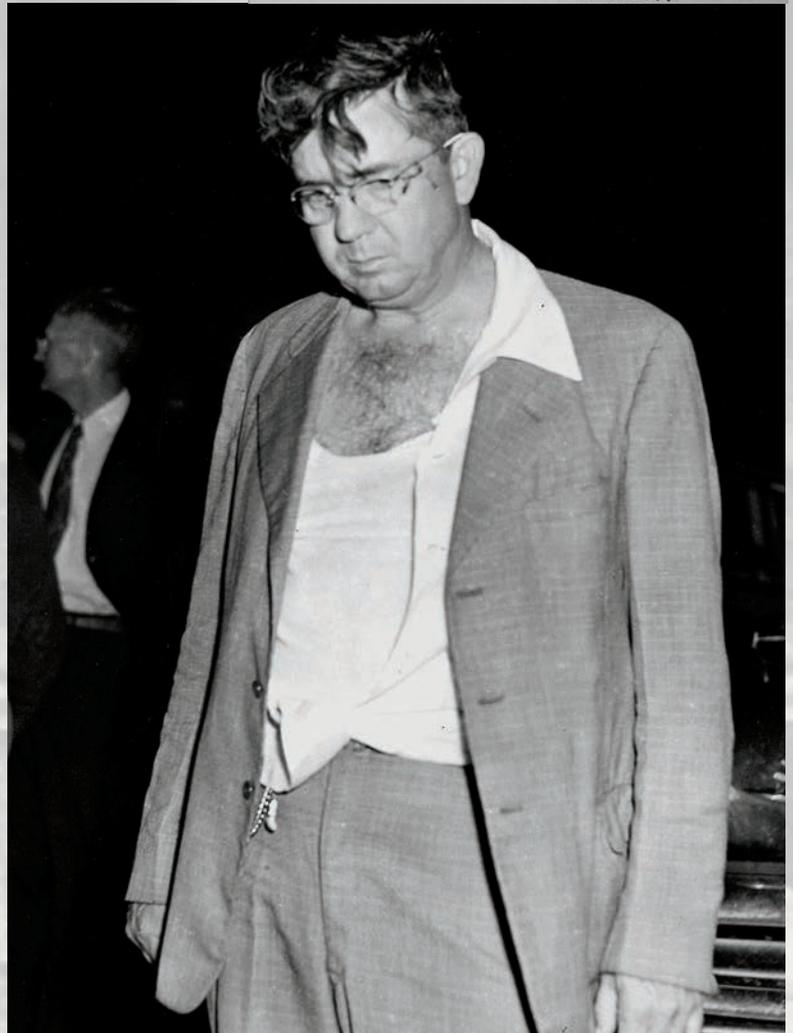
King’s own path to the Pulitzer was as meandering as the backcountry lanes of Lake County. After growing up in New York state, he attended the University of South Florida, where he came up two math credits short of graduating. From there, he worked as a freelance writer in New York City, writing articles for an assortment of magazines and newspapers. Along the way, he continued to develop his lifelong love of photography and fine-tuned his creative chops by jumping in on open mic nights at comedy clubs. “Learning how to deliver a punch line helped me to be a better writer,” he says. “You get one shot, so you drive to the point.”

After landing a job as assistant to the president of Macmillan Publishing, King began accepting photo assignments for fashion magazines including *Vogue*, *Glamour*, *Modern Bride*, *Harper’s Bazaar* and *Marie Claire*. “I think photography is a very good way to learn to tell stories,” he says. “You work to make sure every frame has a beginning, middle and end and, on the whole, you’re making sure that a strong photo says everything.”

But writing always had a place in the author’s repertoire, and he found himself writing an ongoing history column for the *Smithsonian Magazine* and occasional features for *The New York Times* and *The Washington Post*. Then came an opportunity to shoot photographs for a coffee table book on golf antiques (King is an avid golfer), which he was asked to pen when the writer withdrew from the project. Other books followed, culminating in his two major works on injustices in the pre-civil rights era Deep South.

In writing, King found his natural niche as an investigator. “When I start working on a book, I never think of myself as a writer,” he says. “I see myself as a character – usually this relentless investigator who travels back to the past for one purpose only: to find out what happened and to deliver the story. Once I’ve solved the case, then I put on my writer’s hat and attempt to write the complete and definitive account.” The great thing about writing narrative nonfiction, according to King, is that storytelling always comes to the forefront. “The

Not widely known prior to King’s book, the story of the Groveland remains among the darker chapters of a legacy of injustice and reprisal in the Deep South. Below: Sheriff Willis McCall on a Lake County roadside where he shot two suspects he claimed were escaping.





truth is, you may never get to the truth, or officially solve a case, he says. “But that doesn’t mean you can’t still tell a great story along the way.”

Griffin first met King at a book signing, placing a copy of *Devil in the Grove* on the table for an autograph before saying, “You done a good job with this, but there’s other stories here to tell.” Thus began the ritual of Sunday morning biscuits and gravy. With that, King was off and rolling onto the next book project.

Over two days, King puts his rental car through the paces, visiting every spot of major importance to the *Groveland* story. He visits Minneola, Montverde and Mascotte, and then heads north to Leesburg, Fruitland Park and Silver City, pointing out interesting landmarks.

In Tavares, he pulls up to the courthouse where Sheriff McCall allegedly threw a female suspect to her death out a second floor window. The building’s basement still features the overhead pipes where deputies hoisted and beat two of the Groveland victims with lead-filled hoses.

He drives to Eustis, Umatilla and Altoona – quiet towns once surrounded by vast orchards now barren from “greening,” a blight that’s taken down the once-mighty citrus industry. On back roads lined with ancient moss-laden oaks, King stops at out-of-the-way spots, pointing out where the county’s white mobs and Ku Klux Klansmen roused whole communities of blacks with gunshots and torches.

At one quiet crossroads, King points off in three directions, citing a trio of major events – including the Groveland case – that all wound up eventually at the U.S. Supreme Court. “There’s probably no other place in America where so much legal history happened within 100 yards,” he says. He drives slowly past an unpaved lane next to an abandoned



Top: Three of the Groveland Boys with a jailer and Sheriff Willis McCall. Above: A coffee-fueled Gilbert King.

citrus pickers camp, not stopping. Several of the characters central to his story still live in Lake County, and he is not welcome. He’s been told to let sleeping dogs lie. His story is accepted by many, but not all.

King received death threats prior to a recent speaking engagement held in Groveland to officially exonerate the Groveland Boys. “No need for you to worry about anything,” a member of the planning team told him. “Someone from the sheriff’s department will be here to keep things orderly.” A comforting thought; he’ll be watched over by the same office his book accuses of getting away with murder.

In Mount Dora, King stops at Barrel of Books and Games bookstore, where a stack of *Devil in the Grove* sits prominently in the window. Crissy Stile, the store’s owner, greets him with a hug. For the past two years, he’s been a frequent visitor at this quaint independent bookseller, signing copies of his book and talking with readers who are suddenly, as a group, captivated by a story that had once faded into history.

“People come in to talk about the book all the time,” Stile says. “They read the names and places and it’s all around them and they’re fascinated to know that something like this happened in their backyards.”

If readers of *Devil in the Grove* are impressed with King’s easy telling of a fact-rich tale, his next book promises to be equally important. Doing research for the book pointed to other Lake County secrets. So he’s digging up the dirt, and putting on the miles.

He's found another story. So at the urging of friend and fellow author Erik Larson, King packed up his French bulldog Louis and headed to a cabin in upstate New York to spend a week cranking out an 80-page book proposal, something some Pulitzer winners might forego. "By the time I was done with that, I knew I had a good story. I knew it was time to dive in," King says.

How does a writer know when he has enough? That's not easy, says King. "I never think I have enough while I'm researching, but once I start writing, it quickly becomes apparent that I have more than enough to tell the story."

Two hours after King downs his last cup of coffee, Griffin is still talking. He takes long, thoughtful pauses, followed by brief, sharp bits of detail, as if the old sheriff is filtering what to share. King has spent two years nursing this relationship, building trust, proving himself to be a trusted and reliable outlet for Lake County's deepest secrets.

The sun is up and most of the early morn-

ing crowd has slopped up its breakfast and moved on. Stacks of plates with smears of biscuits and butter line Griffin's table. The old man squints through his glasses and grins as he points down to his shiny sheriff's badge embedded in the table beneath a quarter-inch of polyurethane varnish. Next to the badge, carved by penknife into the old oak table is the name Willis McCall. In a way, he's done his own part to amend the narrative of Lake County.

As King, the mild-mannered writer from New York who came to Lake County to drive the back roads and do the hard work of shedding light on an injustice steps away from the table, Griffin leans forward and offers his thoughts on a man he now considers a friend.

"He got the story right," Griffin says. "I trust him. He's good people."

As for King, the clues of the morning only mean more snooping, more asking, more digging, more bringing together disjointed pieces of a puzzle he doesn't yet fully see. He pushes up his Benjamin Franklin glasses and pulls down his faded baseball cap.

And grabs a coffee to go.

Gilbert King's *Devil in the Grove: Thurgood Marshall, the Groveland Boys and the Dawn of a New America* is currently being developed into a motion picture.

Below: Former Lake County Sheriff Evvie Griffin shares background information with Gilbert King over coffee and biscuits. Griffin's memory of events in Lake County have set the stage for King's next book.



WINNER
'86, '95, '00, '11

LIVING IN THE MOMENT

Carol Guzy has captured
Pulitzer Prize-winning photos,
but her connection to her
subjects extends beyond the lens



STORY AND PORTRAIT BY **ASHLEY PORTER**



A Haitian woman
cries as she attends a
worship service at the
site of Port-au-Prince's
Cathedral Notre Dame,
demolished by the Haiti
earthquake of 2010.
(The Washington Post)

WINNER

'86, '95, '00, '11

A Haitian couple walks hand in hand through the rubble and dead bodies. The earthquake killed hundreds of thousands and left 1.5 million homeless. (The Washington Post)





T

THE GOTHIC GINGERBREAD mansion stood dark and silent. Just outside, Carol Guzy settled in beneath the stars on a mattress pulled from the scarred façade. Hotel Oloffson in Port-au-Prince, Haiti, was one of the few structures still standing after the magnitude 7.0 earthquake rattled the island nation on Jan. 12, 2010. Some survivors slept inside the hotel devoid of electricity and water. Others, like Guzy, opted to sleep in the open for fear of finding themselves buried in rubble, a standard result of aftershocks. Into the early morning hours, the petite blonde of German ancestry lay silent, listening to the sounds of wailing intertwined with soothing songs.

“During the night, Haitian voices would echo through the city singing hymns,” Guzy says. “It was one of the most ethereal experiences.”

Staring into the ebony sky, Guzy longed to take the pain from the people of the nation she had covered for decades and grown to care for through the years. Over 1.5 million people were displaced as a result of the earth’s convulsions that day, with death reports as high as 300,000.

“It was overwhelming to grasp the vast loss of life and destruction,” Guzy says. “I had every technical problem on top of the emotional trauma of seeing the country I loved turned into such a wounded landscape.”

The best she could do was capture the moments of the earthquake’s aftermath through photographs and let her work speak for the Haitians by spreading the news to the rest of the world.

Those photographs earned Guzy the 2011 Pulitzer Prize in breaking news photography along with fellow *Washington Post* photographers Nikki Kahn and Ricky Carioti. It was Guzy’s fourth and most recent Pulitzer.

The emotional toll was matched with physical exhaustion. After a short night’s sleep out in the open, Guzy returned to her colleague’s hotel room and collected her camera to document the day’s events.

“[Guzy] would come in early in the morning, around 4 a.m., to gather equipment in the room and keep on going,” Khan says. “She had total, absolute commitment to documenting the devastation.”

GUZY IS THE only photographer to win four Pulitzer Prizes, and the first woman to win in the spot news photography category. She won her first Pulitzer in 1986, covering the

WINNER
'86, '95, '00, '11



Colombia - Volcanic eruption (*Miami Herald*)



Carol in Haiti after the earthquake (*The Washington Post*, Gerald Herbert)



Kosovo (*The Washington Post*)



Haiti earthquake (*The Washington Post*)

WINNER
'86, '95, '00, '11



After being doused with champagne, Michel du Cille and Carol Guzy join fellow *Washington Post* colleague and Pulitzer Prize-winner, Edna Buchanan, in celebration of the announcement of the 1986 Pulitzer Prize-winners.



Carol Guzy (left) and Michel du Cille (right) win the Pulitzer Prize for spot news photography in 1986 for their coverage of the aftermath of Colombia's Nevado Del Ruiz volcano's eruption.

eruption of Colombia's Nevado del Ruiz volcano with *Miami Herald* photographer Michel du Cille. An icecap atop the volcano melted during the eruption, resulting in deadly mudslides at the volcano's base. One of Guzy's award-winning photographs captures a young Colombian girl, Omayra Sanchez, who was trapped neck deep in murky water for 72 hours. "They never got her out," du Cille says in his video interview at the Pulitzer Photography exhibit at the Newseum in Washington, D.C.

Despite valiant rescue efforts, a will to live and her mother just an arm's length away, Sanchez died of hypothermia. The eruption killed more than 20,000 people.

Guzy received her second spot news Pulitzer in 1995, covering the U.S. military intervention in Haiti. Operation Restore Democracy's mission was to reinstate Haitian President Jean-Bertrand Aristide, who had been overthrown three years earlier.

Haiti and its people had worked their way into Guzy's heart years ago. Her fondness for the Haitians began as a young neighborhood reporter at the *Miami Herald* in the early 1980s. Guzy was working on the local section "Neighbors" and found herself assigned to Little Haiti, an area filled with Haitian immigrants just north of downtown Miami. While involved in a large-scale project on the developing neighborhood, she became enamored with the culture and wanted to see and experience the nation in person. The first time her feet touched the Haitian soil, the fair-skinned, feisty photographer knew it would be the first of many trips to the island nation. The Haitian spirit, she states, is "in my veins, it's in my DNA".

Sandwiched between her Pulitzer Prize-winning accounts of Haiti, Guzy received her third Pulitzer covering genocide in the Kosovo War, a conflict between the Kosovo Liberation Army and the government of the Federal Republic of Yugoslavia. Over 500,000 Albanian refugees abandoned their homes, fleeing the Yugoslavian Army. The assignment won Guzy, along with colleagues Lucian Perkins and Michael Williamson, the 2000 Pulitzer in feature news photography.

Each of the awards is "bittersweet," Guzy says. Photos of horrific events receiving impressive awards seems ironic. Yet Guzy believes that by snapping a picture of a Haitian schoolgirl killed by the earth's tremors or capturing a human's single arm stretching above the mud after being buried alive following a volcanic eruption, the darkness she documents can bring hope. By doing her job, she serves as a voice, speaking for those who can't speak for themselves.

"Just because something is happening across the world, and it's not affecting your little bubble doesn't mean it's not eventually going to affect us as a whole," Guzy says.

GUZY'S "BUBBLE" is a cottage in the hills of a quaint Arlington, Va., neighborhood just across the Potomac River. Her home is filled with three lively rescue dogs, Katie, Gracie and Halo, luscious green plants and photos of loved ones.

Two hundred miles north of Washington, D.C., Guzy began searching for her voice in her hometown of Bethlehem, Pa. Her father died when she was 6 years old. Her mother worked at a local factory to support Guzy and her sister. Commitment and dedication carried the girls through dif-

Following the eruption of Columbia's Nevado del Ruiz volcano, 15 year old Omayra Sanchez was trapped in mud for three days. Despite rescue efforts, Sanchez died of hypothermia.
(Miami Herald)



difficult times. The three women remained close, with Guzy serving as caregiver for her mother and sister during their battles with Alzheimer's disease, until their deaths in 2013 and 2014, respectively.

At age 15, Guzy began working three jobs. Holding down positions at a nursing home, bakery and sandwich shop enabled her to buy the family their first car when she turned 18. It was a used, white Ford Pinto. Between school and work, Guzy spent time feeding her passion for art by drawing, painting and taking photos with her Instamatic camera.

She recalls the joy she felt capturing moments of her pets, flowers and Elvis Presley at one of his last concerts. While she admits the quality of the photos wasn't great, for Guzy, it was the beginning of expression through pictures.

After high school, she pushed her artistic aspirations to the side, seeking a more practical profession. Guzy entered nursing school at Northampton County Area Community College to obtain an associate degree. After receiving her first SLR (single-lens reflex) camera as a gift from a boyfriend, she enrolled in a photography class to fulfill one of her electives. It was her favorite class. Following graduation, the honor student from the local community college found the confidence to take a giant leap toward her dream.

As a registered nurse, Guzy left Pennsylvania for Florida and enrolled at the Art Institute of Fort Lauderdale. Her professor, Walter Michot, presented an assignment to the class: "Go shoot a feeling." Guzy connected with the task, creating a photo story about a home for disabled children. Michot says Guzy captured images with just the right timing, expression and lighting.

"She was a natural," Michot says. "You could tell she was driven to succeed in photography." Guzy's maturity and skills as a nurse served her well. She did not shy away from emotional stories. Instead, she was drawn to them. "She shot feelings, not pictures," Michot says.

The opportunity to intern at the *Miami Herald* during her years at the Art Institute led to a full-time position as a staff photographer. After eight years of shooting for the *Herald*, she headed back up north in 1988, accepting a job as a staff photographer at *The Washington Post*.

AT HOME, dressed in purple, her favorite color, Guzy is propped up on the sleeper sofa, a computer resting on her lap. Her legs stick out from beneath her laptop like two lilac popsicle sticks. She stares at the big-screen TV. The arrow moves across the flat surface as she meticulously edits photos for a freelance project. Halo and Gracie snuggle up to her, and Katie sleeps on the dog bed below. The work appears monotonous.

Click. Enlarge. Click. Crop. Click.

Hundreds of photos fill the screen for her most recent project. Guzy says she takes more photos than most photographers. "I don't ever want to miss moments," she says.

From conflict and natural disasters to profiling Miss Classie, a 104-year-old lady caring for her ailing 92-year-old sister, Guzy finds moments that express the poetry of everyday life. "Wherever you go you find these little heroes,

just everyday people," she says. "They rise to the occasion and they humble you."

Guzy gently strokes Katie, one of her little canine heroes. She rescued the 14-year-old Shih Tzu mix in New Orleans while photographing Hurricane Katrina and raising awareness of the animals that were also victims of the flood. After consuming toxic water and food, trying to survive on the streets, Katie developed pancreatitis and can only eat foods devoid of fat. After feeding her, Guzy scoops the dog into her arms holding her close against her soft purple sweater, and carries her back to bed for the fourth and final time that day.

When Guzy is on assignment, she always returns home with a new friend.

"The relationship doesn't end just because the story does."

True to her belief in the value of connections, Guzy has a habit of staying close to her subjects. Her goddaughter is Memuna, a Sierra Leonean war amputee Guzy photographed in New York while shooting a series on the victims receiving prosthetic limbs. She also has provided shelter, school, food and medical care for a Haitian family of three since their introduction in 1994. These are just some of the people that have become part of Guzy's family.

Halo, the youngest terrier mix of the Guzy pack, decides it's time to play. Hopping around and barking, Guzy barks back, "watch the cord!" Halo narrowly misses the wire that links the computer to the big screen television. Guzy shakes her head and laughs. "The technical stuff, like cropping, is important," she says, "but it's the moment that matters."

Often, during editing sessions, aftershocks strike as she witnesses the scenes again without the camera as a shield. As she edits her photos, reliving the death and loss can be traumatic, but it's not those moments that haunt her daily. It is the moments she missed.

"I remember them vividly, the ones I saw and didn't get," she says. The times she blinked, looked right instead of left, someone stepped in front of the lens, or the camera malfunctioned. They are moments gone forever.

"People think it's easy to take pictures, but capturing the most compelling moments takes not only skill but anticipation, instinct and luck," she says. Gone forever, but still etched in her mind, she talks about one day sharing the images she missed behind the lens.

"That's why I want to paint," she says. "Someday I am going to paint all of these beautiful images I never made. That would be a good gallery show."

"Wherever you go you find these little heroes, just everyday people. They rise to the occasion and they humble you."

Memunatu "Memuna" Mansaray came to the United States in 2000 to be fitted for a prosthetic limb along with other Sierra Leonean amputees. Guzy captured her spontaneous reaction to the Statue of Liberty during a charity boat tour on the Hudson River.



WINNER 2011

Mark Johnson gets ready to leave the paper for the day. He first started the *Journal Sentinel* as a general assignments reporter.

SELF-TAUGHT,



—
MARK JOHNSON
paved his own
way to the
Pulitzer Prize,
with a little
help from his
favorite writers

Story and photos by
AARON CLAYCOMB

SELF-MADE



Mark
Lester
Molecular Biology
Tutorials

Miller's *Illustrated*
NETTER's Atlas of Human Anatomy

SCIENCE

A single strand of DNA was first seen in the
mid-1950s. It is the right side of the double. The
double-stranded structure is the template for the
production of RNA.

CROUCHED OVER HIS cluttered desk, Mark Johnson scrambles through a disheveled stack of papers to find his phone and notepad. The papers are a mix of some stories he's printed out to read and old newspaper clippings of some of his work. In front of his computer, quotes printed on paper are taped up in his cubical to provide inspiration.

One quote pinned under his computer is from Pulitzer Prize-winning foreign war correspondent Barry Bearak of *The New York Times*: "A soldier named Amin was the first to die, taking a bullet in the right side of his chest. He collapsed backward as red began to glide down the green of his fatigues. Two of his comrades lifted the startled man to his knees."

Johnson surrounds himself with great quotes.

"I keep really good writing all around me in case I get in a really tough place and can't write," Johnson says.

He eventually locates his pad and begins jotting down notes.

Earlier that morning, the Pulitzer Prize-winning health and science writer ran across a news clip buried in the back pages of his newspaper, *The Milwaukee Journal Sentinel*, and knew that his daily routine wasn't going to go as planned. A new bacteria, *Elizabethkingia anophelis*, sweeping across the state of Wisconsin was linked to 18 deaths.

"We have a potentially big story," Johnson says.

Johnson is on the hunt for a doctor who will go on the record about the bacteria. He calls a local hospital that possibly has one of the infected patients. With the phone pressed against his shoulder, Johnson tries to persuade the hospital to talk. "Either the hospitals are the ones saying 'We don't want our doctors talking,' or it's the state ordering you to, and either way we need to be able to tell readers who it is."

Johnson continued to press, but he couldn't get the hospital to budge.

Johnson, along with his *Journal Sentinel* coworkers; Kathleen Gallagher, Gary Porter, Lou Saldivor and Alison Sherwood won the 2011 Pulitzer Prize in explanatory reporting. They made history, chronicling a medical team that discovered a cure for an infant's mysterious illness by searching his DNA. The story was published in three parts: "One in a billion: A boy's life, a medical mystery."

On the Monday the Pulitzer was being announced, Johnson arrived at the paper around 7:45 a.m.

"There was a lot of buzz around the newsroom and Kathleen and I decided we had to get out of there," Johnson says. "We went to lunch and returned to the paper about 30 minutes before the announcement. I remember wondering if things would be different the next time we passed through that door."

Huddled in the newsroom with his colleagues, Johnson and his wife, Mary-Liz, were full of anticipation. "Someone clapped and I just started hugging people," Johnson recalls. "I remember most Mary-Liz saying over and over 'All these years, all these years.' More than anyone she knew what this meant to me."

Before Johnson even became a Pulitzer finalist he was writing to winners each year. He wanted to learn from great writers. "At first I tried to imitate these stories," Johnson says, thinking back to his younger days as a general assignment reporter. "Gradually though, I began to figure out what made them great and how they were different from stories I was writing. More

Mark Johnson shuffles a stack of papers to the side, picks up his phone and takes a call to a local hospital — where possibly one of the infected patients is. Behind his phone is a black and white photo of one of the victims of 9/11, and next to that is another photo of the space shuttle Columbia crew that disintegrated upon reentering orbit. Beside his phone are two crates where Johnson keeps his anthology of science books he's picked up over the years as a health/science reporter.

important, I began to realize I was on the kind of journey that has no end point.”

JOHNSON’S GRANDFATHER, Edgar Johnson, wrote a biography of Charles Dickens and passed along his love for writing and sharing stories.

At age 12, Johnson started his first job delivering newspapers for *The Boston Globe*. His grades suffered because he was devoting too much time to working and reading *The Globe*. He fell into writing at his high school newspaper, *The Sagamore*, at Brookline High School, as the entertainment editor. His managing editor was Conan O’Brien, who would go on to become the late night television host.

At 16, Johnson received his first major byline, when the *Boston Herald* ran one of his stories. As a C-average student in his high school science classes, Johnson never imagined he’d end up a science writer for a newspaper.

When Johnson was getting ready to attend college he already knew that he wanted to focus on literature and writing. He attended the University of Toronto in Canada, a more affordable route. The school didn’t have a journalism program, but as a sophomore Johnson learned what he could at his college newspapers. He worked at *The Strand*, which published once every two weeks, and he eventually worked his way up to the larger university newspaper, *The Varsity*, and became the city editor.

“I couldn’t imagine doing anything else with my life,” Johnson says.

After finishing school, fresh with ambition and vigor, Johnson mailed applications to all the top newspapers and magazines he could think of: *The New York Times*, *Washington Post*, *Time*, *Newsweek*, *The Chicago Tribune* and others. “I still have the rejection slips stacked at home,” he says.

Forced to tamp down his ambitions, Johnson secured a job as one of three reporters at *The Provincetown Advocate*, a weekly newspaper with a circulation of 8,000 in Cape Cod, Mass., covering town hall and the fishing industry.

But Johnson soon learned his work at the college newspaper didn’t prepare him for professional journalism. He didn’t know how to ask the right questions. He didn’t know how to be a reporter.

So he read everything he could get his hands on. On the weekends he would ride his motorcycle to the Boston University bookstore to buy journalism books to study. When he wasn’t reading — one of his personal favorites *Stalking the Feature Story* by William Ruehlmann — he was writing to other hotshot reporters to get samples of their best works.

Johnson continued to work at a string of newspapers. From 1987 to 1990, he covered southern New Hampshire and business for a small daily, the *Haverhill Gazette* in Massachusetts. In the early 1990s Johnson covered family issues for the *Rockford Register Star* in Illinois.

Before joining the *Journal Sentinel* in 2000, Johnson was covering small towns for the *Providence Journal Bulletin* in Rhode Island. Johnson would secretly pursue longer stories on his own time. It was the first time Johnson began branching out from his regular daily assignments and writing the types of stories that might win him awards.

“I’m worrying to be perfectly honest. I’m not a foreign correspondent, just a health/science reporter. This is well outside my wheelhouse. But it’s good to face this kind of challenge from time to time.”



At the *Journal Sentinel*, he was a part of reporting teams that were named finalists for the Pulitzer Prize in explanatory reporting, in 2003 and 2006. He was also a finalist for a Pulitzer in feature writing in 2014. “You’re not supposed to want a Pulitzer, but the truth was that I’d been close before, and yes, I coveted the prize,” he says.

HIS HANDS CLASPED. Johnson listens to his editor, George Stanley, in an editorial meeting, as they discuss their upcoming stories and photos for the *Journal Sentinel*.

Johnson nervously shakes his right foot up and down, legs crossed. Amid the laughing at the routine meeting, talk of Johnson’s trip to Jordan and Germany suddenly weighs down the room with anticipation.

The international reporting trip to Jordan is a first for Johnson.

He’s preparing to document the aid and suffering of Syrian refugees and war victims. Johnson is traveling with a *Journal Sentinel* photographer and a Syrian doctor currently



Moments before the Pulitzer was announced in the newsroom, Mark Johnson (left) and Kathleen Gallagher (center) huddle together with their colleagues anticipating the announcement for their series, "One in a Billion: A boy's life, a Medical Mystery."

living in Wisconsin. The newspaper received a nearly \$9,000 grant for the stories from the Pulitzer Center on Crisis Reporting.

Johnson started at the *Journal Sentinel* in 2000, but it wasn't until 2008 he became a science and health reporter for the paper.

One of Johnson's first science stories, at *Providence Journal*, was about a rare blue whale that had washed ashore in Rhode Island. "I had this curiosity," he says. Different scientists from around the country were studying this blue whale, and it just so happened one woman at Tufts University had the eardrum to part of the whale. Johnson called the woman and asked if he could come to witness it for himself.

This was only the beginning of Johnson's science and health coverage.

On the phone, the woman told Johnson she didn't have time to teach him "biology 101." So he studied up and purchased a biology dictionary.

Johnson didn't plan to stay at the *Journal Sentinel* for 16 years. But when he first interviewed at the newspaper he could sense the

"You're not supposed to want a Pulitzer, but the truth was that I'd been close before, and yes, I coveted the prize."

hunger in the room for superb storytelling, and he wanted more than a bite.

"It feels like it's passed really quickly," Johnson says. "All the other places I've been at they would always talk about when there was a golden period," he continues. "[The *Journal Sentinel*] were really hungry. They would have me look over some stuff that was like their best work, and say what I thought," he said. During an interview with the newspaper, "I'd say 'Oh, it looks really, really good.' And they said: 'You think so? Because I don't think we're there yet and we're trying to get there but we're not there... They were hungry, and that's what I wanted, because I'd never been on that side of the curb.'"

TO REMIND JOHNSON how his stories serve readers, he scatters artifacts around his desk that sits in a small cubical barely large enough for two chairs.

A black-and-white photo of one of the missing persons whose family Johnson interviewed during 9/11 is pinned up behind his phone. Next to that is a photo of the space shuttle Columbia crew of the STS-107 that disintegrated upon reentering orbit, killing all seven astronauts. Those were two of the biggest stories Johnson's covered in his 30-year journalism career.

Two bins behind his computer house his anthology of science books that he turns to regularly for stories, such as the *Science Dictionary*, the *Atlas of Human Anatomy* and *An A to Z on DNA*. Some books are gifts from coworkers and others Johnson has picked up over the years.

His worn brown leather briefcase is full of stories he takes home and reads at night. "I always need a good story to go home," Johnson says.

One of Johnson's partners on the Pulitzer winning story "One in a Billion," Kathleen Gallagher, worked alongside him the whole project. "God. He works like kind of nonstop," Gallagher says, laughing. "It's like that feeling making you feel: God he's working really hard. I gotta work a whole lot harder," she says. "He's always working harder than you."

"It's kind of weird how well he is able to work with other reporters because editors maybe find you a little more..." Gallagher pauses.

"Abrasive." Johnson answers, laughing.

In April, Gallagher and Johnson published their book, *One in a Billion: The Story of Nic Volker and the Dawn of Genomic Medicine*, based on their winning story.

Now Johnson is covering one of the world's poorest and hopeless places, and he knows the impact his story will have.

"I am wondering how I'll put it all together," Johnson says. "I'm worrying to be perfectly honest. I'm not a foreign correspondent, just a health/science reporter. This is well outside my wheelhouse. But it's good to face this kind of challenge from time to time."

Johnson has since returned to reporting for the Journal Sentinel and is digging up his next Pulitzer, and reading great stories from the winners.

WINNER 2015

A VOICE FOR THE VOICELESS

Pulitzer Prize
winner
**JENNIFER
BERRY
HAWES**
leans toward
quieter stories
that speak
for those
who've been
silenced

Story and Photography
by **BRITNEY TABOR**





Jennifer Berry Hawes, a reporter at *The Post and Courier* in Charleston, S.C., visits Emanuel AME Cemetery

WINNER 2015

JENNIFER BERRY HAWES hops out of her dark-colored SUV on a cool Thursday in early March at Emanuel African Methodist Episcopal Cemetery.

It's quiet and just after 10 a.m.

Hawes, a petite woman with shoulder-length Brunette hair, is dressed in a charcoal gray sweater, a black blouse, slacks and shoes and dark glasses. But she hasn't come to the cemetery for a funeral.

She walks the rows of graves with a yellow legal pad, a pen, a map of the cemetery and photographs to reference.

Occasionally, she stops and pauses. Hawes kneels to read the headstones of the dead. She occasionally snaps a photo of the monuments for reference. She also quickly jots notes.

She pauses to read a silver name plate the full length of a casket on one of the graves. Plastic white flowers are at the base of the slab. Etched on it are birds flying and the inscription, "Going home."

"Usually, I tend to lean toward the quieter stories that no one else is following," Hawes says.

Flower arrangements, white crosses and wreaths are neatly placed at graves across the cemetery. Most of the people buried died within the last 10 to 15 years.

The cemetery is in an area called the Neck, an upper part of the South Carolina peninsula that is a border between Charleston and North Charleston. The Neck, surrounded by nearby communities, is historically an industrial area.

Hawes has come to search for the graves of four people.

Cynthia Hurd, a 54-year-old library manger.

Susie Jackson, an 87-year-old mother and grandmother.

Ethel Payne, a 70-year-old church custodian.

And, Tywanza Sanders, a 26-year-old recent college graduate.

It's been nearly nine months since their deaths.

On a humid, 90-degree summer evening, June 17, 2015, they were among nine people gunned down by Dylann Storm Roof, a 21-year-old stranger they welcomed into their Wednesday night bible study. Roof, a self-described white supremacist, opened fire on the predominantly

black congregants as the study was ending.

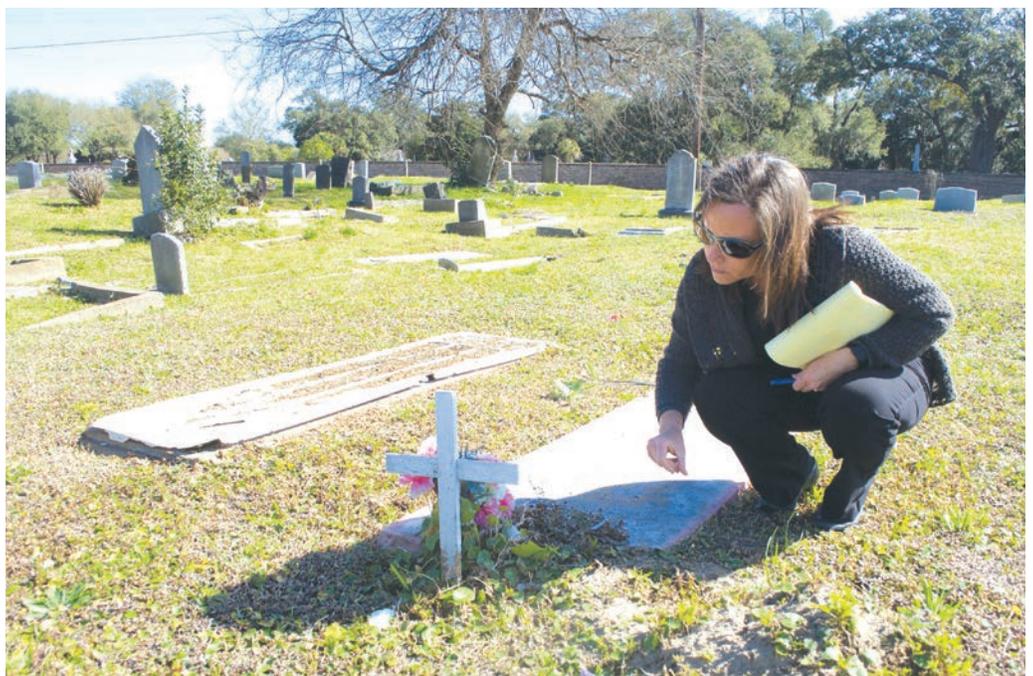
Among the others fatally shot were DePayne Middleton Doctor, a 49-year-old minister; Clementa Pinckney, the pastor at the Emanuel AME church and a South Carolina state senator; Daniel L. Simmons, a 74-year-old minister; Sharonda Singleton, a 45-year-old pastor and coach, and Myra Thompson, 59, who restored Emanuel's church properties. Five others survived the attack.

After last year's tragedy, mourners, onlookers and journalists from around the nation and the world would arrive in Charleston to remember the deceased who were gunned down in an apparent hate crime.

But now, the throngs of mourners are long gone. So are the news trucks that clogged up downtown Charleston streets for coverage of the tragedy and its immediate aftermath. Here alone in this solemn and quiet cemetery stands Hawes, a 2015 Pulitzer Prize winner and a projects writer for Charleston's daily paper, *The Post and Courier*.

The ground at the Emanuel AME Cemetery is soggy. Just as it is at the many other cemeteries connected to other church denominations and ethnicities that are nearby. There's a cemetery for Jews. Another for Greeks. There is a cemetery for the remains of Baptists, Methodists and many others.

Across the street from the new portion of Emanuel AME Cemetery that Hawes is standing in is the historic Magnolia Cemetery, a memorial park that opened in the mid 1800s on the grounds of a former rice plantation. A brick wall borders the property. Hawes says her research notes the wall was built "to keep





people out they didn't want in."

"It so interesting how it's all segregated," she says.

From across the street at the Emanuel AME Cemetery, Hawes wondered about those buried directly across the street on the other side of that brick wall. It was worth knowing, worth finding out.

Hawes begins to walk up Hegenin Avenue and enters Magnolia Cemetery through its front gates. Live oaks with Spanish moss and Palmetto trees stand throughout the winding roads of the cemetery. Besides Hawes, there are only a few others here this morning.

She walks until she reaches the approximate spot directly across from the Emanuel AME Cemetery. Buried in that exact spot are the remains of families known to have owned plantations at a time when blacks were enslaved in the United States and a soldier who fought for the Confederacy in the Civil War.

Now, standing in Magnolia Cemetery on the other side of the wall, Hawes thinks of the four people back at the Emanuel AME Cemetery. They are the descendants of slaves.

Charleston, according to *The Post and Courier*, was once considered the nation's slave capital. It was the place slaves were sold on auction blocks and separated from their homelands and sometimes their families, forever.

"Ironic," Hawes says.

No one ever expected these lives of Hurd,

"Usually, I tend to lean toward the quieter stories that no one else is following."

Jackson, Payne, Sanders and five others would end like this.

For Hawes, it wouldn't be the first time she wrote about people whose lives were taken abruptly.

MAKING CHARLESTON HOME

Hawes vacationed in Charleston and became hooked.

She was fascinated with the city's history and all the great stories to be told there. She came as a visitor, but Charleston soon became her home.

In 1998, she joined *The Post and Courier* as a health reporter. Over the years, she's covered multiple beats including education, features and religion. She joined the projects team in January 2015.

"Charleston's such an interesting place, and the paper has been supportive of me," Hawes says. "It's hard to imagine where it would be better."

It's not difficult for anyone visiting the newsroom to understand what she means.

Throughout the day, writers are brainstorming and bouncing ideas off each other in between preparing stories for the daily paper and more long-form pieces. Reporters have their own area of expertise to draw from.

The collaborative approach was key in *The Post and Courier's* planning for an investigative series on domestic violence murders in South Carolina that began in late 2013.

For nearly two decades, South Carolina has ranked among the top 10 states in which women are murdered by men, according to the Violence Policy Center, a national education organization with a focus on stopping death and injury by guns. In that time, South Carolina has received multiple No. 1 and 2 rankings.

Hawes, projects writer Doug Pardue, projects editor

Glenn Smith and former Post and Courier reporter Natalie Caula Hauff spent eight months investigating what caused South Carolina to repeatedly make the Violence Policy Center list. What was it about the culture that repeatedly kept the state on the list? They examined legal, political and economic reasons.

Smith had experience covering crime. Hauff drew from a background covering crime and courts. Pardue's expertise was in government and legislation, and Hawes had contacts in the faith and social services communities.

The four reporters told the stories of 300 South Carolina women over the last decade that were fatally shot, stabbed, strangled, beaten, bludgeoned and burned at the hands of husbands and boyfriends, men who were supposed to love and protect them from harm. The series shined a spotlight on the limited resources lawmakers put into prevention programs and their inability to pass legislation that placed stricter penalties on abusers.

The team talked to victims, their loved ones, domestic violence advocates, law enforcement officials, counselors, prosecutors and judges. They sat in court proceedings, obtained court records and coroner's reports for women killed in domestic violence incidents. The team built its own database with information on the number of domestic violence statistics in the state, where the hot spots were for homicide, response times, the time of day the murders occurred and the type of weapon used.

Throughout the course of their reporting, the writers said they encountered multiple cases in which the battered women sought the help of their church rather than going to police. Ministers viewed the incidents as marital issues and not crimes.

Pardue recalls he and Hawes interviewing a domestic violence advocate and asking her what was it that makes South Carolina the No. 1 ranked state for women being murdered by men.

"She named off a series of things, and then she said 'Oh, and then there's that religious thing,'" Pardue said.

"What?" Pardue and Hawes asked.

"Till death do us part," Pardue said the woman responded.

**"On one hand,
it's professionally
the high point
of your career,
and on the other
hand, you've got
to be mindful of
all the death that
led up to that."**

"That became the title of the story."

Hawes said she always thought journalists had to be aggressive and louder. However, she's taken a different approach that's worked for her, quieter and persistent.

"I think you have to find your niche," she says. "Find what's best for you."

It's something her colleagues took notice of when forming the "Till Death Do Us Part" team.

"She's got a very good way with people, making them feel comfortable talking to her," Smith says. "She's just got that way about her."

It was important to have people on the team with experience interviewing sensitive situations, Hawes says.

This type of series was the reason Hawes and her colleagues got into the news business — to produce powerful public service that effected change. They gave women who had suffered in silence far too long a voice.

"It's as if they were waiting for someone to care enough to ask," Hawes says. "I would have thought it would have been a lot more sensitive in the sense of talking about things that were very painful."

"I think they really wanted people to know. I think they really wanted there to be awareness. They wanted to feel like they were empowered in ways they hadn't before."

WINNING THE PULITZER

"Till Death Do Us Part," a seven-part series, was published in August 2014 in five editions of *The Post and Courier*.

April 20, 2015, the day the Pulitzer was announced, started like any other normal day for Hawes. It soon became surreal.

Sitting on the beach at Isle of Palms reporting on North Charleston High School seniors for a series she was doing on school choice, Hawes begins to check her email.

"Good luck to *The Post and Courier*," a message from a former colleague read.

Hawes figured out that the Pulitzer Prize winners were going to be announced, so she dusted sand from her clothes and raced back to the newsroom 20 to 30 minutes away.

Hawes arrived that afternoon to a crowded newsroom. The publisher was there. So was *The Post and Courier* board chairman, the owner and colleagues' spouses. Hauff, who had recently left the paper for a public relations job, was there.

Everyone seemed to think "Till Death Do Us Part" had a good chance of winning the public service gold medallion.

Hawes says she thought, "This is really going to be embarrassing ... or it's going to be amazing."

Everyone gathered around televisions to an online live feed of the announcement.

"You won," a co-worker reading the news





online yelled across the room.

Many thought he was just joking.
Moments later, it was confirmed.

“Without further ado, here are the winners of the 2015 Pulitzer Prizes,” Mike Pride, administrator of the prizes said from a podium at Columbia University. “The gold medal for public service goes to *The Post and Courier* of Charleston, South Carolina.”

In an instant, the suspense was over.
Then, the room erupted.

“It was too unbelievable a moment,” Smith said. “I was just floored.

“It’s very, very sobering at the same time. On one hand, it’s professionally the high point of your career, and on the other hand, you’ve got to be mindful of all the death that led up to that.”

It had been 90 years since the publication’s last Pulitzer Prize win. In 1925, the publication then known as *Charleston News and Courier*, won the editorial writing prize for an opinion piece titled, “Plight of the South.”

“You always just think of those prizes, and you think ‘Oh, *The New York Times* ... *The Wall Street Journal*,” Hawes says. “You don’t think necessarily of *The Post and Courier*.”

More than a year later, reporters continue to write follow-up stories to the series.

The “Till Death Do Us Part” series won multiple awards. Following the Pulitzer announcement, more people took notice of the projects team, and they began receiving invitations to speak and attend multiple events.

“There’s always that little thing in the back of your mind: ‘Do I really deserve to be here?’” Hawes says. “But, you know in a way, I hope I don’t ever lose that because I think that’s important to always feel like you have to be ambitious toward what you’re working on and not just sit back and rest on your laurels.”

The day after the Pulitzer Prize announcement, *The Post and Courier* masthead was modified. It now has an image of the Pulitzer medallion, and with pride acknowledges “Winner of the 2015 Pulitzer Prize for Public Service.”

The front doors at the paper’s office on Co-

**“She’s got a
very good way
with people,
making them
feel comfortable
talking to her.
She’s just got that
way about her.”**

lumbus Street in downtown Charleston have a similar decal.

On the day *The Post and Courier* projects team was presented with the public service medallion in May 2015 at Columbia University, the South Carolina Senate passed a domestic violence reform bill.

All the work they did wasn’t in vain.

TURNING THE PAGE

The Pulitzer Prize was just the fuel Hawes needed for what would follow.

A little over two weeks after receiving the medallion, the mass shooting at Emanuel AME church rocked Charleston and the nation.

Hawes and Pardue were among the local reporters writing stories on Pinckney, the church pastor and state senator.

Following the shooting, Hawes wrote multiple follow-up stories on the congregation, lawsuits filed against the church, new leadership, gun control and donations made to the church.

Toward year’s end in 2015, an agent approached Hawes and others at *The Post and Courier* about writing a book about what happened that June night in the basement of Emanuel AME Church.

The story was one *The Post and Courier* writers were best fit to tell, Hawes says. In January, she and Smith began work on the book.

It’s what brought her to Emanuel AME Cemetery on this cool, damp Thursday morning in March. With images in hand of the burials last June as a guide, Hawes searched for their plots.

Shortly after the shooting, victims’ family members offered forgiveness to the shooter.

The book is about the city accepting unity from across the world and everything being fine, Hawes said. But, that’s not the real story, she says. Families continue to struggle with grief and forgiveness. They’ve struggled with church leadership and legal issues. It’s a complex human story that goes beyond survivors forgiving the shooter and moving on, she says.

The book, published by St. Martin’s Press, is tentatively scheduled for release in 2017. Book proceeds are expected to go toward a minority journalism internship program, according to *The Post and Courier*.

A. H. BELO CORRE
The Dallas Morning

Elephant in the Room

Want to know what it takes to edit a Pulitzer Prize-winning story? Ask Mike Wilson.

Story and photograph by **EMILY TOMAN**

WHEN MIKE WILSON arrived as the new editor of *The Dallas Morning News*, he brought with him a miniature alabaster elephant that he says symbolizes his editing philosophy. “It comes from a saying, ‘How do you carve an elephant out of a bar soap? You carve it until it looks like an elephant.’”

Reporter Lane DeGregory gave him the memento when he left his post at *The Tampa Bay Times*, where he served as lead editor on DeGregory’s 2009 Pulitzer Prize-winning story, “Girl in the Window.” She followed Danielle, a 6-year-old child found living in filth, unable to walk or speak, and her journey to healing with her new adoptive family at age 9.

Wilson says the editing process began months before any words were strung together.

“In journalism, we talk so much about the importance of

those early conversations,” Wilson says. “I’m the writer’s curious friend. I ask questions outside the lines.”

DeGregory arrived at the idea for “Girl in the Window” when she saw a traveling exhibit that featured portraits of local foster children to help increase awareness of adoption. She wanted to focus on one child’s success story and found Danielle, who had recently been adopted. During her initial reporting, DeGregory spoke with a child psychologist at the University of South Florida and discovered the severity of Danielle’s neglect.

“There hadn’t been a case like this since the ‘70s,” DeGregory says. “That’s when Mike and I



decided to follow it a little bit longer.”

The police had rescued Danielle three years earlier from a closet inside a roach-infested, feces-covered house where her mother had deprived her of all human interaction. It was the worst child abuse case police had ever seen.

After a six-week stay in the hospital, Danielle was placed in foster care, and her photo ended up in the Heart Gallery catching the eyes of Bernie and Diane Lierow. They fell in love with her and embarked on the seemingly impossible task of rehabilitating the child.

“In my mind, the story was going to be an arc from when the police found her to when she was adopted,” DeGregory says.

Before signing on as editor of *The Dallas Morning News*, Mike Wilson edited Pulitzer Prize-winning reporters.

About once a month, she and the photographer, Melissa Lyttle, traveled three hours to visit the adoptive parents. They hesitated to let a reporter and photographer in at first, worried that Danielle would be portrayed as an animal, but soon DeGregory and Lyttle were fully immersed in her day-to-day life. What was pitched as a simple, heartwarming adoption feature became a story of devastation and hope.

To win a Pulitzer, you have to have a great writer and a great story. “Girl in the Window” had both. “When I read the first 500 words, I had to push myself back from the table because I thought it was the best first draft I had ever read,” Wilson says.

But even this story needed a good editor. DeGregory talked to Wilson every step of the way, often squeezing in conversations in the newsroom parking lot. “We’d always talk before I would start reporting,” DeGregory says. “I would talk to him about what I found, what I was worried about. He was like my therapist.”

Soon it became clear that an important piece of the story was missing. Wilson insisted on finding Danielle’s birth mother, the “Boo Radley,” he says, referencing the *To Kill a Mockingbird* character who is ever-present but hidden from view.

DeGregory, who is a mother of two boys around Danielle’s age, had no interest in giving a voice to the woman responsible for such horrific abuse.

“We pushed back and forth on that for a while,” she says. “I never would have done that without him pushing me. It changed the story significantly.”

While Wilson is careful not to change a writer’s voice, as the editor his biggest job is to provide a framework for the story, ensuring there are no loose ends. To see how far Danielle had come, readers had to see where she started. This crucial point in the process turned a good story into a great story. It goes back to a question Wilson asks his reporters from the very beginning: “Is this story going to require a certain level of sacrifice from the writer? If it doesn’t, it’s unlikely it will yield a great result,” he says.

Often, the most challenging part is what makes it worthwhile. Finding the guts to knock on the birth mother’s trailer door gave DeGregory access to an enormous amount of information and paperwork she otherwise would not have found. A black trash bag contained Danielle’s birth certificate, court reports and medical records that privacy laws would have restricted.

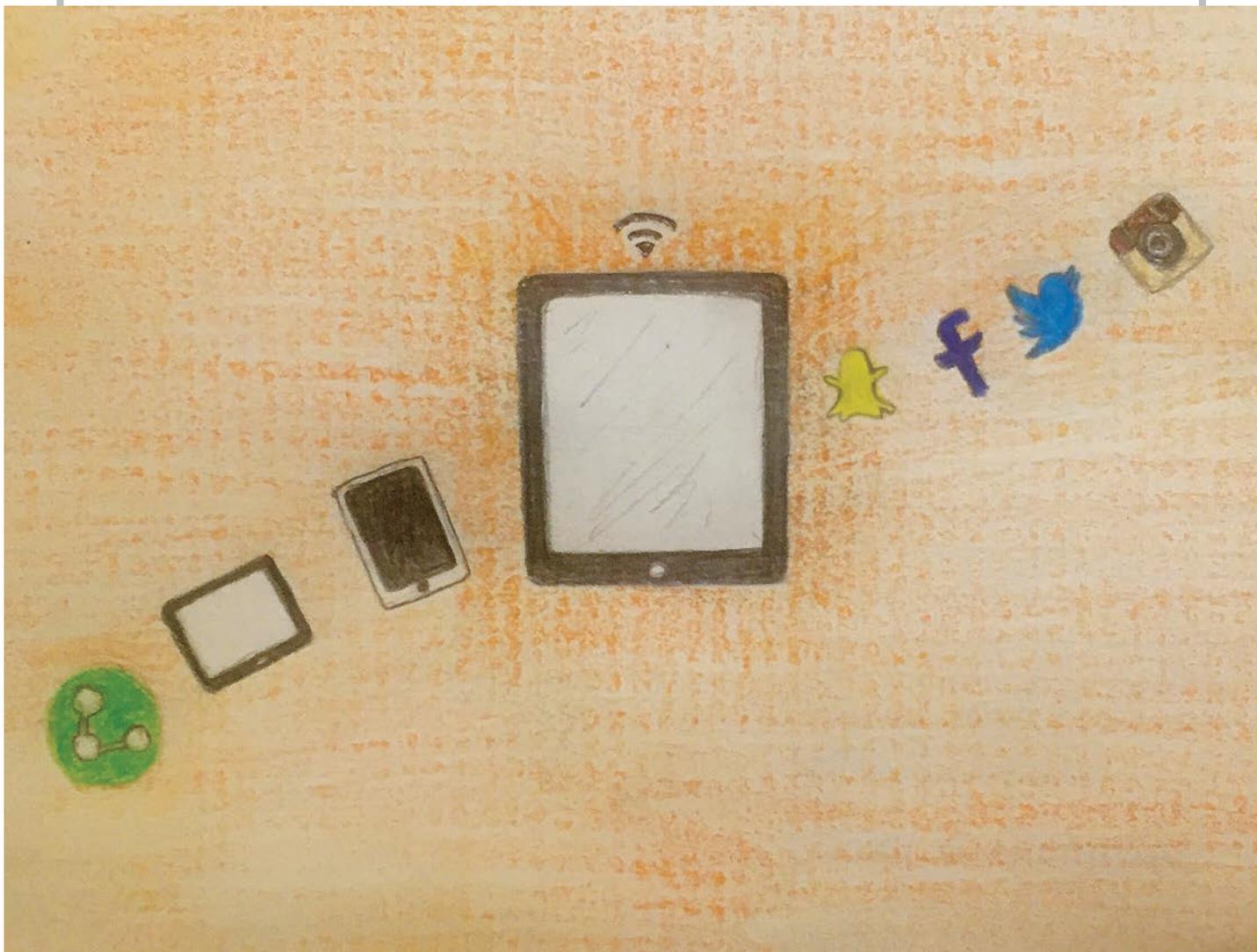
DeGregory left that day hating the woman less, but still unsympathetic. Her devotion to her story’s central character is part of what made “Girl in the Window” so impactful, Wilson says.

“Her heart was in the story, but not in a way that clouded her judgment or affected her impartiality,” he says. “She feels what the reader feels.”

Wilson and DeGregory worked together at *The Tampa Bay Times* for 13 years. That was Wilson’s first editing job, and DeGregory was his first hire. She says it’s tough not having him around anymore. She often thinks of his advice when finishing her stories. Wilson almost always cut the last three lines to reveal the true ending.

“He helped me find my elephant.”

THE PULITZER PRIZE



IN THE DIGITAL AGE

How journalism's highest honor has (or hasn't) adapted to the changing media landscape

Story by **Emily Toman** / Illustration by **Victoria Flores**

WHEN COLUMBIA UNIVERSITY launched its new media program in 1994, students were just beginning to discover this new thing called the World Wide Web. One of the first projects involved publishing an arts magazine online complete with its own URL.

“People were blown away,” says Andrew Lih, the engineering consultant hired to help spearhead the program. “No one was creating feature content — originally reported stuff.”

Flash forward to today, and we carry the news around in our pockets, receiving instant updates across multiple platforms. Audiences now consume more than half of their news on a mobile device, according to a 2015 Pew Research report.

Sree Sreenivasan, the new media guru who led Columbia’s program along with Lih, created the Online Journalism Awards in 2000 to recognize digital excellence.

“That was because the Pulitzers were locked for print,” Sreenivasan says.

In 2009 the Pulitzer Prize board opened the contest to online-only news sites that publish at least weekly, but since then few have actually won. Legacy newspapers still dominate the awards even on the digital front.

The *Denver Post* secured the feature photography award in 2012 for a web-based series on veterans with post-traumatic stress disorder. *The New York Times* took home a Pulitzer in 2013 for its much-lauded multimedia narrative, “Snow Fall,” covering a deadly avalanche in the Cascade Mountains. The Pulitzers often recognize print publications for their impressive use of digital tools, particularly in the breaking news category — the *Boston Globe* for its live-blogging and video of the Boston Marathon bombing, and the *Seattle Times* for its interactive on the fatal Oso landslide.

“Part of the reason why you see similar organizations continuing to win is that it’s in the DNA of the Pulitzers,” Sreenivasan says. “The best of the newspaper industry are investing in new technology.”

New digital publications must work harder to establish credibility and get noticed alongside print newspapers that are a century ahead. Sreenivasan says finding a niche might be the key.

“I think it is by spending time and energy on serious journalism, and by owning your topic,” he says. “Specialized journalism is going to be more and more important.”

Some of these new media have surfaced in the form of independent nonprofits that go deep on subjects traditional outlets only skim.

ProPublica launched in 2008 focusing on “investigative journalism in the public interest.” It made history in 2011 as the first web-based news

“Part of the reason why you see similar organizations continuing to win is that it’s in the DNA of the Pulitzers.”

outlet to win a Pulitzer Prize for its series, “The Wall Street Money Machine.” The story exposed bankers and hedge funds that engineered the housing market collapse and ultimately profited from the nation’s economic meltdown.

InsideClimate News, a tiny digital outfit founded in 2007 and dedicated to environmental reporting, won a Pulitzer in 2013 for “The Dilbit Disaster: Inside the Biggest Oil Spill You’ve Never Heard Of.” The four-part narrative reveals how a new kind of corrosive oil caused an underground pipeline to burst, spilling more than 1 million gallons into the Kalamazoo River. It’s the same type of oil that would flow through the proposed Keystone XL pipeline and across the United States.

These small start-ups prove that time and energy can yield Pulitzer Prize-winning stories. But so can money — a lot of it. In 2012, the *Huffington Post* became the first commercial online news organization to win for David Wood’s 10-part series, “Beyond the Battlefield,” chronicling the lives of wounded veterans returning home. The story came a year after AOL bought the news site for \$315 million. That allowed Arianna Huffington to hire a top-notch war correspondent with 35 years of experience, the editor-in-chief told the *Wall Street Journal*.

While it may seem like the Pulitzers have been slow to adapt to the digital age, the contest has expanded significantly in other ways since 1916, having gone from only four journalism categories to 21. Lih argues that the addition of editorial cartooning in 1922 could have been controversial.

“Can you imagine the first person to propose that? He could have been laughed out of the room,” Lih says. “How could you put cartoons in the same stratosphere? Now it’s one of the most treasured categories.”

He also points to a long-forgotten category of the 1940s, telegraphic reporting, which recognized stories filed quickly over a wire service outside the newsroom. The board later nixed the category, agreeing that the way stories were produced made no difference to the overall quality, according to *The Pulitzer Prize Archive 1941-1986*.

That seems to mirror what’s happening between print and web journalism today, but Lih says it could become even more complicated than that. News sites can now publish native content within social media platforms like Facebook and Snapchat, capturing more eyeballs than ever before at a much lower cost. The problem is, after readers consume the content, it becomes harder to reference or disappears altogether.

“All the stuff we’re seeing now is un-capture-able by internet archives,” Lih says. “It relates to the Pulitzers because when you don’t control the open technologies that allow you to publish, you lose control of your content. How do you submit content for the Pulitzers created on this platform? You can’t.”

It’s hard to imagine a Snapchat story winning a Pulitzer Prize, but there’s no doubt that influx of new media organizations has begun to redefine newspapers. Lih suggests that could open the contest to other media like broadcast and magazines, which traditionally have not been eligible.

“The Pulitzer Prize should and must evolve beyond the confines of that definition,” Lih says. “You must have enough reach and enough impact. As long as you pass that bar, you’re in the race to win a Pulitzer.”

Drawing Conclusions

Expressing opinions and ideas through art.

BY ASHLEY PORTER

DURING THE EARLY 1700s, Englishman William Hogarth, father of satirical caricatures and moral paintings, developed a form of expression through art that would eventually become the political cartoons we know today.

Nearly two centuries prior to the creation of the Pulitzer award in editorial cartooning, the first printed editorial cartoon in the United States appeared in the *Pennsylvania Gazette* on May 9, 1754. “Join or Die,” the infamous illustration created by Benjamin Franklin, served as an expression of the fragmented American colonies. The public connected with the drawing, propelling other newspapers to reprint the image.

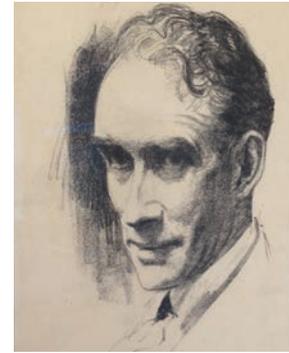
While the appearances of cartoons from the 18th century differ in style from today’s illustrations, the purpose remains the same: raise awareness and persuade readers to think about current events.

The Pulitzer committee recognized the importance of editorial cartoons in 1922, five years after the inception of the Pulitzer Prize.

Upon the creation of the editorial cartooning category, the Pulitzer committee established criteria for each entry that would be judged:

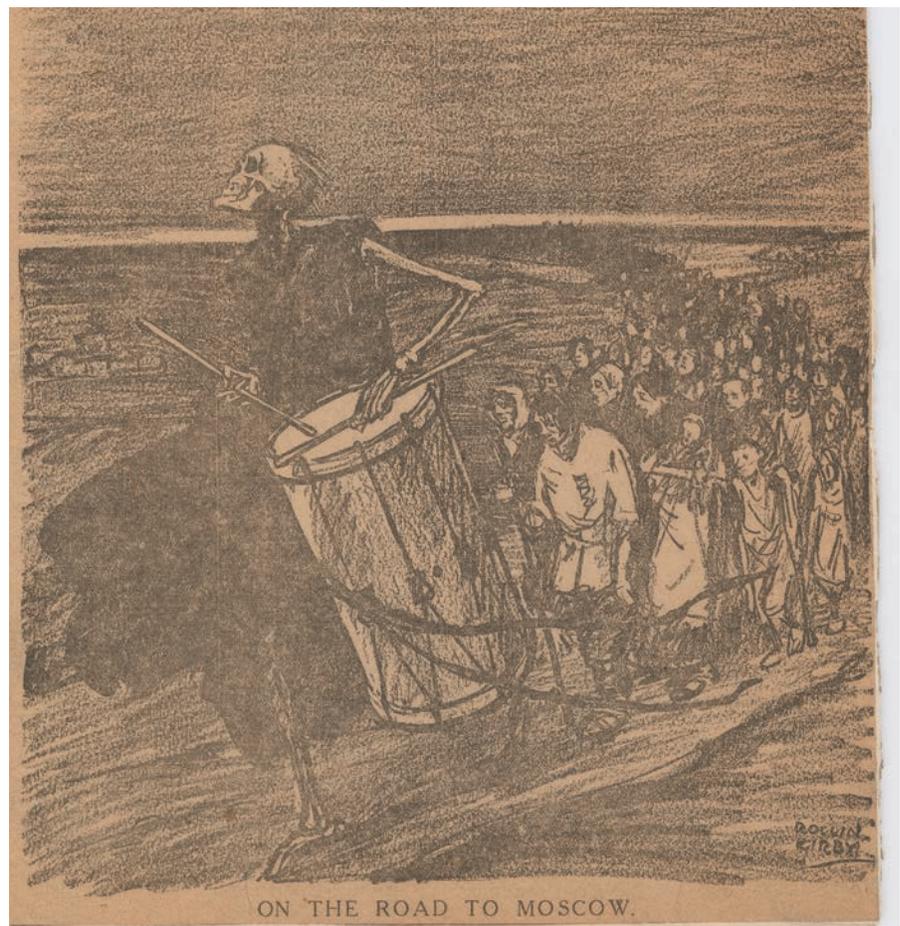
“For a distinguished example of a cartoonist’s work published in an American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be intended to be helpful to some commendable cause of public importance, due account being taken of the whole volume of the artist’s newspaper work during the year.”

To this day, Pulitzer judges for editorial cartooning continue to use the guidelines of “originality, editorial effectiveness, quality of drawing and pictorial effect,” to guide them through the process of selecting the winning artist each year as stated on the Pulitzer Prize winners website.

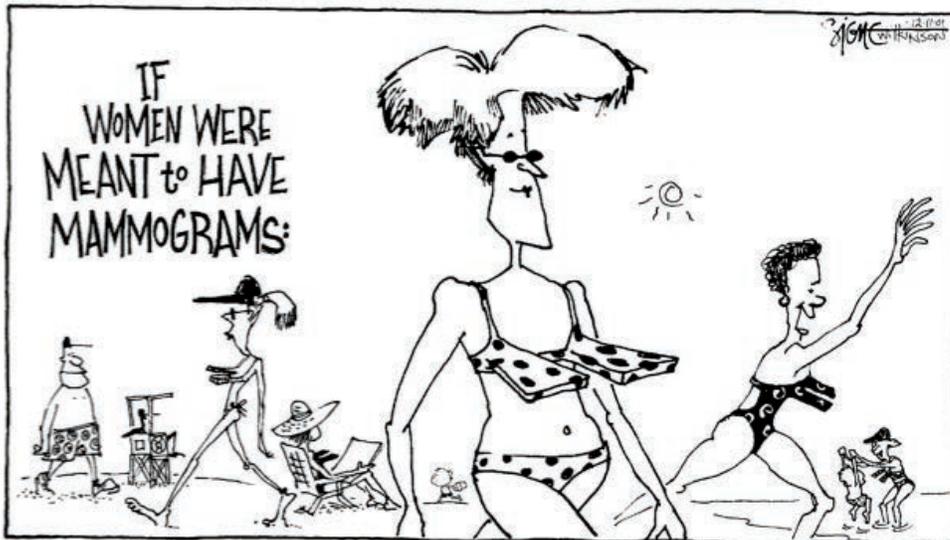


ROLLIN KIRBY

Rollin Kirby was the first recipient of the Pulitzer Prize in the category of editorial cartooning, established in 1922. He won for his illustration titled, “On the Road to Moscow.” During his 18-year tenure with *New York World*, Kirby received a total of three Pulitzer Prizes for cartooning in 1922, 1925 and 1929.



By permission of the estate of Rollin Kirby Post



SIGNE WILKINSON

Signe Wilkinson joined the *Philadelphia Daily News* in 1985, drawing under four editors, four publishers and four different owners during her tenure at the publication. Her controversial collection “Abortion Cartoons on Demand” helped earned her the 1992 Pulitzer Prize in editorial cartooning, making her the first woman to win the Pulitzer in this category.

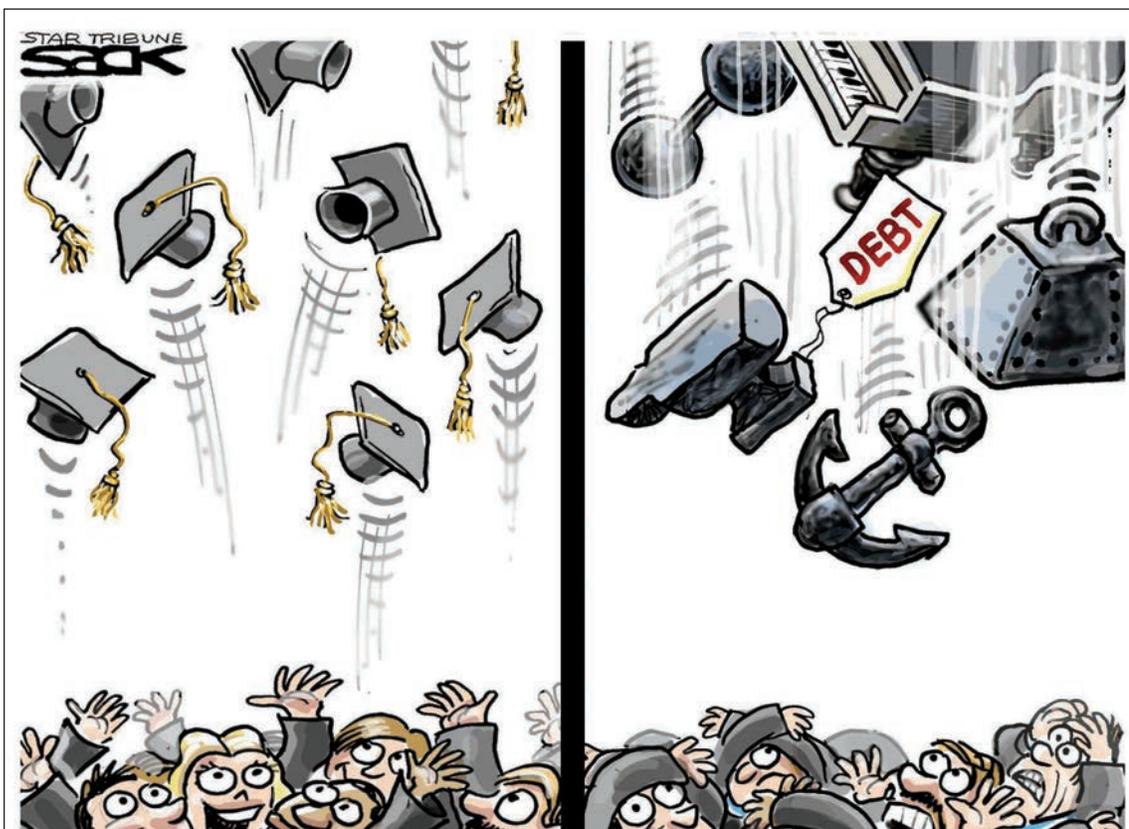
Steve Sack on editorial cartooning

HOW DO I come up with my cartoons? That is, by far, the question cartoonists are most often asked. But, I'm afraid I don't have a neat and tidy answer. When I listen to other cartoonists discuss this question, I always lean in and listen carefully, hoping to learn how it's done.

I've been in the editorial cartoon biz for over 39 years, including 34 years with the *Minneapolis Star Tribune*. At the "Strib," I have created over 8,000 cartoons. Every cartoon requires a unique approach. Some cartoons are "heavier" than others, meaning the tone will reflect the nature of my message. If the subject on a particular day is light and topical, I would approach it in a breezy, almost whimsical fashion. The artwork would be geared toward making the cartoon fun to read and share. Some cartoonists shun these topics. Personally, I think they help broaden our audience. Readers who see and enjoy the silly cartoons will come back, and the next day I'll have my audience for a more serious and challenging sort of message.

The artwork phase is my favorite part. Whether it is something silly or deadly serious, I try to use whatever drawing style will best enhance its message. The most difficult part for me is determining how much time to devote to coming up with ideas versus how much time I'm allowing for the art. A strong idea can survive a weak drawing but a beautiful piece of art can never save a lousy concept.

I'm still not sure I have it right. So I continue to start each day fresh, and listen in when I hear a cartoonist talk about her or his process. Another day, another blank slate.





Picture Perfect

Newseum exhibit features decades of Pulitzer Prize-winning photos

By **AARON CLAYCOMB**

FROM ICONIC images, such as Robert Jackson's 1964 photograph, "Jack Ruby Shoots Lee Harvey Oswald," to photos that depict an ultimate triumph, such as the 1985 photo of U.S. Olympic swimmer Rowdy Gaines celebrating his gold medal with the crowd, the Pulitzer Prize Photographs Gallery shows off the unique story and history of each prize-winning image.

The permanent photography exhibit is on the first floor of the Newseum, a national, interactive museum dedicated to free expression in Washington, D.C. Photographs are displayed according to each decade, and the exhibit features interviews with prize-winning photographers.

Each year, the gallery is updated when winners are announced. To celebrate the 100th anniversary of the Pulitzer Prizes, the Newseum is displaying a portrait of Joseph Pulitzer by artist John Singer Sargent.

Where to go:

Visitors can see the Pulitzer Prize-winning images on the first floor walls inside the Newseum in Washington, D.C. For more information, visit www.newseum.org



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An Eye on the Judge

Dorothy Bland details the intense process for selecting Pulitzer Prize winners

By **AARON CLAYCOMB**

LITERARY GIANTS in today's journalism field gather annually to judge the coveted Pulitzer Prize, journalism's highest honor. These judges are a mix of writers, photographers, scholars, editors, publishers, critics and former Pulitzer winners. They waded through hundreds of entries in each category from across the nation to select one winner.

Dorothy Bland, dean of the Frank W. and Sue Mayborn School of Journalism at UNT, knows exactly how daunting and laborious the task is to select a prize-worthy story.

"The process was intense as we waded through dozens of entries in a room at Columbia University," Bland says.

"Not since Watergate has a story had such a major impact and also received the Hollywood treatment."

"It was a privilege to work with industry leaders and great journalists and editors ... whose newspapers had won several Pulitzer Prizes."

Bland served as a juror twice: once in 2003 for the public service category and in 2005 for feature writing.

"When Sig Gissler calls, you answer," Bland says of the former Pulitzer Prize administrator, who has since retired.

In 2003, Bland and the jury selected *The Boston Globe* for the public service award for its outstanding coverage of the systemic and massive cover-up by leaders in the Roman Catholic Church to protect priests accused of molesting and raping children. Those stories ultimately led to the resignation of Boston Cardinal Bernard Law.

"This was extraordinary research, reporting and writing," Bland says. "Not since Watergate has a story had such a major impact and also received the Hollywood treatment."

Judges went into a deep discussion over the "strength of the reporting, writing, editing and impact," Bland says.

"In terms of narrowing the list of recommendations to submit to the board, there was strong conversation, and we reached consensus on who the top entries were that the group recommended to move forward," Bland says. "The final decision is made by the Pulitzer Board and they went with our recommendations that year."

In 2005, the prize for feature writing was awarded to cultural critic and reporter Julia Keller of *The Chicago Tribune* for her compelling and meticulous work about a 10-second tornado in North Utica, Ill.

Each year, 102 judges are selected by the 20-person Pulitzer Prize Board to serve on 20 separate juries for the 21 Pulitzer Prize category awards. The jurors are selected for their expertise and experience, said prize administrator Mike Pride, in his opening remarks before announcing 2015 winners.

"Awards are made by majority vote, but the Board is also empowered to vote 'no award,' or by three-fourths vote to select an entry that has not been nominated or to switch nominations among the categories," according to the Pulitzer website. "If the Board is dissatisfied with the nominations of any jury, it can ask the Administrator to consult with the chair by telephone to ascertain if there are other worthy entries."

Before Bland entered academia, she was a fierce journalist and dogged reporter for USA Today from 1983 to 1990. She joined Gannett in 1980, working for a string of daily newspapers in Arkansas and Tennessee.

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