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## ***Arkansas Democrat Project***

Interview with:

Mike Kirkendall  
8 February 2007  
Via Telephone

Interviewer: Jerry McConnell

[00:00:00.00] Jerry McConnell: [This is Jerry McConnell. I'm at] my home in Greenwood, Arkansas, preparing to do a telephone interview with Mike Kirkendall, who is in Irvine, California. This is February 8, 2007. The first thing I need to ask to ask you, Mike, is do I have your permission to make this recording and turn the tape over to the archives of the Pryor Center for [Arkansas] Oral and Visual History?

Mike Kirkendall: Yes.

JM: Okay. Now, we're—we'll just start sort of from the beginning as I understand it and you can fill in as you go along. But you are now an editor for the *Los Angeles Times*, but you got started in Fort Smith, Arkansas, and worked at the *Arkansas Democrat* along the way. And so let's just start from the beginning, Mike, and tell me first your full name and spell it so they'll get it correct.

MK: David. D-A-V-I-D.

JM: Uh-huh.

MK: Michael. M-I-C-H-A-E-L. Kirkendall. K-I-R-K-E-N-D-A-L-L.

JM: Okay. All right. And when and where were you born, Mike?

MK: I was born in 1949 in Fort Smith at St. Edward Mercy Hospital.

JM: Okay. What date?

MK: March 30.

JM: March 30. Okay. What were your parents' names?

MK: My mother's name was Reba. Her maiden name was Hampton. H-A-M-P-T-O-N. That was R-E-B-A.

JM: Yeah, okay.

MK: And she was married to my father, Lloyd—L-L-O-Y-D Kirkendall.

JM: Okay.

MK: And they were married in Fort Smith. My mom was from eastern Oklahoma and my dad was born in Kansas, but at an early age his family moved to Fort Smith.

JM: Yeah. What'd your dad do?

MK: He was a—a union pipefitter.

JM: Okay.

MK: Local 29.

[00:02:11.21] JM: Okay, now, Mike, where did you go to school?

MK: I graduated from Northside High School. I went to Darby Junior High. And I went to Parker Elementary and Rogers Elementary.

JM: And you graduated from Northside High School?

MK: 1967.

JM: Nineteen when?

MK: Sixty-seven.

[00:02:39.07] JM: Sixty-seven. Okay. All right. How did you get into journalism?

MK: I remember my dad always loving to read the newspaper, and at times we used to take two papers—usually the Tulsa World in addition to the Fort Smith papers. Southwest American was the morning paper. Fort Smith Times-Record was the afternoon paper. But I always remember liking papers. I was even the editor of my elementary school newspaper. You know, it was like a one-time thing.

JM: Uh-huh.

[00:03:11.01] MK: When I was in junior high I was editor of the junior high school paper. The journalism teacher and newspaper advisor was Miss Lorraine Lays, I think—last name L-A-Y-S. She was very good.

JM: Yeah.

[00:03:28.21] MK: I played baseball at that time, and my coach was the sports editor. And a couple times I got to go up there to the paper. [The Southwest American]

JM: What coach was that?

MK: His name was Jim Bell. I don't know if you ever ran into him.

JM: Yeah, I know—if it's the same Jim Bell I knew then, I went to the university with him. [Laughs]

MK: Oh, really?

JM: Yes. In fact, he was—going back a ways, he was a sportswriter on my staff when I was the co-sports editor of the student newspaper [The *Traveler*] at the University of Arkansas [Fayetteville].

MK: Oh, really? [Laughs]

JM: Yeah.

[00:04:10.03] MK: [Laughs] He let me come up there a couple times. And, you know, I think one day I ended up cutting the AP [Associated Press] and UPI [United Press International] wires for him.

JM: Yeah.

MK: You know, hanging around—probably more in the way than anything. But it seemed like a real exotic place. [Laughs]

JM: Yeah.

[00:04:31.29] MK: And so I was really, really enthused about it in junior high. And at the junior high newspaper [*The Darby Ranger*] I met Greg Adams and Bob Merrick, both who later worked at the *Arkansas Democrat*.

[00:04:53.19] JM: Both of them worked at the *Democrat* and were excellent hands, I might say, and are still in the newspaper business.

MK: Yeah.

JM: Yeah.

[00:05:00.21] MK: I received excellent training from Miss Lay and a lot of encouragement from her.

JM: Uh-huh.

[00:05:12.16] MK: And then I went to high school and there was Miss Hazel Presson.

JM: Uh-huh.

MK: And she was just an excellent teacher

JM: Yeah. Okay. Hold on just a second.

[Tape Stopped]

[00:05:32.15] JM: Okay, here we go again. And Miss Presson—I've heard a lot about her. She taught journalism and I—and I assume was the—over the school paper.

MK: Yes. And when I got there on that staff was Lyndon Finney, another guy who later worked at the *Democrat*.

JM: Yeah. That's L-Y-N-D-O-N F-I-N-N-E-Y. [Laughs]

MK: Yeah.

JM: Okay.

[00:06:00.09] MK: Northside had a printing department and presses, so we had to learn early how to deal with printers.

JM: Uh-huh.

[00:06:22.02] MK: And it was such great time. When we seniors there, Greg was editor of the paper. I was editor of the yearbook. We were best friends.

JM: Uh-huh.

[00:06:34.21] MK: Miss Presson somehow met up with Edmond Arnold, who's a famous newspaper designer. He had just redesigned the *Christian Science Monitor*. He redesigned our high school paper, so we got to correspond with him and send him clips. He would write back suggestions on things that we weren't doing right and this or that.

JM: Uh-huh.

[00:07:06.29] MK: Really, that piqued my interest in design. Years later I was at a design conference at Stanford [University] and got to meet Mr. Arnold and talk to him about it. So that was interesting for me.

[00:07:26.26] JM: He wrote one of the standard college textbooks on newspaper design—layout and everything. I forgot about that.

[00:07:39.05] JM: And—and, in fact, if I can throw this in here then, I did a sequence of pictures on the front page of the [*Arkansas*] *Gazette* sports section one time, and he picked that up and ran it in his textbook.

MK: Really? [Laughs]

JM: Yeah. [Laughs] And so . . .

MK: Well, I might have that textbook around here somewhere.

[00:08:01.21] JM: And so he—he said, "This is the—this is the proper way that you use—you use sequenced pictures," and everything like that. It was—fortunately I happened to get it the right way that time. [Laughs] I don't know how he picked it up, but—but that's—that's another interesting connection there. But, yes, I remember him.

MK: Oh, yeah.

[00:08:20.22] JM: Okay, so—so go on from there. And you were talking about your—how you got interested in layout and everything.

MK: Well, for me it was just fun designing pages—working on things—seeing where and how things fit and, you know, make it easy to read.

JM: Yeah. Yep.

MK: I always liked that.

[00:08:51.12] JM: Yeah, I know you did. Then go on from there from what you were doing in high school and what you got in . . .

MK: One thing I need to do here is to brag that our school newspaper and yearbooks were always rated some of the top ones in the country in all the competitions. It was a lot of hard work to earn those awards because Miss Presson always taught the importance of details.

JM: Uh-huh.

MK: And just working it and redoing it until it was right. A lot of what she taught me I still use today. JM: Uh-huh.

[00:09:45.22] MK: From there I went to Westark Junior College [now known as University of Arkansas, Fort Smith].

JM: Okay.

MK: But the about a day or two after I graduated from high school I went to work for the local paper. They had called, I think, Miss Presson for people, so I went to work right out of high school as a copy editor at the *Fort Smith Times-Record*. It was the afternoon paper. I worked there all summer. Greg Adams worked there, too. Both of us came on at the same time, and so that was a great experience for us.

JM: Uh-huh.

[00:10:22.19] MK: We worked there all summer as copy editors and then we went to Westark Junior College in the fall. I went there for two years. I worked a forty-eight-hour week—six days a week. And then took a full load of classes during the day. And worked at the paper. I don't remember too much about my school days, but [laughter] I had a lot more fun at the newspaper.

JM: Yeah.

[00:10:59.11] MK: Really learned a lot there. That I'm trying to think—the first—first guy was John Riddle—Johnny Riddle was the slot and news editor at the afternoon paper. And he was a real character. He really had his work organized. I was just amazed at how an afternoon paper got out. There wasn't that much time. Mr. Riddle would give us a story and a head size jbased on what he

thought—how important that story was.

JM: Uh-huh.

[00:11:47.19] MK: Because you couldn't lay out a page with that much certainty—things were changing up to deadline. He would have a run sheet of all these stories, and he might dummy the top of an inside page. They dummied the entire front page. But he would do a dummy for the inside page on the top and then it'd go back to the back shop and then they knew from the size of the headline to fill from the important headlines on down. It was a pretty efficient way of getting it out.

JM: Uh-huh.

[00:12:24.00] MK: I worked there for two years. One summer I was the news editor for about three months. Somebody had quit. And so I was about nineteen and a news editor. I learned a lot on the job.

JM: Yeah.

MK: It was a lot of pressure. But young, I enjoyed that.

JM: Yeah.

[00:13:00.08] MK: And, let's see—I met Roy—Roy Dale Campbell at the Fort Smith newspaper copy desk. He was [from] Van Buren. He ended up working at the *Democrat*, too.

JM: Really a smart guy.

MK: Oh, yeah. Yeah, we had a lot of fun there. [Laughs] One time they lost all the astrology columns and all their briefs that they used as fillers at the bottom of the pages. [Laughs] So we decided we would write them. We cut some astrology items from other old columns and we'd put together. And then as, you know,

being smart-alecks, we would add our own stuff. I remember he [Campbell] would add things like, "Not a good day to bake bread," or [laughs]—or we'd put, "There is money under the chair cushion," and, you know, just silly things.

JM: Yeah.

[00:14:11.01] MK: And then we'd go through the encyclopedias and start writing these little brief items like, you know, I can't think of any we did—but there's some famous ones, like "fish have no eyelids."

JM: Yeah. [Laughs] Real—real short things you could use to fill a space at the last second.

MK: Yeah.

JM: Yeah.

[00:14:30.27] MK: I think he wrote one that said, "Chesterfield is Canadian for sofa." [Laughs] There were not many second eyes on this—on what went in the paper, so that kind of silly stuff went in.

JM: Yeah.

[00:14:51.24] MK: If we ever messed up a headline, because the press runs were so short, instead of fixing the error and replating we'd have to go downstairs and tell the pressmen to, "Booger that headline," [laughs] and the pressmen had a little hammer and they'd stop the press and just hit that headline with a hammer. And the result was it just would just smudge the whole headline.

JM: Yeah. [Laughter] That's one way.

MK: I had a lot of good experiences there at that paper.

JM: Yeah.

[00:15:42.29] MK: I think the capitol [Little Rock] correspondent was Bill Kennedy. I

think he had been involved in a Pulitzer Prize out in California somewhere. And he had come back to Fort Smith. I think he was from that area. That's about when that—was it Cummins or Tucker Prison . . . ?

JM: When they had all the bad publicity?

MK: Yeah.

JM: Yeah, that was probably Tucker.

MK: I'd have to take his dictation every night. Mr. Kennedy got where he would request me to take dictation—which paid off a couple years later when he made me a reporter. Kennedy became editor at the Southwest American and the Fort Smith Times Record. Mr. Kennedy really tried to work with me. Didn't do much good. I was not a good reporter. But he did try to promote me.

JM: Yeah.

[00:16:49.26] MK: But after two years at Westark, I—well, I didn't quite know what I was going to do for school. Roy Campbell by then had already gone to Arkansas Tech at Russellville, and he said, "Well, why don't you come down and be my assistant editor?" because he was going to be editor of the paper. He of cleared the way for me and helped me get through the admissions. I just figured I was going to show up the day that school started. [Laughs] I went to Tech for two years, so I really owe him a lot for getting me in a college.

JM: Yeah.

[00:17:44.13] MK: I met the journalism professor there—Gerald Edgar. Remember him?

JM: I sure do.

MK: Yeah. G-E-R-A-L-D E-D-G-A-R. He was, very[enthusiastic]. He was such a

hard worker. He was at every game, every event. I admired his enthusiasm for journalism and for Arkansas Tech.

[00:18:22.05] JM: Uh-huh. In fact, I think—I think that when I was at the *Gazette* in sports that he was—maybe he was our correspondent from Russellville and called in games and everything to us.

MK: Oh, yeah, really?

JM: Yeah.

MK: Yeah, I can imagine that.

JM: And called in, I think, stories on Tech and things like that.

[00:18:49.21] MK: And another guy there was—I don't know if you might've dealt with him, too—Jim Staggs? Jim Skaggs?

JM: Jim Staggs. Yes. Uh-huh.

MK: He personified the word "gentleman." He was just a really nice man. He was a news editor at the Fort Smith paper for a while.

JM: Uh-huh. Well, I was gonna say he was from Van Buren or Fort Smith, wasn't he?

MK: Yeah, I think so.

JM: Yeah. I think he was a big—was a—was a correspondent, too, on—on sports for some time.

MK: I remember being on the desk with him. If we had, like, a ten-inch [news] hole, some people would just throw in a ten-inch story. He would—[laughs] he would make us edit that ten-inch story down to five inches and then get a three-inch story and a two-inch story. He was just really into packing it, trying to give you a lot of stories.

JM: Get you as much information as he could.

MK: Yeah.

JM: Uh-huh.

[00:19:54.27] MK: Oh, and one thing I remember at the Fort Smith newspaper—at night the circulation desk would go home, and if people didn't get their paper their phone calls and complaints would end up getting through to the newsroom. There was this one little old lady who would just keep calling back and back, saying she never got her paper. [Laughs] So the news editor sent me and I think Roy to Van Buren to deliver her a paper.

JM: [Laughs]

MK: And we were on the copy desk. And, shoot, we had to go across town and then across the bridge and find her house.

JM: Yeah.

MK: I don't know, that might have just said something about our value on the news desk at that time. [Laughs] But there was a lot of free time on the desk.

[00:20:59.22] JM: Yeah, you—you were—you were at Tech and you were working on the—what—was this the student paper or the Russellville paper?

MK: Student paper.

JM: Yeah, okay.

MK: Yeah. It was called the *ArkaTech*.

JM: Yeah, right. Okay.

MK: Their team name is the Wonder Boys.

JM: Right. Correct.

[00:21:17.26] MK: At Christmas-time and in the summer I continued to work at the Fort Smith paper. And I graduated from Arkansas Tech with a history major—

they didn't [have a journalism major]—a minor in journalism. And that was 1971.

JM: Okay.

[00:21:44.15] MK: In college we used to get the *Arkansas Democrat* in the afternoon.

And, I remember remember the *Democrat* columnist was a—was Lancaster his name?

JM: Yeah, Bob Lancaster.

[00:22:09.16] MK: Bob Lancaster was on—it was on [page] A-1, right?

JM: Uh-huh.

MK: Yeah. And I, of course, I always read the *Gazette*. That was always thought of as the big statewide paper. But then the *Democrat*—we'd get that because it came in the afternoon.

JM: Uh-huh.

[00:22:33.02] MK: We enjoyed reading Lancaster's column, and the paper just looked good. From where I'd worked at the Fort Smith paper to this, there was just a real structure to the *Democrat*. You could just look at it and see that it was, you know, a well-run paper.

JM: Uh-huh.

[00:23:04.19] MK: Or it seemed to be. But anyway, I went back to Fort Smith and worked there. And what'd I do? I—I think I was on the desk and then I became a reporter. Mr. Kennedy had made me reporter. And just about that time, [President Richard] Nixon ordered the wage freeze.

JM: Uh-huh.

MK: Remember? He froze all the wages and that's about the time I just chose to go in and ask for a raise because I was switching to a better job. And said something

like, "Well, you know, we have to support our president." [Laughter] So there goes that raise. That was another reason not to like Nixon.

JM: Yeah. [Laughter]

[00:24:10.21] MK: That must've been 1972.

JM: Yeah, I think that's probably right, but I—in my recollection, but I'm not positive. But that—that—that sort of rings a bell.

[00:24:29.23] MK: Yeah. So I think later on that year I think you called me to interview down there [Little Rock]. And I drove down to Little Rock on a Saturday morning to meet you and to have a short interview there. It wasn't—you know, it wasn't too busy. It was a Saturday.

JM: Yeah.

MK: I think probably you were starting to work on the Sunday morning paper. And, gosh, I remember wearing a big checked maroon polyester suit. I was really proud of that. [Laughs] Bright blue shirt and a purple tie, and I got hired in spite of the way I was dressed, I guess. [Laughter]

JM: In other words, you're saying that I hired you.

[00:25:43.00] MK: At the end of the interview I went down to the first floor and you turned me over to somebody—like a business manager or something. And he disappeared into what looked like a vault and came out with a box and he pulled out I think two \$5 bills and gave them to me for expenses. For gas and a lunch.

JM: Yeah.

[00:26:15.26] MK: Let's see—when I came to work there—well, Roy Campbell was there. So there was somebody I knew. And I was on the copy desk. That would be—I'm trying to think—Larry Gordon was the slot. And Carol Gordon was

there. I'm trying to think of other names. Amanda somebody . . .

JM: Amanda—probably was Singleton then. Later married Bill Husted.

MK: Yeah.

JM: No longer married to Bill Husted, but . . .

MK: Oh, no?

JM: Yeah, but—yeah, she's at Atlanta [Georgia].

MK: Oh, okay.

JM: She's the travel editor of the *Atlanta Journal-Constitution*.

MK: Uh-huh. And where's Bill?

JM: Bill is also at the Atlanta [laughs] paper, and he writes a technology column which is syndicated nationwide, I think. But, yes, Amanda was on the desk at that time, and—and I don't remember who else—was Patsy there then?

MK: Patsy McKown?

JM: Yeah.

MK: Uh-huh.

JM: Maybe Sy Dunn?

MK: Oh, yeah, Mr. Dunn was the news editor, right?

JM: Yeah, I think so.

MK: Uh-huh. And was it Mr. Hatch?

JM: Yeah, Leon Hatch.

MK: Leon Hatch sat kind of over to the side. He was kind of—he was real quiet.

JM: Yeah, he was an old AP retiree and . . .

MK: I never really had much conversation with him. I kind of wish I had have, you know? And Bill Hoff . . .

JM: Yeah, Bill Hoff. Uh-huh.

MK: . . . was there. I think he was at night. He was the night editor. They called him "Wooly Booger."

JM: Yeah. [Laughs]

MK: And, you know, I'm kind of forgetting some of these other names. The city editor was Ralph Patrick.

JM: Right. Uh-huh.

MK: And was it James Scudder?

JM: Yeah.

MK: Yeah. The wire editor was Bill Terry. Was he related to that—the—where the Terry mansion was?

JM: Yes, he is. Uh-huh. Yeah.

[00:28:40.05] MK: Uh-huh. When I first got to Little Rock I slept on the couch at Roy Campbell's place, and he lived near the Terry mansion. We were behind the fire station that was on—faced out onto MacArthur Park. And we used to have, I think, Sunday and Wednesday off or something like that. Well, the first Wednesday of the month, that's when they would do these tornado siren tests. And they had one [siren] just about level with—our apartment was on the second floor and, boy, if we didn't get out of there [laughs] by noon, it blasted us out of there. [Laughter] But we would walk to work. And I think we had to be there at, what, 7:00 [a.m.]?

JM: Oh, that sounds right. Yeah.

MK: Yeah, 7:00. And then we'd work—pretty much work copy all day and we'd work it until the last deadline. And then we would do advance stories for the next day.

JM: Hmm.

[00:29:46.26] MK: They had a horseshoe for the copy desk.

JM: Yeah. Horseshoe rim desk.

MK: Yeah. Yeah, that was a well-designed thing for us, you know. You had a spike where you would put your copy after you were done with it.

JM: Uh-huh.

[00:30:07.16] MK: But I think later on—I think Collins Hemmingway came there.

And Sheila Daniel. And, gosh, other people. I can't remember them at all. That's my bad memory.

[00:30:25.11] JM: Yeah, well that's all right, but you remember a lot. What—at that time, what do you remember about the *Democrat* crowd? What kind of paper was it?

MK: It was great. There were so many really professional people there. You were managing editor. And Mr. [Bob] McCord was editor. And, gosh, he was something else.

JM: Uh-huh.

[00:31:01.12] MK: I remember he was on the old—what was that called? What was the journalism society called?

JM: Sigma Delta Chi.

MK: Sigma Delta Chi. He was in charge of—or wrote their ethics standards, I think, didn't he?

[00:31:25.03] JM: It is possible. And somewhere along about that time, he also helped get the Arkansas Freedom of Information Act passed for the state of Arkansas.

MK: He just seemed to really think about what a newspaper should be. And I really felt lucky to work at a paper that he ran.

JM: Yeah.

[00:32:00.16] MK: And there was a cartoonist there. I think his name was Kennedy.

JM: Jon Kennedy. Uh-huh.

MK: Oh, and you know, his son was on that copy desk, too.

JM: Yeah, Brad.

MK: Brad. Yeah. And you had two cartoonists, actually?

JM: Yeah, Jon had an assistant named Dan Polston—P-O-L-S-T-O-N—who did—also did other, you know, work when—when they needed drawings for—for various—to go with stories sometimes or something like that. He might do some of those also. So, yes.

MK: Yeah. And he did something [where he would draw a cartoon and ask readers to give us their funny caption or something like that.

JM: Uh-huh.

[00:32:44.08] MK: And, you know, I don't remember too much about the women's department and the business department—just was not associated with it that much. The *Democrat* had a great system for getting a paper out. There were all these deadlines and editions. And they were able to put a paper out every day and hit all these deadlines. Let'I remember we'd get to copy editing a story and changing everything in it. A lot of it was just superfluous changes, you know, for us, but . . .

JM: Hmm.

[00:33:32.18] MK: We'd tighten things up, but the stories then went through a tape,

right? There was a tape, and that tape had to go up to the composing room upstairs.

JM: Yeah, that—I'm trying to remember. We had various types of technology there and everything, and that might've been—I don't know whether this was after we got the scanner and the scanner punched out tape or whether we had some of the wire services maybe that would—that punched out—punched out tape.

MK: Yeah, I think it was with the wire service.

JM: Yeah, I think you're right. I think the scanner was a little later.

[00:34:11.14] MK: But for everything we changed, that meant that story had to be pulled out of the flow and the printers would have to make the change on the Linotype and then reinsert it into the story. Which really slowed things down when it got close to deadline. So, you know, we would be changing this stuff and then Sy Dunn would have to erase all [laughs] our editing because, otherwise we would never make deadline. I mean, if it was a fact or spelling fix he left it in. But if we were changing "in the event of" to "if" he would have to take that out because we'd never make deadline.

[00:34:58.09] JM: Well, there were some pretty good copy editors on that desk then that knew language.

MK: Oh, yeah, there were. That was a very good copy desk.

JM: Yeah.

[00:35:18.29] MK: Up against the windows there was a bank of wire machines. They were all in a big wooden box. It would get jammed up. But it did save our ears from all the clacking.

JM: Uh-huh.

[00:35:54.28] MK: There was a circular stairway in the middle of the room, right?

JM: Yeah. Right. Uh-huh.

MK: The stairway led to the composing room. The first day I was up for the new guy. With makeup they had a set joke. So, as soon as I just pointed and it looked like I touched the type, all the pressmen would jump back and yell, "You can't touch this type," and threaten to walk off because it was a union shop. They did that to every new guy.

JM: The ITU.

MK: Yeah.

JM: The International Typographical Union. I better throw that in there for anybody—yeah.

[00:37:01.07] MK: The foreman was Fred Campbell. Yeah. And there was a—I can't remember—I remember somebody named [Gruber?] and then there was a young guy.

JM: Jim [Gruber?].

MK: After a while, I think Larry [Gordon] left. No, Larry went to the city desk. And I don't know if that was right then, but I became the slot for a while. And Bill Terry left or retired. And I was wire editor for a while.

JM: Yeah. Okay.

[00:37:52.19] MK: And somewhere about that time, Bob Merrick, who was one of my real good friends from Fort Smith—he came to work there.

JM: Uh-huh. In the sports department.

MK: Yeah. He lived with me for a while. He was a one-of-a-kind guy. [Laughs] He was very good. He'd just returned from Vietnam and started letting his hair grow.

[Laughs] And by the time he got to the *Democrat* he had real long hair. And he'd—you know, we'd come to work and his hair would still be wet and he would not want to get his shirt wet, but he didn't want cold hair on his back, so he had a—he'd take his shirt off and had a towel with a hole in it, kind of like a poncho that he'd wear. It would be pretty hot up there sometimes. He would just strip down to his underwear. This was 4:00 or 5:00 in the morning. When I was wire editor, I'd be there at 4:00. And finally—I think it was Carol Gordon who came over and said, "You know, you have to tell your friend that he has to put some clothes on by 7:00. [Laughs]

JM: Yeah. [Laughter]

MK: After the a paper came out in the afternoon Bob and I would have the paper down on the floor and we'd look—both of us would admire his pages and he would talk about the photo crops and whether he should've done this or that. He was very serious about it.

JM: You'd—you'd go through and critique it.

MK: Yep.

JM: Yeah.

[00:39:49.22] MK: I'd work Friday nights taking sports calls. I think that was kind of a general thing. Lot of people did.

[00:40:02.09] JM: Was Fred Morrow the sports editor then?

MK: Yeah, Fred. Uh-huh. And so we'd take sports calls on football games. We'd take the scores on football games—put those out.

JM: Yeah.

[00:40:15.13] MK: After the Hussmans bought the *Democrat* paper, one of the things I

think they said was "We're going to the biggest sports department around." Or sports section around. And, boy, it would be a full sports section. That was still the time of the Southwest Conference for football. You might have a whole page for the [University of] Texas game with whatever opponent. Big photos. Blown up. And you'd have a whole page for just the Big 10 [conference]. It was great because all these sports photos were so good. You could really do nice layouts. But boy, the Sunday section had a story on about every football game in the country that the Associated Press would write about.

[00:41:15.23] JM: Yeah. Then at some point in time you started laying out the—the news pages, though, didn't you?

MK: No, I never did.

JM: You never—you didn't lay out the news pages any?

MK: Nope, I never got to.

JM: I thought there was a period in time when I had you do some layouts and everything, but . . .

MK: Well, I might've done some on the side.

JM: I think you did some because I knew you were really good at layout and that's why—that's why—that's why I thought I remembered that. But you were also a good—real good copy editor and headline writer and all that stuff, too, as I remember.

MK: Yeah, I loved writing headlines. I still do.

JM: Yeah.

[00:41:58.28] MK: Oh, I remember one thing all the copy desk looked forward to was—I don't know if it was weekly or twice a month or just whenever you could

get to it—but you would have a little recognition of good headlines, good stories, good captions or something special. And it would go on a bulletin board the copy desk. I think we all lived to read those. Plus, you got, I think, \$5 or something as a prize.

JM: Yeah.

[00:42:39.11] MK: When I became wireeditor, I remember [laughs] Mr. McCord decided that we should be monitoring what TV had on that day. So I'd have to go into his office and watch [Hughes Rudd?] at 7:00 or 7:30 [a.m. on PBS]. Thirty-minute newscast. Or news show. And the idea was you would see what people were going to be talking about that day or that they were aware of. It was an interesting time. [Laughs] I always felt awkward because Mr. McCord would be in there working [laughs] and sometimes he would pull his chair over, too. We'd be there watching news—watching TV.

JM: Yeah.

MK: But . . .

[00:43:55.21] JM: Do you remember anything about the rest of the staff—any new—either the reporting staff or the copy desk staff—any standouts amongst them or anything?

MK: Oh, well, Bill Husted was a great features writer. He had a real knack for finding crazy people and just writing interesting features. He was one standout. And I think towards the end there, Gary Rice who was really exceptional—sort of an investigative reporter. And there was a—I think it was Bob Sallee—Sally?

JM: Yeah, Bob Sallee. Yeah.

MK: Who was a—he was a police [reporter], right?

JM: Right.

MK: Uh-huh. There was some guy named Tucker—Tucker or something?

JM: Well, see, I didn't know if he was there at that time. There was a Tucker Steinmetz.

MK: I think he was in—was doing some stuff at the capitol.

JM: Could've been. Yeah.

MK: Yeah. A guy named Armbruster.

JM: Yeah, Armbrust. Roger Armbrust.

MK: He was a big guy. And there was a photographer who was a real big guy, too.

JM: Robert Ike Thomas. He was—you know, he was a really talented guy. And I remember some—some rural county—there was something going on—I don't remember what it was, but the reporter—the sheriffs or something, you know, pushed her away—wouldn't let her in. So I don't know who it was, but they sent Robert Ike and Armbrust down there with her to stand by her [laughs]. Kind of a show of force.

JM: Yeah. [Laughs]

[00:46:14.16] MK: I was always impressed with that—that they'd get away with that.

And there was another photographer there named Gunner.

JM: Yeah, O. D. Gunner.

MK: He was an older guy, right?

JM: Right.

MK: [Laughs] I had a house in North Little Rock and for a while I didn't have a phone

...

[End of Tape 1, Side 1] [00:46:40.01]

[Beginning of Tape 1, Side 2] [00:46:48.17]

JM: Okay, this is Jerry McConnell again, here with Mike Kirkendall. This is side two of this tape. And Mike, you were talking about having a house—O. D. Gunner and about having a house in North Little Rock. You didn't have a phone for a while.

MK: Yeah. And there had been a mix-up in the schedule, and about 7:30 [a.m.]—I was off—I was supposed to be off and Gunner comes knocking on the door. [Laughs] He said, "You're supposed to be at work." And, you know, I—I wasn't. So after that I figured, "Well, I might as well get a phone if . . ."

JM: [Laughter] Yeah.

MK: . . ."if—it's better than having Gunner come to my door every day."

JM: [Laughs] Yeah, to wake you up or something. Yeah.

MK: Yeah.

JM: Yeah.

[00:47:34.02] MK: And let's see. There's just kind of odds and ends. I hope that's okay.

JM: Oh, that's fine.

MK: Yeah. When I was doing wires, that would be, like, 4:00 in the morning, and if the wire machines were all jammed up, I'd have to walk around out back and down this alley to where the AP was. And I would get—they had a duplicate set or I'd get their set of wirestories and then bring it back and cut them up for the— for the day.

JM: Uh-huh.

[00:48:16.26] MK: Oh, with Bill Husted—I forgot—about the time we were there—

well, it was the time the movie, "The Exorcist" came out. And I remember saying something about—"Well, we ought to get a copy of the Rites of Exorcism, and he, you know, latched on that. And we were going to go into business together [laughter] and print these and sell them—you know, because there was a lot of publicity. That movie and book were really controversial at the time. There were long lines to see the movie. My job was to go around and find somebody to print it. I went to a few printing places in downtown Little Rock. Well, they were also printing a lot of church bulletins. They would not have anything to do with us. [Laughs] And finally, I tried to place an ad in the *Democrat*—paid for it. The next day, here came the advertising manager giving me my money back saying that he didn't want anything to do with that. [Laughs]

JM: They didn't want to run that ad, huh?

MK: Right. Actually, I don't think we ever found the Rites. I don't know what we would've done if we'd received any orders. [Laughter]

[00:50:10.05] JM: So how long were you at the *Democrat*?

MK: Oh, you know, I kind of lost track. I was there in 1972 and then I left to go to Oklahoma City [Oklahoma]. I worked at the *Oklahoma Journal*. It was a wild paper. I worked there for about a year and then came back to the *Democrat*. And then was there probably 'til about 1975. About 1975—1976. I know I was there when the Hussmans bought the paper.

JM: Yeah, that was in 1974. Yeah.

MK: Yeah. And there was a union vote about that time.

JM: Yeah, that was—I believe that was in 1975, I think. I'm not positive, but I think it was in 1975. Yeah.

[00:51:15.13] MK: Yeah, I remember that. And I know we had switched to several different technologies. Like you said, there was a move to computers or to scanners. I remember that being a complicated system.

JM: Yeah, I do, too. [Laughter]

MK: You know, I'd be there sometime know, really early, and the computers would be down. I'd have to go down to the basement, I think. I don't know where I . . .

JM: Yeah. It was in—yeah.

MK: Had this bullet-proof glass door and had to use—I don't know if had a key or a punch or a code to get in there. But once inside there, you had this long series of numbers that you would have to reboot the computer. And I think it was on a binary system. A lot of ups, downs—zeroes and ones. It seemed like I did that quite a few times.

JM: Uh-huh. That's—that's—that's—that's probably true because we got a computer but we didn't get a backup computer.

MK: Oh, okay.

JM: And one—and they only had the one computer. So it was taken down and if it went down for some reason, why, then we were hung 'til—'til we got the computer back up and running again.

MK: Oh, yeah. [Laughs]

JM: As I remember. [Laughs]

[00:52:55.29] MK: I remember something fell through, but I got to go to Easton, Pennsylvania, where the, I think, American Publishers Institute was. For a week to study computers. That was very interesting. Three or four of the top vendors had systems up there. And you learned about computers, hands on.

JM: Yeah. Yeah, we brought in computers and the scanner and then sometimes—for a while there you would put the scanner—you just had to run the local copy through the scanner and it would print out tapes and they—then they would run that into the computer. And then you edited on the computer—on the terminals, but I think we started with only—with only four terminals.

MK: Yeah. [Laughs] Yeah, I remember we'd have to get up from the copy desk and go over to this bank of something—was it scanners or computers?

JM: It was probably computer terminals. Yeah.

MK: Yeah. And the reporters all used [IBM] Selectric typewriters. And they had certain codes—little diamonds or something. Triangles that would mean this or that.

JM: Yeah. Complicated. A little bit of a complicated system. Some people said they didn't mind it. I've had some—some copy editors say that they thought that it was less fun [laughs] working copy and—and editing copy after—after that came in.

MK: [Laughs] Yeah, it just became such a task to make a correction. Before you could just write it out and now you had to be in charge of actually getting it into the story again. Well, I think all papers had to go through that.

[00:55:16.04] JM: Yeah, I'm sure they did. Yeah. And—and then you—did you leave—? You left, when, about 1975, 1976 for good?

MK: Yeah. Uh-huh. Yes, it was still an afternoon paper.

JM: Yeah. Uh-huh.

MK: Uh-huh. And I worked for a while where I was coming in Saturday morning and they would let me out early. Then I would come back and work Saturday night. The shift Saturday night, too. I really liked working on an afternoon paper.

JM: Yeah. Yeah.

[00:56:13.01] MK: And, you know, I was also—I don't know what the term was, but night editor, too, there. I replaced Bill Hoff. I don't know if he went back to the copy desk or left.

JM: Yeah, I don't remember. I think at some point in time he left, but I'm sure when.

MK: Yeah. I ended up living next door to him just by accident. [Laughs] I would wake up to his dobro music. He played the dobro. Or I'd come out on a Saturday morning and he'd be sitting out—we lived in a real tight little apartment complex. He'd be sitting out under a tree one with a pair of binoculars and a Thermos of screwdrivers, I think, and binoculars and a bird book. [Laughs] And just enjoying his morning.

JM: Yeah. Yeah, sounds like it. Yeah. Yeah.

MK: He wore overalls and carried an old lunch box. Well, what is he doing?

JM: He—he—he died.

MK: Oh, he did?

JM: Yeah, several years ago now, and I'm not sure—I'm not sure from what, but he was—he was—you know, not—comparatively, he wasn't very old. But he's—he's been dead several years now.

MK: I did talk to him once when he was working for the history commission or something. And he seemed to really like that.

[00:57:54.28] JM: Yeah. Yeah. And you—when you—well, I guess maybe I just ought to go ahead and ask you. Why did you leave?

MK: Just itchy feet. By then I think a lot of people—Carol Stogsdill was gone and Sheila Daniel was in Chicago [Illinois]. And that's where I went. I went to the

[*Chicago Sun-Times*].

JM: You went to the *Chicago Sun-Times*. Okay.

MK: The editor there was Ralph Ottwell, who was from, I think, Hot Springs.

JM: Right. Uh-huh. Uh-huh.

[00:58:36.14] MK: Yeah, so I've always worked for a lot of Arkansas newspaper people. Then when I was out here [Los Angeles], the person who hired me at the *Los Angeles Times* was Carol Stogsdill.

JM: Was it really?

MK: Yeah. [Laughs] So I've had a lot of Arkansas editors.

[00:58:56.03] JM: Yeah, I'm sure that's right. And what did you do at the—at the *Sun-Times*?

MK: I was on the news copy desk. And then I moved to the features department, which was expanding at the time. I became the features slot and designed their pages. And then I moved over—I became—oh, I think this is overstating it, but because of the size, but I was the assistant entertainment editor. And laid out the entertainment pages and was the Sunday section. And I was in charge of scheduling reviewers and columnists.

JM: Uh-huh.

[01:00:03.11] MK: And I edited them. One of those was Roger Ebert.

JM: Uh-huh.

MK: So . . .

JM: One of the reviewers?

MK: Uh-huh. He's the movie reviewer.

JM: That's E-B-E-R-T, as I remember. Uh-huh.

MK: Yeah. That was a really great place to work. At the time that the Sun-Times was still owned by Marshall Field.

JM: Uh-huh.

[01:00:35.24] MK: Right down the hall was the [*Chicago*] *Daily News* with Royko.

JM: Yeah, Mike Royko.

MK: Yeah.

JM: Uh-huh. And—and we better spell that. That's R-O-Y-K-O, wasn't it? R-O—is that Royko—R-O-Y-K-O?

MK: Yes.

JM: Yeah. Okay. Uh-huh. Very famous columnist.

MK: Yeah. And then the two papers merged—the *Daily News* went out of business. And he came over. There were a lot of characters there. They had an organized crime reporter.

JM: Uh-huh.

MK: It was a tabloid-size paper, so it was just real kind of “rock 'em, sock 'em.” But they—they did a lot of great stuff.

JM: Was it an afternoon paper? But they had, you know—well, no, it was a—first—no, I think it was like an all-day thing. We worked at night. But they'd have a first edition, maybe, at 8:00 [a.m.] and 11:00. And then late afternoon and late night coming out all day long.

[01:02:10.13] JM: How—and how long did you work for the *Sun-Times*?

MK: I think about three years. Three years.

JM: Yeah. Okay.

[01:02:22.21] MK: And then from there I was hired at the *Sacramento Bee*

[California]. When the *Daily News* and the *Sun-Times* merged there were a lot of people who lost their jobs. And they had a real good job placement service.

Several people I knew moved to California. One went to the *Sacramento Bee* and they called to see if I wanted to go to work there. There'd been a couple of really cold and snowy winters in Chicago. And I was just ready to go.

JM: Uh-huh.

MK: And . . .

[01:03:24.25] JM: Yes, as I recall, probably Carol Stogsdill and—and Sheila Daniel both were at the *Chicago Tribune* by that time, weren't they?

MK: Yes. They were both there.

JM: Yeah.

[01:03:35.20] MK: I moved out to Sacramento. But right then they had a strike. A mailroom strike, I believe. Or maybe a pressroom strike.

JM: At the—at the *Bee*?

MK: Yeah.

JM: Yeah. Okay.

MK: And the Guild—it was a Guild paper—they were only out for about a week. But then the Guild settled. But still there was, like, thirty or forty people from the Guild who wouldn't go back in to work. They were still picketing.

JM: Yeah.

[01:04:22.25] MK: So I didn't go to work there, but I spent the summer working on the strike newspaper.

JM: Okay. As I recall the story—and so you can correct me or—or not—that you were—you refused to cross the picket line.

MK: Right.

JM: Yeah. Okay.

MK: I met three or four people who were a lot of fun. We just spent the summer working on the strike newspaper.

JM: Uh-huh.

[01:04:56.25] MK: Another friend who worked in Long Beach [California] had heard about my situation. And so the Long Beach Press-Telegram called and I went—by then I was running out of money. [Laughs] Went to Long Beach—worked there for about a year and quit and moved up to Portland, Oregon. I had relatives and some friends who lived up there. I did odd jobs or nothing for a while.

JM: You didn't work for the Portland paper?

MK: No. Didn't work for them. Before too long I decided I was ready to get back to newspapers. The editor at the Long Beach paper said he would help me get a job at the Portland paper—said he knew somebody. So I called and asked him if he would help me. He talked me into coming back to Long Beach.

JM: Oh, okay.

[01:05:51.22] MK: [Laughs] So I was there at Long Beach for ten years, from about 1980 to 1990.

JM: Oh, okay. So what's the—what's the name of the Long Beach paper?

MK: *Long Beach Press-Telegram*.

JM: Okay. All right. And what were you doing there?

MK: I started out as a copy editor. And then moved over to features and started designing the features section—and copy editing in features. And then they created a pagination/design department.

JM: Uh-huh.

MK: They were a Knight-Ridder paper.

JM: Yeah.

MK: So we were kind of a Guinea pig for a lot of Knight-Ridder ideas at the time. And one of the Ridders lived there, so it was always respected inside the chain.

JM: Uh-huh.

[01:06:52.07] MK: I was in the design and pagination department there 'til I then went to the *Los Angeles Times*.

JM: Okay, and how did—how did that transfer come about?

MK: How did that . . . ?

JM: Did you say Carol hired you?

MK: Somebody called me about a job in the features department at the *Times*. I'd interviewed there in features and Carol was the editor of the Orange County edition. And at that time they had this huge edition just for Orange County. It was as big as most major newspapers. It had a huge staff. And I guess she had heard that I was being interviewed. Or, I may have called her to talk about the newspaper.

JM: Uh-huh.

[01:08:07.04] MK: And anyway, she hired me in the Orange County edition. So I started out working there.

[01:08:18.23] JM: What were you doing there?

MK: I was a news editor.

JM: You were the news editor?

MK: Uh-huh.

JM: Yeah. Okay.

MK: Well, there were probably ten news editors.

JM: Yeah. Okay. Okay.

MK: I was news editor of the calendar section in Orange County.

JM: Okay. Perhaps.

MK: For Orange County.

[01:08:41.09] JM: Uh-huh. Perhaps I better—I better mention here that Carol Stogsdill who we've been referring to is the one that we—you first—you first referred to as Carol Gordon.

MK: Right.

JM: When you went there she was married to Larry Gordon, but they later divorced, and she went back to her maiden name, which was Stogsdill. And she was the editor at that time of the—of the Orange County edition of the *Los Angeles Times*.  
Okay.

MK: Yes.

[01:09:07.18] JM: So that was about when, 1990?

MK: 1990.

JM: And you've been with the *Times* ever since.

MK: Yes.

[01:09:18.01] JM: Yeah. Okay. And in the interim years, what have you done for the *Times*?

MK: I've been a news editor the entire time.

JM: Okay.

MK: Different sections.

JM: Yeah. Okay.

MK: But still all in Orange County.

JM: Uh-huh. Are you still in Orange County?

MK: Yes, still in Orange County.

JM: Yeah.

MK: Metro section now.

JM: Okay, you're the . . .

MK: It's what they call the California section.

JM: Okay, you're the news editor of the metro section?

MK: Uh-huh. Yeah.

JM: Which is the main news section then, I take it.

MK: No. The main news is A section. We're the B section.

JM: Oh, okay. Metro is local news or California news or—is that correct?

MK: It's called California, but it's state and local news.

JM: Yeah. Okay.

MK: It's a state and local news section.

JM: Okay. Okay. And you are the news editor for it.

MK: No, a news editor.

JM: A news editor.

MK: There are six of us.

[01:10:23.11] JM: Yeah. Okay. But at any rate—so—and at some point in time,  
we—we didn't mention this—I know at some point in time that you got married.  
And then you have how many children?

MK: Two. My wife, Pam is a schoolteacher—teaches third grade in Long Beach. We

we met in Long Beach.

JM: Uh-huh.

MK: And we later moved to Orange County.

JM: Yeah.

MK: And I have two sons—David, who's twenty-one now. He's a senior at University of California at Santa Cruz. And he's a film major. And my other son is Tyler and he's sixteen. He's a junior at Woodbridge High School.

JM: Okay. And that's in what city?

MK: Irvine.

JM: Irvine. Is Irvine close to Long Beach?

MK: It's about thirty miles away.

JM: Yeah. Okay. All right. Well, I don't know about Irvine, but—but Long Beach is the—the weather's hard to beat. [Laughs]

MK: Oh, yeah. Well, Irvine is only about thirty-five years old. It's a huge planned city.

JM: Is it? Okay.

MK: The city consists of a number of villages. And each village is a giant [homeowners] association. There'll be thousands of homes in each association. And it's all new and a very organized place.

[01:12:15.15] JM: Okay. Any particular experiences that you had with the *Times* that you remember that you want to recount?

MK: Oh, no.

JM: Okay.

MK: Things that relate more to this.

[01:12:33.12] JM: Okay. But anyway, you've—as I understand it now, you—do you still have relatives in Fort Smith?

MK: Uh-huh. I have a brother and two sisters and an aunt. You know, a lot of cousins.

JM: Okay. Okay. So you do—what's your brother's name?

MK: My brother?

JM: Yea.

MK: Pat.

JM: Pat. Did he live in Little Rock for a while?

MK: No, he—he's lived a little of everywhere, but his home is Fort Smith.

JM: I remember you had a brother came to visit you in Little Rock at one time. I mean, I met a brother in Little Rock. Was that Pat?

MK: Yeah.

JM: Yeah. Okay. I guess he was just there on a visit because—I did—I did meet him, though.

MK: Yeah. Plus he's—he's memorable.

JM: Yeah. Yes, he was. [Laughter]

MK: He's a good guy.

JM: Yeah. Okay. And he's still in Fort Smith? Okay.

MK: Yeah. In fact, he bought my parents' house where we grew up.

JM: Oh, did he really?

MK: Uh-huh.

JM: Yeah. Okay. Where was that?

MK: Pardon me?

JM: What street is that on?

MK: Clifton Court.

JM: Oh, okay. All right. I've heard of it. I can't remember now for sure where it is, but . . .

MK: It's a two-block street with walls at each end.

JM: Yeah. Okay.

[01:13:56.26] MK: That reminded me—when I was in Long Beach at the Long Beach newspaper they had a circulation business office. That's where they counted all the money and kept track of everything. Real small. They had four desks pushed up against each other, so it was just a small room. And for some reason I went in there and got to talking to the women—and there were three people in there—no, wait a minute—I'm sorry. Two people. There were two people in there who were from Fort Smith.

JM: Is that right? [Laughs]

MK: Two women. And they grew up probably within a mile of where I grew up. Their husbands were in the Navy. Long Beach had a Navy shipyard and a big Navy presence. And after the war [World War II], they just stayed in Long Beach. And they retired to the Fort Smith area. Two of their friends from Long Beach came to Arkansas to visit them. And those two friends bought places in Arkansas and moved back here. [Laughs]

JM: Hmm. Well, I'll be darned. Yeah.

MK: One in Greenwood, I believe.

JM: Is that right?

MK: Yeah.

JM: You don't remember the name, do you?

MK: No. I wasn't really that close to them.

[01:15:48.24] JM: Yeah. Okay. Now, at some point in time there—as I recall, Carol had been the—was the editor of the Orange County edition and then she became—I guess they moved her on over to the main staff. She became the assistant managing editor of the whole *L.A. Times*, did she not?

MK: Yes. Uh-huh.

JM: Yeah. Okay.

MK: Yeah. That paper's so big and has so many departments. After that I didn't have much contact with her. I worked there for probably six years before I ever went to the main office.

JM: Yeah. Yeah. But—and then—then I understand that there were some—a lot of people thought that she was going to get to be—that she'd be the managing editor when—when the managing editor they had retired, but that did not come happen. So—but . . .

MK: No. That became a time of a lot of, you know, politics and jockeying, I guess.

JM: Yeah. Yeah. But at any rate—and, of course, the—the *Times* is—I'm not sure—not sure we need to get into this, but they—they were bought out or the Chandlers were bought out by the Tribune Company, and now they're—some of the Chandlers are trying to buy [laughs] it back from the Tribune Company. Is that correct?

MK: Uh-huh.

JM: Yeah, I thought—I thought . . .

MK: Yeah, they own, like, twenty percent of the Tribune. They sold out and became the biggest stockholder of the Tribune. And now they're agitating for a better

return on their stock price. Now the paper is up for sale. And they're one of the bidders. There are two billionaires out here who have gone together and formed a private equity company. And then it would go private and go off the market altogether. There was an item recently that Murdoch was going to be a—a minority owner with the Chandlers.

JM: Rupert?

MK: Yeah. But he said yesterday that he didn't think that would work out. Which is good news, I think. [Laughs]

JM: Yeah. Yeah. [Laughter] Oh, yeah, that would be to me. Okay. Okay, Mike, is there—is there anything else that you can recall about your time at the *Democrat* that you—that you want to mention or you have—have we pretty much covered it?

[01:18:52.26] MK: Yeah, I think so. You know, I was going to mention my mother.

JM: Yeah. Okay.

MK: After all the kids were grown, she went back to Westark Junior College and took a class—something like a "write your life story" class. She took more classes with the same teacher and the teacher really liked her—started encouraging her, and my mother ended up publishing a lot of her little short stories and poems into some books. She ended up writing a column—a weekly column for the Fort Smith Southwest Times-Record.

JM: Did she really?

MK: The columns were about her growing up. A lot of it was during the [Great] Depression. The column became very popular. She was able to publish a book or two—collections of her columns. They were really successful. People will still

stop my sister and tell her about how much they liked my mother's columns. And occasionally somebody will give her clippings of all the stories they had saved.

JM: And her name was Reba.

MK: Reba.

JM: Reba. And did she write—write under the name of Reba Kirkendall?

MK: Yes.

JM: Yeah. Yeah. Well, sorry I missed those. She's—she's deceased now, right?

MK: Yes. Uh-huh.

JM: Yeah. Okay. Well. Okay, Mike, anything else you can think of?

MK: Oh, I—I can tell you some old stories, but . . . [Laughs]

JM: Well, go . . .

MK: . . . but they might not be good for this project.

JM: Well, that's all right. If you think of one that's intriguing, tell it.

MK: Yeah. No, I think that's about it.

JM: Yeah. Okay. Well, if you think of any that you—that you get to thinking that you wish you had put in there, just go ahead and write it and add it on.

MK: All right.

JM: But at any rate—okay, Mike. Well, I've enjoyed—I've enjoyed this interview and—and—and I want to thank you very much for doing it.

MK: Oh, well, thank you.

JM: Okay. Just hold on. Okay.

[End of Interview]

[Transcribed by Cheri Pearce Riggs]

[Edited by Cheri Pearce Riggs]