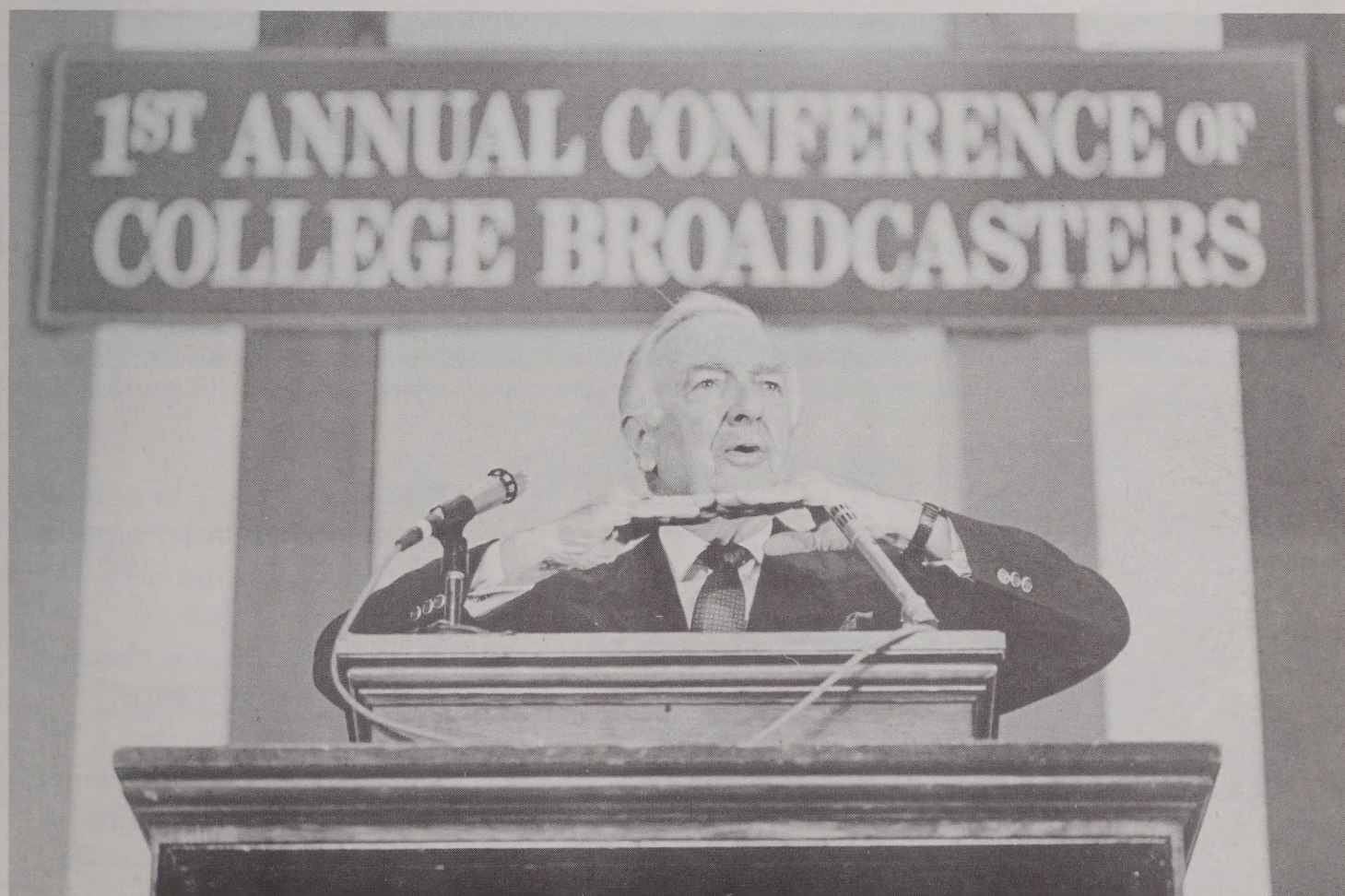


College **Broadcaster**

February 1989

A Publication of the National Association of College Broadcasters



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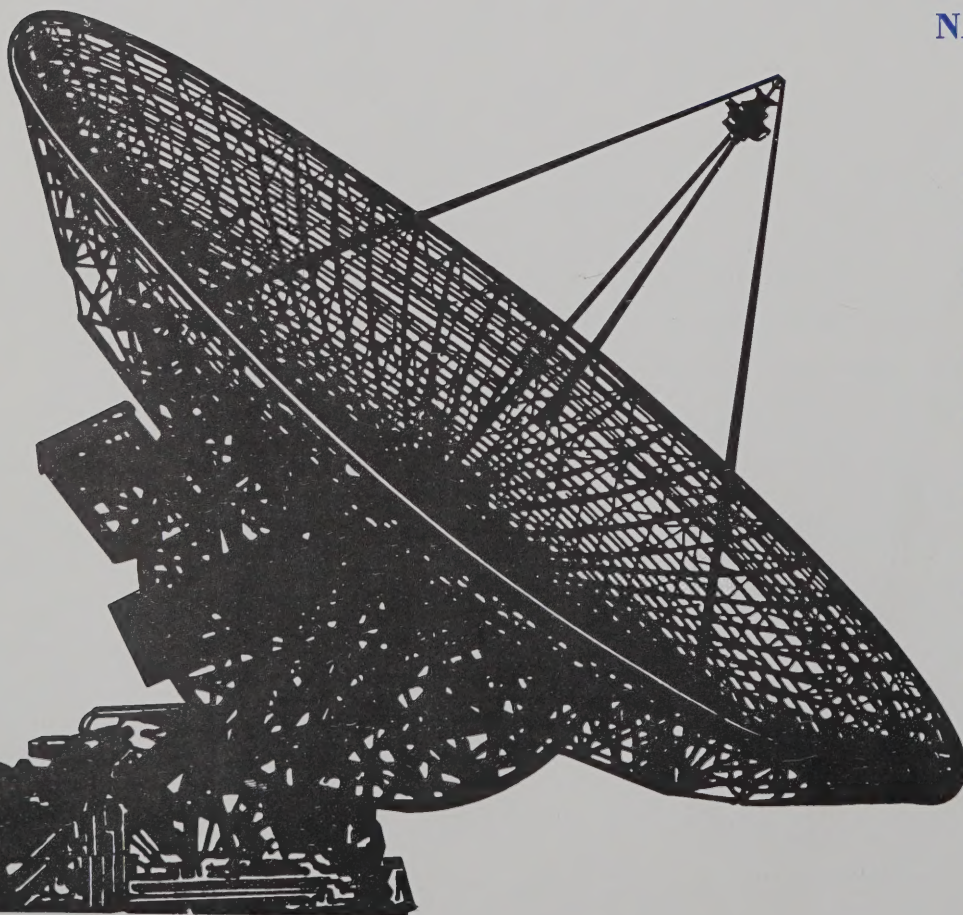




Photo by Mark E. Downie

Anne Edwards, Senior News Editor of NPR, leads a seminar at the First Annual Conference of College Broadcasters

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Station survey in centerfold. Fill it out today!

College Broadcaster is a monthly publication of the National Association of College Broadcasters, Inc. NACB is a non-profit corporation funded through grants and dues. *College Broadcaster* is assembled by the NACB staff: Douglas Liman, Executive Director, David J. Bartis, Associate Director, Kerith Aronow, Student Associate Director, and Mark E. Downie, NACB photographer. Cover photograph by John Foraste/Brown University. NACB, Box 1955, Brown University, Providence, RI 02912 (401)863-2225



LETTER FROM THE DIRECTORS

N A C B

Welcome to the inaugural issue of *College Broadcaster*, the magazine of the National Association of College Broadcasters (NACB). For those of you who still do not know, NACB is a new association of college television and radio stations. NACB is committed to opening up the channels of communication between college stations. NACB will do this by organizing national and regional conferences, running a satellite network for the exchange of programming (radio and TV), and publishing a magazine and a newsletter.

NACB's publication's are your chance to remain updated and to become involved in the numerous projects NACB and your fellow stations are currently organizing. The magazine is also your opportunity to participate in meaningful discussion amongst yourselves. NACB will be publishing three magazines and six newsletters during the academic year.

It is only appropriate that the feature of the inaugural issue of *College Broadcaster* is NACB's first annual conference. The goals of the conference and those of this magazine are strikingly similar, with each having its own respective benefits. The national conference only occurs once a year and has limited registration. Regional conferences will vary in accessibility from region to region. But the magazine will be published regularly. It will serve as a broad forum for communication between NACB members outside of the conferences.

NACB would like to shape *College Broadcaster* according to your particular needs. So the magazine actually depends on your input and the articles you submit. What has worked at your stations, what has failed, what projects are you developing? *College Broadcaster* will contain three types of articles: those that you, NACB members write; those that industry professionals write; and those that the NACB staff writes based on information we have compiled.

NACB is off to a really good start thanks to the fantastic response to the First Annual Conference of College Broadcasters. We are moving quickly and developing many new projects. While the magazine can keep you informed of our activities, the success of NACB depends on your direct personal involvement. Our phone lines are open Monday through Fridays, from 3 pm to 5 pm EST to handle your questions and direct your input.



DEAR NACB

I would like to take this opportunity to thank you for inviting me to speak at the First Annual National Association of College Broadcasters Conference.

What has really prompted me to write this letter of thank you has been the student contact that has taken place from participants in the conference around the country. I have had several students call me, write to me, and in one instance, send me a demo tape to critique. It is encouraging to see the level of excitement and motivation of individuals that truly want to establish themselves in this industry.

From a professional point of view, I found the conference stimulating and certainly worth while. I look forward to be called upon for assistance in the future if a need arises.

Sincerely,
Kenneth Botelho
Director of Studio Operations
HERITAGE
TELEVISION PRODUCTION

I am writing to express the enthusiastic interest of Washington State University students in becoming members of the National Association of College Broadcasters. In fact, we believe that W.S.U. would be an excellent choice as the West Coast representative of NACB. Our broadcasting department has been consistently ranked among the best in the country and attracts high school students from coast to coast. Legendary Edward R. Murrow and ABC's Keith Jackson are just two of our many distinguished alumni who have set standards in the industry.

Through the courses in the broadcasting department, students write and produce an evening newscast five days a week, as well as contract independent projects for corporate and broadcast purposes. However, it is outside the curriculum that students have the greatest opportunity. As a result of their own initiative, students develop and produce a number of creative programs . . .

When we learned of your desire to establish NACB we im-

mediately took notice. We applaud you as your efforts will benefit college broadcasters nationwide. W.S.U. would like to join in your efforts and provide leadership for our fellow student broadcasters. . .

Sincerely,
Mike Harney, Cable 8 Productions
Washington State University

Through an article in a local newspaper, I learned of your organization which has been funded in part by a grant from CBS. Congratulations for attaining this great milestone for college broadcasters everywhere.

Emily F. Green
Department of Speech Communications
Edinboro University of Pennsylvania

Dear Gentlefolk:

We of WMEB-FM will be sending three of our ruling elite to the NACB convention. The members of the WMEB junta, which will be attending are: Jonathan Thomas, Gen. Mgr., Parnell Terry, Programming, and Doug Vanderweide, Operations (whatever that entails). Thusly and therefore, we will be wanting to reserve for us three places at the convention

(being one reservation per person), and a hotel room for two people. Doug, being quite the swinger that he is, will be on his own for accommodations and will probably sleep in the nearest jail, as is his wont. Enclosed you should find a hefty check for 160 clams. If you could, please send us directions as to where and when we should check in as well as instructions as to how to get where we ought to be. It would be greatly appreciated as the three of us can rarely agree on what our frequency is, let alone directions on a road map.

We await your reply and are already poised to come storming out of the North to take Providence unawares while we conquer mercilessly, as we continue the tradition of our forefathers the illustrious, impoverished Welsh slate miners.

Good Night and God Bless.

Head Head
WMEB-FM

Thank-you guys for hosting this "foreigner" this week. I have had an awesome and learning experience! Say "Thanks to BTV" for their awesome job and hospitality.

Rod Bain
Washington State University

I don't know how you assembled such an interesting group of speakers such as Ancier and Boggs. The Ithaca contingent and I found it a wonderful opportunity to speak with other student broadcasters as well as industry professionals.

Eloise Greene
Manager of Television
Operations, ICB-TV
Ithaca College

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STATION PROFILES

WIUP-TV

Indiana University of Pennsylvania

by Bonnie Baxter

WIUP-TV, channel 9, originates from the Indiana University of Pennsylvania campus. It has a potential audience from Indiana of 30,000. This past semester a local system has been airing WIUP-TV's programming in Johnstown, a nearby town of 20,000.

Despite this enormous potential audience, the actual student audience is limited. The only access to cable that students have is in the student union and in the TV lounges in the residence halls. As a result, WIUP-TV programs mostly for people outside of the university.

WIUP-TV is on the air five days a week, from 1 pm to 11 pm. The station produces thirteen shows ranging from hard news and sports round-ups to cooking and aerobics. It also produces a variety of talk shows. To attract student viewership, WIUP-TV has recently added the "Affection Connection," a dating game. The program encourages student viewership by involving large numbers of students from the campus. As we all know, everybody likes to see themselves on television.

In December, WIUP-TV held its second annual Christmas Telethon benefitting the Indiana Salvation Army. The crew televised from a local mall for twelve hours. This year was especially exciting because a Pittsburgh station, WTAE, cut away to WIUP's telethon while broadcasting their own telethon.

This semester WIUP-TV will be getting together a team for "Experimental TV" (ETV). ETV will consist of skits and zany antics, similar to those on SCTV. Hopefully ETV will add a new and creative dimension to our program scheduled.

WIUP-FM

Indiana University of Pennsylvania

by Jim Rose

WIUP is a 1600 watt, student-run, public radio station. It is the only public radio station in Indiana County, Pennsylvania.

With a potential listening audience of 50,000, WIUP must meet the needs of the community as well as the students. With music ranging from classical to hard rock,

WIUP touches base with almost every musical genre.

Recently, WIUP has added three new music shows to better meet the demands of its black audience. Due to suggestions offered by the black community, WIUP's Executive management staff, consisting of General manager Gail Wilson, Station manager Annemarie Agnew, Program Director Dan Wonders, and News Director Jim Rose, reviewed the station's programming.

After careful consideration, WIUP decided to add *Worldbeat* which emphasizes newly evolving music from the Caribbean and Latin America. The station also annexed to the programming *Nite Lite* which is centered around slow urban contemporary requests and dedications. WIUP's final addition was *Cool Rhythms*, a show featuring dance tracks and rap hits.

In February, WIUP will also run public affairs programming in honor of Black History Month.

In on-going efforts to better serve its audience, the management at WIUP, will continue to use audience suggestions as a valuable tool when making programming decisions.

Cable Channel 27

Middle Tennessee State University

by Rhonda Syler

At MTSU we have started a news program that is soaring beyond our wildest imaginations. The program began in the fall of 1987 with nothing more than five minutes of "talking-heads."

Today our news coverage includes sports and weather, presented from a brand new set. The program lasts only fifteen minutes but we're expanding from two nights a week to four. Producing such a news program requires a tremendous time com-

mitment from everyone involved. This is especially demanding as we are all full-time students.

How are we able to put on a quality broadcast? Our answer includes involving as many dedicated staff members as possible. It is also important to have a strong leader who can successfully delegate power. Finally, at Channel 27 we have tried to create a professional environment. There is no definitive formula for success, however. Our structure did not evolve overnight. We went through our share of rough times.

We shoot campus and community events and we cover sporting events of interest to the campus and local community. Our goal is to involve students and members of the community in the happenings around them. At the same time we try to portray a respectable appearance in order to attract an audience.

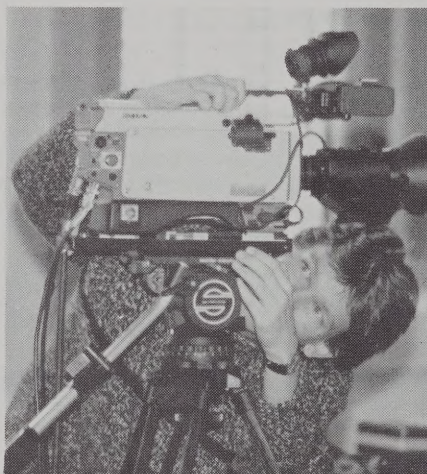
Sometimes when we have a new camera person or reporter on a shoot, they will forget to start recording and come back to the studio with blank tape. It is important to

recognize that these things happen. We are students after-all, we're supposed to learn from our mistakes.

There is always a dilemma, though, when someone comes back with footage that is just plain bad. Don't use it. As college broadcasters, we are walking the fine line between being students and being professionals. In school we need to learn how the real world works. To get an audience for the news, the final product has to be good. Quality cannot be sacrificed solely for fear of hurting someone's feelings. Students should realize up-front that a piece they put their hearts and souls into may be cut. On the other hand, the producer must learn to handle cutting stories in a professional and tactful manner.

If you want to develop a news program in your school, here's a very important piece of advice: keep it simple. Start small, perfect it, and then expand into more complex things.

If you are interested in discussing the news program or would like to see a copy of it, please contact Channel 27 News Director: Tracey Moore, MTSU PO Box 9794, Murfreesboro, TN 37132.



M. E. Downie

NEW PROJECTS

DIRECTORS' NOTE:

In every issue, The NEW PROJECTS section will keep you updated on the new and prospective projects on which NACB is working. All projects listed in this section are the result of the impetus and determination of NACB members. Many are still in the preliminary stages of development and need your involvement and contribution. If one of the "new projects" interests you, please do not hesitate to call the NACB office to discuss your ideas and the ways in which you can become involved.

SATELLITE NETWORK

NACB is making tremendous progress in efforts to start a national satellite network linking college television and radio stations across the country. The project has been received favorably by all those in the industry on whose support the success of the network depends - satellite cable operators and industry donors.

The network will fulfill several NACB goals. It will furnish your stations with two hours of quality, student-produced programming on a daily basis (initially). At the same time, the network will greatly expand viewership for the best programs in the country. The network will broadcast your station's best programs into well over twenty million homes, including every member college station.

The network will create a level of production at each affiliate that will be the best of the college and the commercial worlds. Often, college TV and radio stations provide the best opportunity for experimentation with creative programming. While students continue to experiment, the network will select the most successful of these programs and give them the kind of audience previously possible only on a commercial network where experimentation is generally prohibited.

IMPLEMENTATION

The network will be coordinated by NACB Satellite Services (NSS), a division of

NACB, INC. NSS will program both the television and radio networks, NACB-TV and NACB-RADIO. Both NACB-TV and NACB-RADIO will be run as non-commercial networks, neither will run paid advertisements. Sponsorships will allow NSS to absorb the cost of coordinating the network. It is important to note that NSS can be and will do anything you want based on your input. It is up to the membership of NACB to make the final decisions concerning the coordination of NACB-TV and NACB-RADIO and to determine the guidelines for programming and broadcast standards.

Programming will be selected according to criteria established by the NACB membership at network conferences. It will then be compiled by the NACB main office and distributed through a system which will provide satellite or cable service to all affiliates. (Using satellites is actually less expensive than mailing tapes).

Any college station choosing to become an affiliate — receive and broadcast the programming — can do so free of charge. Affiliates will receive and tape the programming and then time-shift it to more convenient hours. Unlike certain commercial companies that cater to college television stations and require affiliates to repeat their programming numerous times, NACB affiliates will always have significant freedom in scheduling and airing programming.

The NACB network will carry two types of programming. Programming that is produced by affiliates specifically for the national network and programming which, though it was originally produced by an affiliate for local use, is of interest to a national college audience.

The network will be implemented in two phases. During Phase One, NACB will "piggy-back" two hours of programming a night on another satellite network. Later, in Phase Two, NACB will build its own satellite network.

"Piggy-backing" programming entails several advantages over starting an independent network. First, it will allow NACB to go on-air almost instantly. Second, it will give NACB an immediate audience that could be as high as 40 million. Third, it will be accessible, even to schools which do not have



NEW PROJECTS

Chapters

dishes, because they will be able to tape the programming from the local cable system. Fourth, and finally, this type of start-up operation requires minimal capital investment.

Radio programming will be broadcast on an audio sub-carrier. Radio affiliates will have two options in receiving the programming. First, affiliates can invest in their own dishes and receivers (although many already possess the equipment needed). At schools where there is a NACB-TV affiliate, the radio station can share equipment with the television station. Second, affiliates can ask their local cable operator to pull the signal down for them in order to tape it.

Several commercial networks have already expressed interest in buying a "best-of-college-TV" program package. Therefore, NACB plans to compile the best programming from the network to sell commercially. Revenue from sales would be split between the producing stations and NACB Satellite Services. The revenue NACB earns from this project will cover operating expenses of Phase One of the network and will eventually allow NACB to begin building Phase Two of the network.

In Phase Two of the network implementation, NACB will build its own satellite network using its own transponder. The network will broadcast twenty-four hours daily. Affiliates will run the network feed straight, except during hours reserved especially for local programming. Programming will be selected along the same guidelines used during Phase One.

With its own satellite network, NACB will be able to use the late night hours to distribute program segments, clips, news footage, NACB acquired programming, and eventually a monthly video edition of *College Broadcaster*.

Phase Two will require that all affiliates have their own C-Band dishes. NACB is currently negotiating for affiliates to be able to acquire dishes inexpensively.

The network is the next logical step for NACB to undertake in keeping with the goals to open channels of communication between college stations and generally improve college broadcasting.



L.A. CONFERENCE

The new California chapter of NACB will be hosting the first NACB regional conference, March 11. The conference and the chapter are primarily for schools on the west coast but not restricted to them. The conference can accommodate approximately 100 students. Although smaller than the national conference, the experience will be equally as valuable. For more information, please call or write the NACB main office.

Many who attended the First Annual Conference of College Broadcasters expressed interest in starting local chapters of NACB. The Board has discussed the issue extensively and two chapters are currently being started. The first two chapters will be based in California and Pennsylvania respectively.

Chapters will compliment, on a more personal level, many of the services NACB intends to provide members. Chapters will act as much-needed liaisons between the central office and NACB members. Chapters will organize regional conferences, publish regional newsletter, and will charge their own dues to finance chapter programs.

Local chapters will channel student input to the national organization. They will also lobby for schools in specific regions. We encourage you to join a chapter in your region if one exists.

If a chapter does not exist in your state, NACB is more than willing to assist in starting one. We will keep you up-dated as new chapters are started. Currently, the two new chapters and contacts are: Pennsylvania: Bonnie Baxter (412)357-5085, and California: Julie Wilson (714)447-0147.

For more information about New Projects, call or write the NACB main office:

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First Annual Conference of College Broadcasters

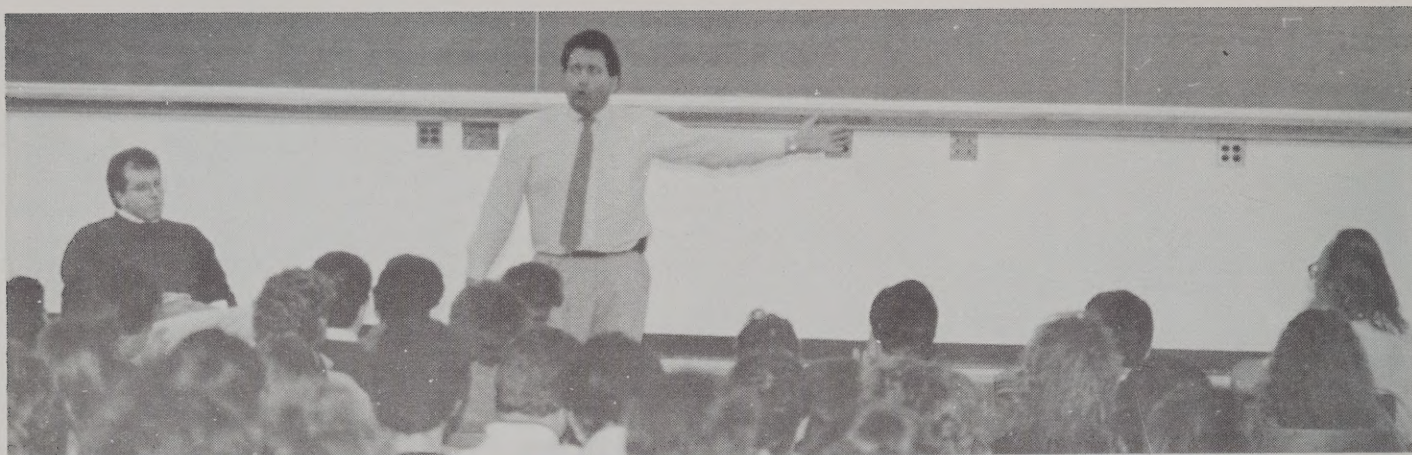
Photographs by Mark E. Downie

On November 18, over 400 student, faculty and professional broadcasters made broadcasting history when they met at the first Annual Conference of College Broadcasters at Brown University. It was the largest gathering ever of students responsible for shaping the future of the media. The conference was the inaugural event of the National Association of College Broadcasters (NACB), the first group to directly address the needs of college television and radio stations.

The conference was launched with a keynote address delivered by Walter Cronkite. The support of Cronkite, CBS and the broadcast community was a testament to the importance of college television and radio stations. This support also

made the weekend especially exciting.

In his address, Cronkite spoke about his own start in the business and answered questions about his impressions of the current state of broadcast journalism. Cronkite focused, however, on the integral role college stations could play in determining the future of broadcasting. In the conclusion of his speech, Cronkite said, "It was the conviction that . . . there can be no training like that which can be obtained through the responsibility of hands-on experience . . . that's what convinced us at CBS that this organization of yours was worthy of our support." Taped and later broadcast on C-SPAN, the keynote address gave the conference a strong sense of momentum.



Cronkite's speech was immediately followed by an elegant cocktail reception where the participants - students and professionals - were able to get to know each other and speak on a casual level. The next day, Walter Cronkite reflected, "I had an opportunity to meet quite a few of you last night, and your attention in these sessions, as well, convinced me that we have some hope for broadcasting in the future with young people like this interested today."

BROADCASTERS WITH GOALS PANELS AND SEMINARS

The main agenda of the conference began early Saturday morning. Delegates attended one of two panel discussions. The first panel, "The MTV Generation," was led by Les Garland, the original Program Direc-

tor of MTV. Discussion focused on the effects of MTV-type programming on the attention span and viewing habits of television's audience.

"We have some hope for broadcasting in the future with young people like this interested today."

The second panel, "The Role of The College Radio Station in the Music Industry," focused on whether it is the responsibility of college radio stations to be a training ground for the commercial broadcast industry or to expose new artists. Scott Byron, the Editor-in-chief of College Media Journal held the opinion that these are mutually exclusive purposes. Debate cen-

tered around which area was more important.

Byron believes that the future of the music industry rests in the hands of college broadcasters. In today's market, commercial stations are unwilling to take the financial risk of playing new artists. College radio stations are practically the only stations that give new artists airplay. Byron believes it is an awesome responsibility that college stations must fulfill.

Also participating in the panel were Oedipus, the Program Director of WBCN, Boston, Carolyn Fox, Program Director of WHJY, Providence, Luisa Nielsen, Executive Director of the Broadcast Education Association, Michael Keith, author/educator, and Neil Bernstein, Program Director, Brown University's WBRU-FM.



Clockwise from top: Robert Newman and Ken Bortelho fill room with popular topic: Directing for Television; Les Garland leads his panel through the MTV Generation; Marvin Kalb holds a captive audience of students and professionals at the Saturday luncheon;





MEDIA, SOCIETY AND THE COLLEGE BROADCASTER

Following the two morning panels, there was a larger panel discussion that raised issues of interest to all conference delegates, "The Changing Relationship between Media and Society," guided by Marvin Kalb. Kalb, former host of NBC's *Meet the Press*, integrated the questions of conference delegates into a well structured panel discussion. Panel participants included Walter Cronkite of CBS News, Morley Safer of CBS' *60 Minutes*, Garth Ancier of Fox Broadcasting Company, Anne Edwards of National Public Radio, Robert Lypsite from NBC News and Les Garland, the original Program Director of MTV.

Kalb deftly led the panel through a broad spectrum of issues ranging from the fragmentation of television programming to

racial and gender discrimination in the media. Because all the panel participants had reached the top of their respective fields, discussion was particularly thorough and informative. For many, the panel discussion was the highlight of the week-end.

Following the panel discussions, every-

"Your very best programs would be seen nationally and . . . you could offer your audience the best work of your sister stations."

one attended a luncheon where the panelists and other presenters shared tables and discussion with the student participants. There was no seating division of partici-

pants at the luncheon, but rather one seat at each table was reserved for each of the forty industry professionals attending the conference. Garth Ancier, President, Entertainment Division of the Fox Broadcasting Company, gave an inspiring luncheon speech on the real possibilities for a college satellite network:

"Imagine for a moment a college television programming pool comprised of well-done original comedies, dramas, magazine shows, news, sports coverage and game shows set up something along the lines of public television's program pool. Your very best programs would be seen nationally, and at the same time you could offer your audience the best work of your sister stations across the nation. The resulting pool would, I think, be extraordinary — imaginative, innovative, really top notch — and that pool would enable you to stay on the air more hours a day . . ."



Clockwise from top: Media panelist, Anne Edwards, makes her point; NACB press conference with Walter Cronkite; Bill Boggs shakes a friendly fist; (above) Soap opera panel, student and professional producers; Anisa Mehdi discusses magazine format shows. Garth Ancier, luncheon speech.





Clockwise from top: Cronkite mixes at opening reception to meet students face-to-face; Earlier, Cronkite took questions from full-house following his keynote address; Following a rigorous day, students relax.



Ancier was a particularly appropriate luncheon speaker because he was involved in the early stages of launching NACB and because his experience began in student radio. The radio program Ancier created in high school, *American Focus*, is still on the air and carried by approximately 300 stations.

SEMINARS WITH SUBSTANCE

Following lunch, there was a series of forty small, interactive seminars on a wide variety of topics regarding the organizational, technical, legal and production aspects of college television and radio. These seminars provided an opportunity for participants to interact on a personal level with experienced broadcasters. Joan Hamburg, for example, a popular consumer advocate talk-show host from WOR-AM and WCBS-TV in New York discussed the fact that radio and especially radio talk shows fill a special need for the listening audience.

Hamburg said, "talk radio is really the heart and the soul of the community. You can call up, you can scream, you can yell, you can talk politics, you can get your favorite recipe — as silly as that." She advised college radio programmers to get to know their listeners' needs and to fill them. And she suggested that they try to

convince their audience to know them — over the radio and through in-person promotions.

Hamburg also warned that talk-radio is much more expensive than a music format but she firmly believes that it is a popular and important part of any community. Hamburg encouraged college students to enter talk radio. "We call ourselves dinosaurs," she said, "because we are the last of our kind, except for those of you who are

"We call ourselves dinosaurs because we are the last of our kind, except for those of you who are willing to take a chance."

willing to take a chance."

Other seminars focused on the technical side of broadcasting. Ken Botelho, the Director of Studio Operations at Heritage Communications Production Services, has extensive experience directing many T.V. genres. Botelho said he believed that the best way to decide which shots to choose and when to switch is just to go with what looks right. "You, or anyone in this audience," Botelho said, "are the best critics of TV. You grew up with TV."

On the best way to use a new SEG switcher, Botelho advocated the hands-on learning approach, "a board is a board — what has changed is the software and hardware." After you have computer literacy, he said you should "spend a lot of time practicing, playing — having fun!"

Anne Edwards delivered a helpful seminar on "Running a News Organization." Above all else, Edwards advocated that a news director should make his or her standards clear and carefully maintain the staff's morale. She gave pointers about attracting a dependable staff. "If you have an unpaid staff, you can create positions. Or when I was in school, we created a system through which people who worked in our newsroom got credit for a journalism course."

Edwards also addressed the problem of newsmakers who rarely take students seriously. "There are some people," Edwards acknowledged, "who never respect anyone who is still in school. There's nothing you can do about that — it's not right, but it happens. Just start being terribly professional. You can only do so much, but do what you can."

Overall, Edwards was extremely encouraging about the possibilities for a college news organization. She stressed that news should be dictated by content and not format. She saw no reason to limit college journalists to campus events. According

to Edwards, "all news is open to college broadcasters."

There was also a seminar on "magazine" formatted television programs led by Anisa Mehdi. She spent much of the seminar working with particular producers on an individual level. As producer for New Jersey Network's arts TV magazine, *State of the Arts*, Mehdi had the experience necessary to help make some school's informative magazine shows more interesting and popular.

In his seminar entitled, "The Artist and the Industry", Joey Green, a musician who started his own label, Kangaroo Records, told the story of how he discovered the viability of going directly to college campuses and college stations to publicize his own music on his own label.

Joey Green and the Jury were also a big hit at NACB's showcase of new music Saturday night which included four other new bands from around the country and Canada. Showcased Saturday evening were The Mockers, Voodoo Chilee, National Velvet and Broken Homes.

STEERING IN THE RIGHT DIRECTION

Sunday was reserved primarily for discussing and planning the future of NACB. Despite the rain, many students, faculty and professionals attended steering committee meetings on the NACB charter, the program exchange and various future projects. At the charter meeting, students, faculty and professionals voiced concern that NACB give priority to student representation. In the future, how-

"You or anyone in this audience are the best critiques of television. You grew up with TV."

ever, the NACB board may also contain a position or positions for faculty and professional involvement. Plans for chapters and regional conferences in addition to an annual, national conference were also discussed. A full version of the NACB charter and its bylaws is still being drafted.

The meeting to discuss a college satellite network received a large attendance, especially among T.V. stations. Represen-

tatives from Syracuse University were particularly excited to discuss the possibility of using their school's up-link facilities. Many station representatives discussed the idea of having several affiliates produce high quality programs for the network that include feeds from schools across the nation. Those present agreed that NACB must establish a strong research base indicating stations' capabilities and interests in order to proceed with the program exchange.

The Future Projects Committee held a productive meeting. The ideas generated by the committee included compiling "information packages" through which stations could share their experiences. The committee also recommended that NACB provide a communications lawyer available for telephone consultation to all members. Radio stations brought up the possibility for an inter-collegiate broadcast and a NACB Top 40 list.

Immediately following the steering committee meetings, the Nominating Committee reviewed the applications of many qualified students and the original board of directors elected a new board. The new board is composed of the following members: BONNIE BAXTER, Indiana University of Pennsylvania, MARY BUB-



Clockwise from top: "The MTV Generation" panel discussion led by Les Garland. Participating were Paul Opperman, Steve Doppler, Bill Boggs, and Garth Ancier; Brown Cable Television station manager Jeff Southard manages a smile during the chaos; BTV news interviews newly elected NACB board member, Kelly Moye, University of Colorado, Boulder.

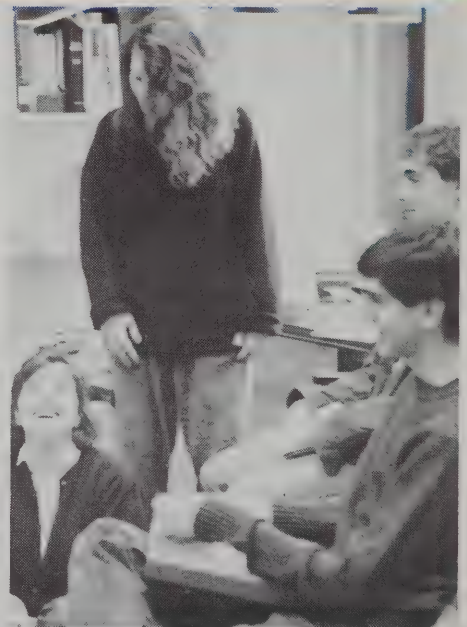


ALA, Ithaca College, STEVE KLINENBERG, Brown University, DARREN KORNBLUT, Syracuse University, KELLY MOYE, University of Colorado, Boulder, RHONDA SYLER, Middle Tennessee State University, and JULIE WILSON, University of California, Fullerton. The members of the new board were announced at NACB's closing luncheon. The Board met for one hour on Sunday, and has met every week since then on a telephone conference call.

Following the Sunday luncheon, participants of the first Annual Conference said good-bye to all new friends they had made, trudged through the Providence rain and returned to their schools around the country.



Clockwise from top: Students in seminar; National Velvet band member networks at conference; Planning at the NACB office; NACB Associate Director solves problem; While NACB Executive Director mixes at cocktail reception; Vodoo Chile plays to a packed crowd at New Music Showcase; First meeting of the newly elected NACB board on



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STATION SURVEY

If you wish to join NACB, you must fill this out.

*If you do not wish to join, please fill this out to aid our research
which will benefit college broadcasters across the nation.*

Please send us any additional relevant materials from your station.

STATION INFORMATION

Station name _____

Address _____

School _____

Radio _____ TV _____ (check one) Phone _____

Call letters _____ Frequency _____ Hours on air/day _____

Does your school have an FCC license: _____? If NO, are you waiting
for approval or is an approved station not yet constructed: _____. How
long has the process lasted: _____.

Classify your station:

- ☐ Educational FM
- ☐ Carrier current AM
- ☐ Commercial FM and/or AM (circle)
- ☐ Closed circuit cable
- ☐ Broadcast TV channel # _____
- ☐ Carried on local cable outside campus
- ☐ Other (explain) _____

INSTRUCTIONS FOR MAILING

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lines.
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Is station capable of receiving a satellite signal: _____ Band: **C, Ku** (circle)

Is station wired to local cable: _____ Name of operator: _____

If TV, what video formats does your station use: _____

Is station incorporated as an entity officially separate from school: _____

In what year was station incorporated: _____ Explain relationship between
station and school: _____

Indicate the organizational structure which best describes station:

- ☐ Executive board: Several elected managerial positions to cover day-to-day operations- composed of students. Includes faculty position: **YES, NO**
- ☐ Board of governors: appointed or elected positions of broader station policy, large expenditures. Includes **Students Faculty Alumni.** (circle)
- ☐ Departments. List departments (DJ,PD,News) _____
- ☐ Other structure: _____

What is yearly broadcast schedule: _____

Does station allow non-student participation: _____. Policy: _____

Is station part of academic program: _____. Is course credit given: _____

Does schools have communications **courses / department** (circle)

Is station interested in participating in the following projects:

- ☐ Satellite network: **Receive** programming, **Submit** programming (circle)
- ☐ Equipment purchasing cooperative ☐ Broadcast insurance coop.

SELF-MAILER

Detach, fold, staple and mail.
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Mail as soon as possible.

PERSONAL INFORMATION

Your name: _____

Title: _____

Your address: _____

Phone: _____

STATION INFORMATION

Financial Matters

*Please estimate if you
cannot give exact figures*

Does station have paid staff? List
number next to each category.

- ☐ Professional managers.
- List positions: _____
- ☐ Student managers.
- ☐ Student interns (school year)
- ☐ Student interns (summer)
- ☐ Sales/advertising.
- ☐ Support staff (receptionist, etc)
- ☐ Use of paid staff in other depts

How is station funded? Give
percentage of whole budget:

- On-air fund-raising: _____%
- Alumni solicitation: _____%
- Community fundraising: _____%
- Underwriting/advertising: _____%
- Benefit events: _____%
- List: _____
- Sales of programming: _____%
- Grants(state): _____%
- Grants(federal): _____%
- Grants(corporate): _____%

Annual budget:\$ _____

Audience (actual) _____

Audience (potential) _____

MEMBERSHIP APPLICATION

MEMBERSHIP TYPES

General Membership \$10/year

General members must submit an application but will be automatically accepted. National membership entitles you to the following.

One year subscription to College Broadcaster

Access to all general services of NACB including the question and answer hotline, the computer database and the computer bulletin board.

National Membership \$25/year

National members must submit an application and be accepted. National membership entitles you to all of the services the general members receive plus:

The option to attend national conferences and meetings.

One vote in the affairs of NACB. (NACB is run by its members)

The option to run for office.

Access to special services in the future.

Station Membership \$50/year

Stations must submit the station survey and be accepted. This membership is only open to television and radio stations and radio and television clubs affiliated with a college, university, junior college or highschool. Station membership entitles the station to:

Two subscriptions to college broadcaster.

Access for the entire staff of a school to the services of the Association.

Send two representatives to national conferences, and at least one representative to other national meetings.

One vote in the affairs of NACB.

Can have one representative run for office.

Application Procedure

Fill out the appropriate portion of application form. Only one application per form. You may xerox the form. Enclose payment or indicate payment will be forthcoming. You will hear from us within 2 weeks.

MEMBERSHIP TYPE

☐ GENERAL

☐ NATIONAL

☐ STATION

SECTION 1: All applicants must complete this section. If a question is not applicable, please place line through entry space.

Name _____ Date of graduation _____

Address _____

For general and national memberships, all materials will be sent to the above address.

School _____ Type of school _____

Interest: **RADIO, TV** (circle one or both). Are you a member of a station _____

If YES, please fill out name of station and address on survey.

Payment enclosed _____ (please staple all sides of mailer). Bill me _____

Checks or purchase orders only. Make checks payable to NACB.

SECTION 2: NATIONAL MEMBERSHIP APPLICANTS ONLY

If you have a resume, please enclose it. Resumes are not required.

List jobs held at school station or broadcast club and dates held:

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

Job: _____ Station: _____ Dates: _____

List applicable internships outside of school:

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

Company _____ Job _____ Dates: _____

List other activities in broadcasting: _____

ESSAY 1: Why do you want to join NACB and what role do you see NACB playing in the college and commercial broadcast community?

(Continue on flap on other side)

SECTION 3: STATION MEMBERSHIP APPLICANTS ONLY

Name, position and date of graduation (dog) of two station representatives:

name _____ position _____ d.o.g. _____

name _____ position _____ d.o.g. _____

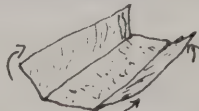
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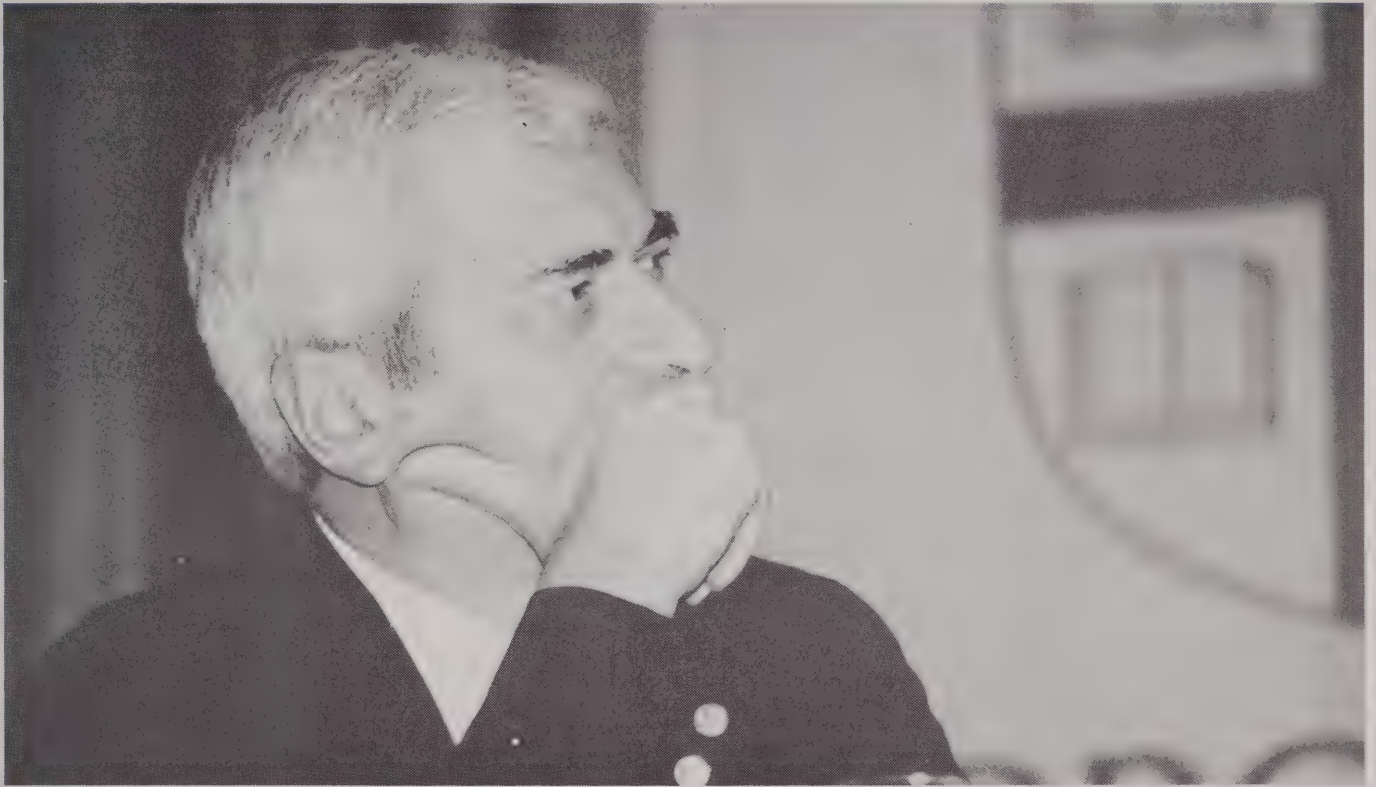
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ME Downie

The Role of Media in Society

An edited and abridged transcript of the panel discussion led by Marvin Kalb

"We have a rather daunting challenge before us this morning because the subject is changing relationships between the media and society. I have a little problem with that because I never understood what the media was, until Spiro Agnew in November of 1969 delivered a speech. In that speech, he began to attack the 'nattering naybobs of negativism' and then talked about commentators from the media. Ever since that time, I've always recoiled in horror at the very thought that I was a member of the media. But here we are."

With those remarks, Marvin Kalb launched the panel discussion. Kalb, a broadcast veteran with thirty years of experience working for CBS and NBC, could not have been a more qualified moderator. Participating in the panel were Garth Ancier of Fox Broadcasting Company, Walter Cronkite of CBS News, Ann Edwards of National Public Radio, Les Garland of Quantum Media, Robert Lypsite of NBC News, and Morley Safer of CBS' "60 Minutes." Kalb deftly led the hard-hitting panel through an array of issues.

"I think that it is a far broader term than just 'the press.' We all fit into the society which is ours, here in the United States, which is a democracy. I think that if one goes back over time and the history of this country from the first amendment on, there have been people who have worried about the role of the press in a free society. And, at the very beginning, when the press was simply a part of a reflection of a mirror image view of partisan American politics, that was understandable, because if you picked up a newspaper in the 1830's and 40's and 50's, you knew exactly what the point of view of the newspaper was. That's why you bought the paper, in fact.

"But then, as we turned into the twentieth century, we began to come upon something called 'objective journalism.' That meant that the reporter was supposed to be someone who simply gave you the facts. Then as

we got deep into the twentieth century, we came upon this term, 'media,' and the other term, 'commentator,' and several of us began to wonder just what our role was. I think that since so many of you hope to go into this line of work, you might begin to ask yourselves a couple of the questions that take you back to the original principle and the original intent, so to speak."

While Kalb was an objective moderator, he held his own strong opinions: "I think that there is good in something like 'MacNeil/Lehrer' and there is something bad in other examples. It is Gressions law, it is the bad driving out quote 'the good.' I am prepared to make a moral judgment about that, and even go a step further than Walter was prepared to do, in response to a question that I asked him: that we all will in ten-twelve years be living in the same political climate. I don't think that that answer is necessarily true. I know that, in the whole history of the press's impact upon politics in this country, there have been times when it's been particularly bad and times when it's been particularly good, but there have never been times when you've had television.

"I think that television does something very serious to the mind, something bordering on brain damage. I think it affects the way in which we read, what we read, how much we read, whether reality is something that can be absorbed through a rectangle, whether it is something far more complicated than that.

One of the points that came through to me very strongly was offered, I think, unintentionally by Peter Jennings, who participated, I thought, in a superb way during the first of the presidential quote "debates." When the debate was over, he rushed back to where Brinkley was, and the camera was, and Brinkley asked him, 'Who did you think won?' And he said, 'Well, you know, I couldn't give you an answer because I didn't see it on television.' But he was participating in the debate."

On the following pages are the highlights of each panelists' contributions.



Garth Ancier

Garth Ancier, was one of the younger panelists and a self-proclaimed child of television. He offered the audience his personal observations on the significance of television in the American household. "I've always felt that television has a different role than it had even twenty years ago.

"I think it started out as an entertainment medium and today it's almost like a companion in people's homes. It's left on, you know, eight hours a day, as someone's best friend and, in fact, as we are living in a society where there are less and less communities, the community we all belong to is "One Life to Live" or the Cosby family. In that way, I think it does change the way people basically behave with each other.

"I know, as a child of television, that I had a lot of problems early in my life dealing with other human beings because I had always dealt with this piece of glass where you had this nice group of people you never had to talk to or even respond to who were always there for you when you just clicked on a very predictable channel. To me, that is a distinctly different impact on someone's personality and, thus, on how they function in a society."

Ancier was also able to explain specifically how the cable revolution is affecting the kind and quality of entertainment programming. "My concern from the entertainment industry standpoint is that . . . if the fractionalization keeps going like this, will anyone really have the resources to do the next "War and Remembrance's" or the "St. Elsewhere's" - the shows that are really very expensive and that you really need a broad audience to support?

"When a network buys a program, it buys it for license fee. It buys it for \$850,000 an hour to run "St. Elsewhere" twice. "St. Elsewhere" may take a million to a million two per episode to produce. So, the network is now running a show that they probably can't get their money back on a prime time run and one repeat, because there simply are not enough viewers to the program to get it. They have no ownership in the show because of the financial interest rule that the networks can't own programs. Then, in addition to that, the production company has no back end on a lot of these higher quality shows like "Hill Street," even "L.A. Law" has no back end value in the syndication market that mostly values comedies.

"So, all of the sudden, it doesn't make sense for

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Morley Safer

Morley Safer took particular interest in TV journalists' role in politics, especially the 1988 Presidential campaign. "It occurred to me that for three and a half years, roughly, American Broadcast journalism does a first class job of reporting politics and the social issues in this country, foreign policy, the plight of the poor and the advantages of the rich. Then, beginning around the time of the conventions, we go to sleep for six months, and become kind of the zombie handmaidens of these two parties, giving the impressions, for example, that at both conventions there was nothing but unity, because that was the impression that both parties wanted to maintain, and that the deal was made to shut up during the convention, and we went along with it and we shut up, as well.

"I find it appalling that in the subsequent campaign, leading up to two weeks ago that we were just what the Bush people called "toast." We were history as journalists. We just reported what they wanted us to report. They knew how to manipulate us. They had studied how we go about putting broadcasts on the air, how editorial decisions are made from say three o'clock and four o'clock in the afternoon on to six, when pretty much the final decisions are made. They knew exactly which buttons to push and it's appalling.

"We have become cheerleaders for the politicians. Years ago, Ruben Frank was the president of NBC when someone asked him why they devote so much time to the conventions, and, as such, the campaign. He said, "Because we only dance the steps we know." The political conventions were one of the first things that television could really do well, and by some convention of our own, stayed with this extensive coverage to the point of which we no longer produce campaign coverage, or convention coverage. We allow two parties to produce two of the most boring broadcasts ever devised for television . . .

They produce the conventions and we say, 'Here's our wonderful technology. Use it.' They produce the debates, which are not debates. They are a corruption of the word debates.

"Someone said that the people are angry over this campaign. Rubbish. People are angry after every campaign. I don't think they are any angrier over the sound bites issue than they were over whatever the now forgotten phrase was four

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Robert Lipsyte

Robert Lipsyte, who has had extensive experience in print journalism, was in a good position to criticize TV. "We used to sit around at the *New York Times* a lot hating television, sometimes envying television: Morley Safer's reports from Vietnam, Walter Cronkite's moral authority, which no one in newspapers had, to say that there was something wrong about our involvement. But most of the time we just despised television for its shallowness and for the way it skewed the news."

When a member of the audience asked, "don't shows like "Gerald" and things like that lend themselves or give a bad name to T.V. in general?" Lipsyte responded, "a bad name to T.V.? I don't understand what you're saying. T.V. is the bulletin board, it is America's bulletin board. There is the schlock up there, and there's pornography up there, and there is serious information up there. There's a lot of stuff up there. I don't think that "MacNeil/Lehrer" makes or gives television integrity any more than "Wheel of Fortune" makes it down and dirty.

"I think that, in a way, the further fragmentation of television into a lot of small interest groups will fragment us, pretty much as special interest magazines. I don't have an opinion on whether that's good or bad, but I do have a hope in that you create a kind of a hunger for more information, for more information in depth and that will drive people back to newspapers.

"Unfortunately, if you've been looking at newspapers lately, they have been affected, and I think that this is much more serious than the network newscasts being affected by so-called "trash news," a term I'm not comfortable with. What I'm much more concerned with is that you have a newspaper, *USA Today*, created for people who found television news too demanding. Then, *USA Today*, that newspaper, created a television news show. [Laughter.] What's that for? I think there's pressure on our even so-called great newspapers, the *New York Times*, et cetera, to be livelier to be shorter, to have more white space.

"I think the changes have to come in two places: one, it has to come in the boardrooms, it has to come in the large conglomerate's that control the news; and it also has to come from you guys. Us guys, in every little way, fighting every day for ten seconds more to explain something, to make sure that the story is offered in such a way

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M E Downie

Anne Edwards

Anne Edwards inspired a very real sense that individuals can make a difference in radio and television news — as the journalist and as listener or viewer. "It's never been a static relationship between the public and whatever the media was that existed at the time. The audience needs to get far more discriminating in what they're viewing.

"I wish that people were as fussy about news as they are about cars they buy. They're not. I wish they were as fussy about programming and complain as much if they got a bum washing machine and go find the consumer, what do you call it, consumer protection office, and if they don't like what they see on TV, all we know is how to vote with the dial selector."

On the topic of gender and racial discrimination in the media industry, Edwards said, "It's still a serious problem. I'm the only female up here today, I know some of these guys, and they're not particularly sexist or anything, but the industry is still dominated by white guys. I think there is a special responsibility when we are so high profile to make some changes that other companies - I mean I have never seen a live shot from a board room on Wall Street, but you do see what goes on in media.

"When ABC News hired me while I was still in college in Washington, they'd never had a girl desk assistant before, and every week, my paycheck said, 'Ann Edwards, copy boy.' That was typical and that was normal. I didn't know this until later, but they also didn't give me the job for a year, because they were so concerned about a female having to come in at six o'clock in the morning, or go home at eleven o'clock at night, and told me so, and back then, it was perfectly legal. When I was made general manager at my university radio station, it was on the second try, because, on the first, they didn't think that a girl could handle so emotionally charged a situation.

"You won't find that overt an explanation anymore. You will see a lot of people being given token assignments. You are also now seeing, thank goodness, a concerted effort to make sure that there are female managers and black managers and Hispanic managers in some parts, but it's not there yet in terms of its being comfortable. I hope it's different for you guys. Look at this audience. This is not what college broadcast

Continued on page 18

Walter Cronkite

Walter Cronkite shared his strong personal opinions on the current state of television news programs. "I liked your [Les Garland's] phrase 'burst of information.' I think that sums up the entire problem we've got today in the use of television as an information medium. The 'burst of information' is precisely what people are getting, mostly because that is the tolerance level of the people - that's the first problem.

"Second of all, television and commercial television have done nothing in recent years, since it practically dropped any hope of a real dedication to documentary programming and has concentrated on either the evening news programs or a magazine format, excepting the success of and the dedicated nature of '60 Minutes,' and people distorting that in what has turned out to be in many cases, again, inadequate and a 'burst of information' form rather than the kind of intensive reporting that '60 Minutes' does.

"The fact is that, perhaps, I think, Marvin that we've - maybe a service has been done to the American people with the attention given to the sound bite in this election campaign, because that's really what people are getting in all of their news is sound bites. Everything we cover is a sound bite, practically, on television today. Twenty-three minutes in the evening is not adequate time, obviously, we all know, to cover the entire world and to cover a nation as complicated and diverse as ours.

"The whole thing is a sound bite and we're compressing the news to such a degree that, as in compressing any gas, we end up compressing the gas to the point where it creates more heat, explosive heat, frequently than light. I think this is the problem we face. This leads us, of course, to an image driven information medium, and an image driven society. Everything, tying this rather obtuse title of our panel together, everything is image driven.

"We're looking at images, not substance. We're now electing presidents on the basis of image rather than substance. I don't know how long a democracy can function in that fashion. I think the subject of this discussion hits right at the core of something as important as whether we can continue to function as a democracy with this kind of information system."

In his time, Cronkite was the most influential
Continued on page 18

Les Garland

Les Garland, the original Program Director of MTV, offered an intelligent view of TV as it has been affected by MTV. "Some have said that MTV has ruined the attention span of people watching television in America. Perhaps that's true, because of the bursts of information we receive every day at our own hands, through zapping, for example.

"We should understand that cable television today penetrates fifty-three percent of America's eighty-eight million television households. We are less than ten years away, probably, from one-hundred percent penetration. In fact, interestingly, forty-percent of America's households today are capable of receiving twenty channels or more.

"So, I guess what we're talking about here is this MTV generation of people who are into technology, the compact discs, the VCRs, the remote controls, where you are watching six programs at any given moment. You have the football game going on ESPN, you're watching Duran Duran on MTV, you're watching the evening news on the networks, you're watching CNN... You're watching six programs at any given moment. That's led to where we are today - zapping, grazing, call it whatever you will."

He particularly noted the cable revolution's impact on the fragmentation of television. "The television dial today is the magazine rack of yesterday. We were talking about 1979. On a given night in the winter of 1979, CBS had put on 'Gone with the Wind.' 'One Flew Over the Cuckoo's Nest' was on NBC, and ABC put on a made for TV Elvis movie. Those three movies totaled a one hundred percent share of the television audience that night. Today, the network shares are down to sixty percent. . . Will it go to thirty? How will the networks deal with this problem in ten years? Or even five years?"

On the political environment, Garland said, "I would concur with Mr. Cronkite that I don't believe the political environment in ten years is going to change that drastically, but again, I believe the technology will continue to change the way we might receive our candidates. After what we've spoken about that happened in this election, we can only look into a crystal ball and assume that our presidential candidates in ten years will be in rock videos with Motley Crue to target to a non-voting age group, perhaps."

Garth Ancier Continued

the network or the supplier to make a program that costs a million a million two an hour and may be a brilliant dramatic program with some real, redeeming social values and intellectually very good, but simply can't be done under these conditions."

On the proper education for the field of communications, Ancier said, "I absolutely feel that the most important thing I did in my broadcasting career was to get an undergraduate education that was simply liberal arts and I did not take any communications courses. Then again, my school didn't offer any, so it was easy."

Morley Safer Continued

years ago."

In his concluding statement, Safer caught the attention of all in attendance with his opinion of 'communication education.' "Having said I'm not going to give any advice, I'm going to give some advice. The advice is, and you can boo me off of the stage as if I was one of the Morton Downey, Jr. victims, I really have serious doubts about the value of communications courses."

"I have serious doubts about the value of undergraduate journalism courses. I think that, in an odd way, it's much more critical now than it was a generation ago. When I said this at breakfast to someone, the gentleman in question said, 'Yes, but you're talking about education, not the education business.'"

"I think those of you who have been enticed into communications courses because there is a communications course there, are making a terrible mistake. I think the time you spend majoring in communications, or even journalism, as an undergraduate is, generally speaking, a waste of time. You're learning in three years what you can learn, once you've been taught to think, whether in history or English literature or composition or economics, all those other things you may learn in your communications course, you can learn in three weeks once you graduate. And, if anyone's still talking to me, I'll see you after lunch."

Robert Lipsyte Continued

that people will be able to understand what it's about and to go out and make some choice in their own life based on accurate information. "

As advice to the conference participants, Lipsyte said, "I think that, one thing that I've learned, shamefully, was that we must not assume that the people we fly over are dumber than we are. That's always been one of the problems, certainly in network news, that we kind of hold the audience in a certain contempt. We dumb down to them, to make it simple for them."

"My own most shameful anecdote was the World Series a couple years ago, a baseball goes through Bill Buckner's legs. I interview him the next day for the story. I start with, 'Did this man last night become an object of empathy in America?'"

The executive producer of the nightly news said, "They won't know what empathy means."

I said, "Come on! They watch Phil Donahue, Oprah Winfrey — incest, they know everything." "No, no, no."

To my shame, I didn't really fight hard enough. I changed the copy and used a word that does not mean the same thing, sympathy, which they would understand. That night, after the Mets won the World Series, a guy in the locker room stuck a microphone in the face of one of the winning players.

He said, "What did you think about Bill Buckner and the Red Sox?"

This baseball player said, "I had a lot of empathy for them."

Anne Edwards Continued

meetings looked like when I was in college. This is different. This is different. This is good."

Edwards concluded with advice for the audience full of future broadcasters. "In a couple of years, you're going to be making these [management] decisions. Even if you're not the ultimate boss, take responsibility for your own decisions. If you don't think something's right, fight back. Make room for news. Hire good

people who tell the truth and who don't carry secret agendas, whether it's known to them or not. If you do put on a show like "Morton Downey," that's fine. Don't call it news. Don't say to yourself that you've addressed the issues of the day if that show is on the air.

"Do it correctly, as well. Know your audience well. Talk to them. Go talk to them. Find out what they know. Find out if they really can vote in a presidential election with a good grip on the deficit problem. Or if they just know there is a deficit. That's your job. If you are going to commit your life to either entertaining these folks or just providing information, know them, know yourself, and, for God's sake, show up to work on time."

Walter Cronkite Continued

voice of the most influential network. He offered a knowledgeable response to the discussion of the fragmentation of television. "I wouldn't quite yet use the word disintegration of the networks - but in the considerable diminution of the network impact. That authority has completely broken down now and we are seeing in this multiplicity of channels, various channel, various information, the ascendancy of incredible schlock, incredibly bad television, incredibly irresponsible television."

"All sorts of neo-journalism shows are showing up on the air, which are really the worst kind of scandal tabloid news, that's not news; it's never news, but scandal tabloid type, rag presentation. It's awful, just awful, God awful stuff we're getting today. And as usual, it's driving out the good. They're getting the ratings, therefore the ratings conscious industry is grabbing hold of this stuff. You're going to see the networks begin to use some of this miserable material we're getting today."

"The problem as I see it is, we have along with this fragmentation that cable is bringing and the direct broadcast satellites are going to make even more popular we have also the hope of the future, because we will be able to put on good programming that does not have to depend on entirely a huge mass rating in order to stay on the air and be used on the air. I think what we're going to see is what we are seeing."

"It's really the television turned into the corner magazine stand. You're going to get all those programs that only you see now in a magazine that includes Hustler right on through to Atlantic and Harper's. Atlantic, Harper's on the air will get 150,000 to 250,000 to 300,000 people. Hustler will sell a million."

Transcripts, video and audio tapes are available for many of the seminars, panels and workshops at the First Annual Conference of College Broadcasters. Videotapes are \$21, Audio tapes are \$6, and transcripts are \$5. Postage and handling are included. Please call or write for a list of available materials.

Walter Cronkite's Keynote Address

Friday, November 18, 1988

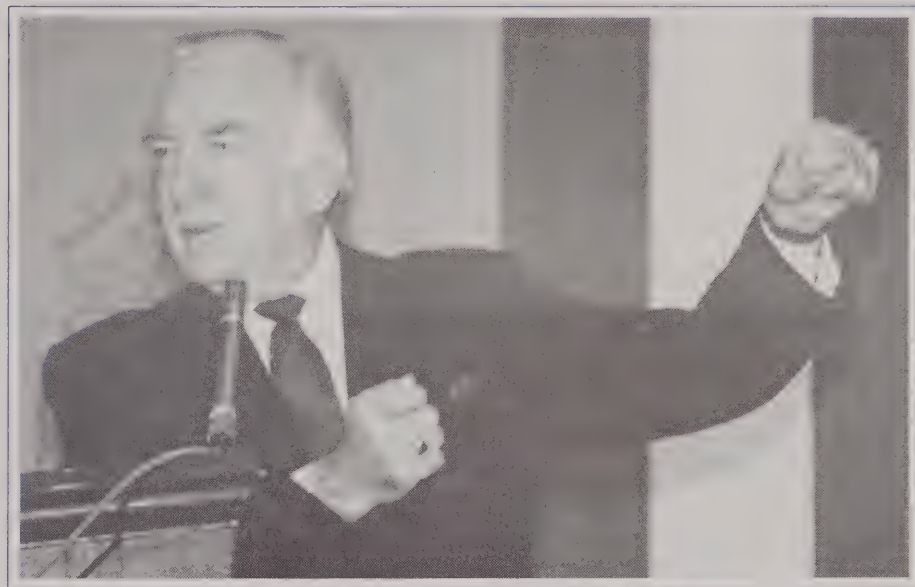
an edited and abridged transcript

This is indeed an auspicious occasion, the founding meeting of an organization with such lofty goals, such high hopes. We are entitled to call this, I would think, a celebration. It's a launching. If we had a bow, we could break a bottle of champagne over it. This evening marks a beginning and nothing can be done, of course, without a beginning. But how auspicious this beginning is depends entirely on you. What follows the beginning is what is important, and that will depend on those of you gathered here for this first meeting. The organization meets the first criteria [sic] for success: it fills a need. In fact, it fills a number of needs, provides the basis for solution of a number of problems. . .

This organization, through the strength of community, has a better chance to prevail than isolated efforts working alone. The power of this unity may transcend the mere problems of organization. It can stand, too, as a source of strength in support of First Amendment rights, which are not always recognized in campus activities. . . One is permitted to dream of an actual linking of the stronger stations in a student run radio or television network. Satellite transmission puts this within easy reach. . .

But perhaps the most important contribution that strong student-run broadcast operations can provide, their capabilities enhanced by this organization, is in the accelerated training they can provide for future broadcasters, journalists, technicians and managers. . . It reaches into the argument which has persisted since the turn of the century in our very first journalism schools. In essence that argument is how much vocational training should be included in the undergraduate curriculum. . . It seems to me, and I think this view is shared by many of my colleagues, that the undergraduate years can be most profitably spent in pursuit of a general education. Political science, economics, the basic sciences, for goodness sakes, today, languages, including English: the general education that is essential for success in journalism. Learning the techniques of journalism and broadcasting, it seems to me, shouldn't demand the concentration of effort required in most college communications courses. . .

The perfect combination, in my view, and this is where you come in, is a full academic course augmented by extracurricular experience, either through an outside job, that is, working for a local news-



paper, or a local radio or television station, or, a student operated paper or broadcast operation. . .

[One of my first jobs] was in Kansas City, for a station called KCMO and I was hired there as it was being founded. They just were getting organized. I was hired as - I had several hats I wore. I was the news reporter, I was the news editor, I was the news broadcaster, I was the sports reporter, the sports editor, the play by play announcer... We did telegraph reports, play by play, of football games. We did a darn good job . . . of simulating a football game with a crazy announcer we had who put crowd noises on one disk and even simulated the kickoff by having an old bladder over here that he hit with a stick. The kickoff came, *thmpff*, you'd hear the guy actually kick off the ball. . .

There was one terrible occasion when we were doing the Southern Cal-Notre Dame game. I must say it was one of the great broadcasts I've ever done, because we had the longest quarter ever played in football, college or professional, a quarter that went on for approximately thirty-eight minutes. In fact, exactly thirty-eight minutes, I timed it. That quarter went on that long because the wire broke between Southern Cal, where the game was being played, and Kansas City. Since the wire frequently went out for a minute or two, I began to fill, of course. Well, I stalled with a time-out or two and a few things like that but I couldn't stall much longer. So I had to start moving the teams around a little bit, so I moved them. I didn't dare get them inside the twenty yardline, but for a very long time I moved those teams up and down that field between the twenty yardlines. It turned out that when the wire was restored that

Southern Cal, I believe it was, had scored during that period of time we were off. Unfortunately, at that point, I had Notre Dame with the ball. So I had to have Notre Dame kick again, Southern Cal retrieved the ball, moved down the field and finally scored before I could catch up with the ticker again. But it was a marvelous performance, I want to say, one of my best performances. . .

In the college years, there can be no substitute, as I was suggesting for the experience outside the classroom environment. . . There is no discipline any greater than knowing that the words you write, and the ones you speak, are going out there into the great big void to be heard by people of all persuasions and all walks of life, by your fellow students and the president of the university. The first mistake will bring forth a lesson in responsibility that will not soon be forgotten.

Responsibility in broadcasting must always be our first consideration. . . We have a communications crisis in this country of ours. A serious communications crisis. Thomas Jefferson said that a democracy which expects to be ignorant and free, expects what never will and never can be. But we are helping maintain the ignorance that is pervasive in our democracy today. . . We, our nation, and in fact, the entire civilized world, is a world in which people are getting more and more of their news and their information from television. Well, believe me, it's not possible to get from television all that an individual needs to know to intelligently exercise his or her franchise in a democracy. And this may be what's happening to our elections, as a matter of fact, today.

A half hour of evening news broadcast

clearly is inadequate. . . A half hour broadcast, you've all heard this figure before, has the number of words in it, spoken by everybody on the broadcast in those twenty-three minutes, all of those words, are the total of the total of the number of words on two-thirds of a standard newspaper page. . .

Television does a terrific job of what it does. When we go to the scene of a story, we can present that story better than anybody ever could before. But in general, the level of education that we've passed out to the people in news education, at least, public affairs education, what we've done is raised the floor tremendously. We're reaching today people who either cannot or will not read. Those people know far more than they ever knew about the world in which they live, the community in which they live. But at the same time we've lowered the ceiling. We've now ended up with a little crawl space of information that we're disseminating by a television. What we need to do is to be more responsible. . .

Our hope is that your generation will understand the role that you are asking to play and that it is a role that is no less important a job than helping keep democracy afloat. It was the conviction that, first, for this important role, there can be no training like that which can be obtained through the responsibility of hands on experience and that, second, this extension of the educational opportunities offered by our institutions of higher learning can expand importantly the pool of talent needed by commercial broadcasting. The responsible young broadcaster - that's what convinced us at CBS that this organization of yours was worthy of our support. We congratulate again you pioneers and wish well the future of the organization of you all can be proud to be the founding members. Thank you.

Hello, Mr. Cronkite. I would like to know throughout your entire broadcasting career what your most memorable experience was.

Most memorable experience? [That would be] the Sadat-Begin meeting, Sadat's trip to Jerusalem, that actually came about through our journalistic enterprise on the CBS Evening News. . . As a matter of fact, several organizations tried to give me - us - an award for having brought Sadat and Begin together. Actually, I tried to turn those down as much as I could. The truth of it was in doing the broadcast that started Sadat on the road to Jerusalem, I was expecting to knock that story in the head, that he wasn't going to Jerusalem. . . [it was common at that time for] Sadat [to] make a speech somewhere and say, 'And I shall go to Jerusalem.' And every time, it

created momentary excitement among those who heard it, and, of course, it turned out that he was going to Jerusalem when there was peace, on his terms primarily.

On that particular Wednesday, [Sadat] said to a Canadian parliamentary delegation that was in Cairo attending the Egyptian assembly meeting. . . "And I shall go to Jerusalem." The Canadian parliamentarians had never heard this before, and they go out and they are quite excited. They are going right to the plane and flying to Tel Aviv where they are meeting with Begin.

When they meet with Begin on Friday, they said, "What about Sadat saying he'll come to Jerusalem?"

Begin said, "If he wants to come to Jerusalem, let him come to Jerusalem. He can come anytime."

They said, "You'd receive him?"

"Oh, of course. Sure." Knowing full well he wasn't coming to Jerusalem.

So we got Sadat on the air. He came on the air, 'Well, Walter, well, Barbara.'

He's on the air and I'm saying, 'There's a lot of speculation. You apparently said to Parliament on Wednesday that you'd go to Jerusalem. Will you go to Jerusalem?'

'Yes, yes, yes, I will go to Jerusalem.'

I said, 'Well, what are the conditions for your going to Jerusalem?'

'Well, the conditions are: The Israelis must retreat from the Golan Heights, they must retreat from the Sinai, we must have some sort of an arrangement for at least a joint government in Jerusalem..'

I said, 'Those are your conditions before you will go to Israel?' knowing that that ended the whole story.

He said, 'Oh, no, no, no, Walter. Those are my conditions for peace. I have no conditions for going to Israel.'

I said, 'You have no conditions for going to Israel?'

He said, 'No, no, no. I would go anytime.'

'Anytime?'

'Anytime.'

I said, 'Would you go this week?'

He said, 'Yes, yes, yes, I will go this week.'

And I said, 'Well, thank you very much. What does it require for you to go?'

'An invitation. If Mr. Begin invites me, I'll go.'

So, a news organization, when it's functioning well, is a wonderful thing to behold. Everybody is thinking, thinking, thinking. Before he ever got to that point, Benjamin was on the phone to our bureau in Tel Aviv, saying, 'Get Begin, get Begin! We've got to talk to Begin.'

[So, after some work we got Begin] in front of the camera, and I said, 'Mr. Prime Minister, I was talking a little earlier today to President Sadat of Egypt.'

He said, 'Yes, yes, I understand that.'

I said, 'And he said that he's ready to come to Israel to visit you.'

He said, 'Well, tell him he can come, tell him he can come.'

'He said it would take an invitation.'

'Tell him he's got an invitation.'

I said, 'No, I think it would take something more than that, probably an official invitation.'

'I'll issue one. I'll give him an official invitation.'

And I said, 'How are you going to deliver that? You don't recognize Egypt.'

He said, 'The Americans would be glad to do that. They'll pass it on.'

I said, 'Mr. Begin, President Sadat says that he's ready to come this week.'

Begin said, 'What?'

'He said he's ready to come this week.'

'He said that? This week? I can't see him this week. I'm going to London. I'm seeing MacMillan. . . Tell him to come. Tell him to come.'

And that was it. And he did. On Friday, he flew to Israel and that was the beginning of the Sadat Begin meeting and the beginning of a sense of rapprochement between the two nations.

Hello, Mr. Cronkite. It seems that with the success of "Sixty Minutes," we've seen the rise of the "media celebrity." I was wondering if you saw this as a dangerous trend and what exactly is the journalist's position?

I feel that the cult of the personality is unfortunate in any business, and television news is included in that. It's so hard for anybody to believe, but actually, for years, we studied ways to get rid of the anchorman on the "CBS Evening News," even as I was doing the job, because I thought it would be better if we did not have a powerful figure in the - not powerful, that's the wrong word - a dominating figure doing the evening news each day. You know, it turns out that the anchorperson serves a very important function in broadcasting the news. The anchorperson on a broadcast, we determined, is actually the make-up of the newspaper, the typography of the newspaper, the style of the newspaper. That's all encompassed in the anchorman or anchorwoman. The familiarity quotient is that same face hanging out there every night, and the style, which is similar every night. You get so you can almost forecast how it's going to go. It's comfortable. And so the anchorperson has a role to play. . . We need reporters that won't take no for an answer. Or won't take an answer for an answer, many times, the answers being far less than what we should expect in a democracy, from public officials.

Morley Safer on Investigative Reporting

An edited and abridged Transcript

The term Investigative Reporting

The first thing I want to object to is the title of this seminar. There is no such thing as investigative reporting.

All reporting is investigative reporting, unless you are repeating a handout, in which case, that is not reporting.

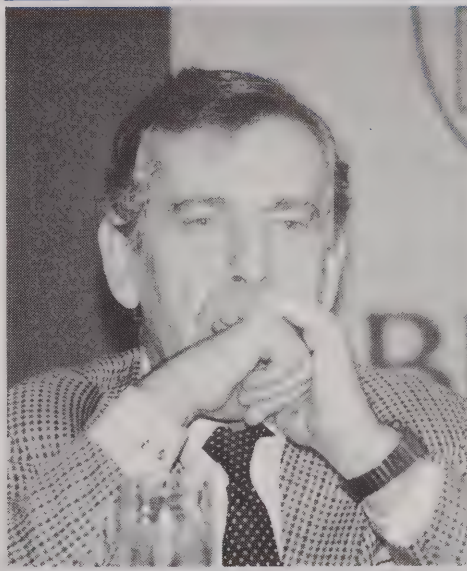
The word, investigative reporting, got a lot of currency at the time of Watergate and Woodward and Bernstein's exploits in the Washington Post. Someone called that investigative reporting and the term stuck. All reporting is investigative reporting including the weather report. And if it isn't than it's not going to be very accurate.

Personal outrage

Do not let your sense of outrage or injustice get between you and a story. It leads to all that journalists find distasteful. In almost every case, your preconception is never 100% accurate. Preconceptions are perfectly good to have. You just have to put your preconception on hold. Adopt the very opposite conception. For example: your going after a local official who is allegedly on the take. Begin the story with the idea that the man has been wrongly charged. It may turn out that way, in which case you have an even better story, because a public official who is not on the take is news.

Let's take a hypothetical story: Contra rebels mortar orphanage, rape nuns and burn crops. You as reporter, go in to Managua, and you see the director of public security and the Catholic Bishop. They tell you the weapons were US made, and the action was taken under the guidance of US advisors. What do you do? That is not a story, just based on some priest and some cop and some other person.

So you ask the Contras. They respond: "We weren't there, we weren't even within 100 miles." Of course they would lie. And everybody knows that the US military attack in Managua is affiliated with the contras. In an outrage, you could go ahead and run this story. And then Monday morning, you find out the whole thing was a misdirected Sandinista missile. You have potentially ruined several careers, cost lives, increased tensions. All because you didn't do a few extra hours of work. The mistake happens on the front page and the retraction happens on page 64, somewhere between the want ads and the comic strips. Outrage leads to inaccuracy. You go ahead with unsubstantiated stories that you otherwise would not run.



Question: How do you find a story?

There is no formula to finding stories. I confess I only read three papers a day, several magazines, and two foreign newspapers. More and more we are getting good ideas through the mail. Often times it comes as a result of a piece you did. People like your work and call you. The success and duration of 60 Minutes helps: Longevity and reputation offer their own rewards. People used to hang up on me. Success now means that secretaries put our calls through. The resources of CBS, no question, are the strongest factor. It is much easier to be good when you have a lot of money.

If someone you are interviewing is lying, and you know they are lying, what can you do?

You better be damn sure that they are lying. If you are going into an interview where you suspect the interviewee will be lying, you better be well armed. There is nothing worse than be told a lie when you do not know that it is a lie.

There are subtle ways to tell someone that you know they are lying without sacrificing civility and decorum: "I know sir, with respect, that when you say you weren't there, on the third of July exchanging money for dope in the parking lot, that you were there. And as a matter of fact there is a film of you and a guy that was arrested an hour ago said that you were there. And I've seen your bank account. Would you like to answer the question again?"

Do you pre-interview?

Not with a reluctant witness, don't want them, to change their story. Also, don't extensively pre-interview. You do not want to give away what you already know.

What about rumors?

Rumors are a product of unfulfilled expectations. We like to think of stories as tight little packages. As soon as there are loose ends that leads to wild speculation. At the same time, rumors are the life blood of journalism. They are also the lifeblood of politics.

Everyone assumes that a leak is the truth. A leak is rarely the truth. Rather, it is what the leaker wants everyone to think because it is in some way beneficial to him. We take all kinds of hell for reporting leaks. Often the person who leaked the information is the one who raises the most hell. There is nothing wrong with rumors, just don't print them.

What do you do if you have a personal stake in the story?

If you have a stake in a story, you know the cast of characters, they are friends of yours. You simply give the story to somebody else. I would want the story to be done, just by someone else. I would doubt my own sense of fairness.

How do you deal with an uncooperative interviewee.

Tell him you will run the story anyway. Tell him you will be talking to other people and that the interview would be a good opportunity to tell his side of the story.

Investigative reporting on the college level. Story of the Dartmouth Review vs. Dartmouth College

The Dartmouth Review is paper at Dartmouth College. It is an advocacy journal of the right wing. It is separate from Dartmouth but is staffed by Dartmouth students and distributed on campus. It does not attack black students, but prints vile attacks on black students who are for affirmative action. It attacks gays and lesbians and women's movements. And it attacks courses that in its estimation are "guts" because they do not fulfil the traditional, classical role of advancing western, patriarchal society.

The Review published some stories on a particular professor who teaches a course: Music in the Oral Tradition. The review clandestinely taped one of his classes where he talked about everything but music. The Review then published the transcript. The reporters would call him up. He was abusive to them. They taped the phone call without telling him. That is of questionable legality depending on whether NH is a

two party state. (Whether both parties need to be told that the call is being recorded) Unfortunately for his sake, the teacher said in one of the calls "I know you're taping this." In court, they may count as consent.

There was a trial of sorts on campus. A disciplinary board made up of students, faculty members and administrators. Chris Baldwin, the editor of the review and the writer of the stories, received a reprimand and suspension.

The Dartmouth Review is now suing Dartmouth for violation of first amendment rights. Baldwin says that he has the rights of any reporter. I don't think he does. I have the rights of any reporter, An undergraduate working on an off-campus paper on-campus has all of his first amendment rights. But he also agrees to abide by a certain kind decorum, civility or simply the rules of the University. so he's not like any reporter, he's a little less than any reporter. You make a social contract as an undergraduate. This contract falls outside of the first amendment.

Communications courses

I fear that it makes the act of communicating a be all and end all. The nuts and bolts of technology, the cosmetics of journalism tend to be stressed.

The real tools of a reporter are guardedness, digging research, endless research, and confirming the facts. You can only learn these things in an academic environment by studying history, geography, English, philosophy, law. I would love to see communications as an extra curricula activity. I guarantee you that most student publications, students radio stations and television stations would be no worse" if students did not get credit for their work.

The nuts and bolts of reporting that communications courses will teach you can be learned in three weeks on the job, particularly if you've had experience at a college newspaper or station.

The Story of Lenell Geter

What convinced you that you wanted to be an investigative reporter?

This is the story of the conviction of Lenell Geter, a young black engineer who worked for a company named E-Systems in Texas. He was sentenced to life in prison for robbing a Kentucky Fried Chicken during his lunch hour. What we found inter-

esting about the story was that he got life for a \$89 robbery.

I received some letters from Lenell's co-workers who had gone through great ends during the trial to protest his innocence. Most of them were white. I initially decided not to do the story. We get millions of letters from prisoners asking us to come prove their innocent. This case was different, however, because the letters came from his co-workers. I was intrigued by the harshness of the sentence so I went out on the story with a researcher Marti Galovic and a producer, Suzanne St. Pierre. I told them: "Let's go and prove Lenell Geter's guilty." We were all convinced that he had committed the robbery. I said: "Let's go show that he should have gotten 18 months rather than life."



is that they were in touch with a sheriff from a town in South Carolina where Lenell Geter is from. They quoted this sheriff as saying: "If his name is Geter, he's your man." This was really strong testimony coming from a DA with a good record. I said, how do we find this guy. He lived in a real hick town. We went down and saw him and showed him the testimony. He said, I never said that. He said: "I know LG, I know the family. I said something like the opposite of that. I couldn't have been clearer." So what we found building and building with these bits of onion skin is that the case against Lenell Geter was crumbling and the case against the cops and the DA was rapidly being built up as: They got a guy, he's black, he's an outsider, he's got to have done it.

And it turns out in the final analysis that no one wanted to tell us why they had arrested Lenell Geter's in the first place. The cops wouldn't tell us, and they didn't have to. We hung around that police station until we found out. It turned out that during his lunch hour, Lenell Geter used to drive down to a pond and feed the ducks in the park. And there was a nosy old lady who had nothing to do but stare out her window all day. And she saw Lenell Geter and thought to herself: "What's a black guy doing around here?" and took his license down. And when she read about the KFC robbery, she turned him in. So we got that but the case was still not nailed down.

During the last interviews I did with the two prosecutors I said: "You know there are a lot of people at E-systems who know what Lenell Geter's activities that day were including where he was, and how long he was gone. There was a woman named, I can't remember her name. Miss Johnson. Who provided an alibi for Lenell Geter's. She walked him to his car that lunch break. The prosecutor said: "Yeah, I know all about her. That's Lenell Geter's girlfriend. What would you expect her to say."

I said: "Oh yeah, what does she look like?"

He said: "She's an attractive black women, age 22."

Miss Johnson is a 65 year old women And that killed their case. In terms of the television report, I'm most proud that there wasn't one moment of anger in our report. It was cold and cool and calculating and devastating in the way it lined up fact after fact without even a suggestion of surmise.

So we went into that story on the assumption that he was guilty. And it was that business of peeling the onion. We started at E-Systems. And we drove the distance between his office, and we knew when he had left, and the KFC and back, and we knew when he had clocked in. And we found that he could have done it during his lunch hour, driving an average of 70 MPH and committing the robbery in 2.5 minutes. I do not know how fast you could rob A KFC. This was a pretty good hint that we were onto something.

I talked to his court appointed lawyer. This is the kind of guy who could get you life for a parking ticket. And then we did the real work going through the police reports and the court testimony. And one of the things that the cops had said in court

Carolyn Fox on

Outrageous Radio

I'm going to start by asking all of you, 'can anybody give me a good definition of outrageous radio?' Howard Stern, the *Greaseman* . . .

I'm on the outskirts of what I think outrageous radio really is, and I think I'm grouped among these guys because I'm the only woman in the country doing it.

Outrageous radio is, to me, well you know when you are at a party and you're pretty loose and you're having a good time, and anything you want to say, you just let go and say it? Well that's what I do on the radio for the most part, with limitations. I don't rag on people who are handicapped or particular ethnic groups, except for myself, where I come from, super-jew. I'm pretty nasty on the air, if I'm not nasty I'm being a jerk. And when I'm on the air, I'm a totally different person than I am in person. A lot of what I do, which can be pretty hostile, is based on my personality as a person. Not everyone can do outrageous radio. You have to have a degree of anger, you have to have a sense of wit. You have to have a hostile edge to you. You have to have a twisted way, like when you do comedy.

An example on a tape: "A question that I would like to know the answer to is, what is it that you eat that makes your urine smell like asparagus? (lots of laughs) I know there is one particular food, if you know, give us a call, and I'll send you a pair of tickets to Tower of Power . . . I'm in a lousy mood today, and I'm pissed off, literally. Maybe you know the answer to this question . . ."

So that's what I do on the radio. It gets great numbers. I started out doing mid-days and I was straighter than I am right now. I was the worst. And my program director said, 'listen Carolyn, you are so disgusting, why don't you just be that way on the air? And you can do mornings.' When I first started I was real, real rough and I went over the line frequently, I mean there was no end to my tastelessness. I really had to look at what I was doing on the air, and it didn't match who I was, so I toned it down. What I did in this example was stupid and disgusting, but it didn't really hurt anybody. And if you didn't want to hear it, you could turn it off because: 'she was talking about piss this morning.'

How do you get your material?

I get all of my material from every day life. I go through the papers, movies, walk down town. Not all of it has to be dirty, it just has to be entertaining.

How do you feel about being compared to Howard

Stern?

Howard was at the forefront. I don't do a lot of what Howard does. Howard, as far as I'm concerned takes it over the line. Sometimes I find him to be real clever, and real witty, but he's really, really cruel, and I can't take it that far; it's not in my moral fiber to do that.

As a product of an exemplary college radio station, and as a person with an honest and candid personality, Carolyn Fox had a lot to contribute to the First Annual Conference of College Broadcasters. Fox is now a popular "outrageous radio" personality and the Program Director of Providence's WHJY-FM. Fox attended Brown University where she majored in History and devoted much of her time to the school's highly successful, professional FM station, WBRU. Although she started out as a "straight" D.J., Fox developed her "outrageous radio" host when she assumed the morning drive show at WHJY. Currently the only woman in the genre, Fox has developed her own form of "outrageous radio." She shared her experiences with conference participants.

I was listening to Howard Stern when I was in New York and he had these women in there (the studio) who were dancing in front of him with no shirts on, and then he had another time when he wanted to have two people in his studio have sex on the air. First of all, being a woman, my priorities are a little different, sex on the air is super-tasteless.

What do you think about Howard Stern not playing any music in the morning?

I'm a lot tighter than he is, I mean, he drags a subject out for half an hour. To me that's a tune-off. I think people tune in in the morning to hear music and fun. When you are playing music, you play two songs, then break. While the music is playing, I'm preparing my next break so that for each break I'm prepared and I don't drag things on.

Do you use the word shock radio?

I don't, they do.

Do you think it will catch on at most radio stations?

No. Absolutely not. It is a very trendy sort of programming. You have to keep refining it, keeping changing it to what the people want, sort of like pre-teen clothes. Right now, because of dear old Ronald Reagan the country has become

even more conservative than it has ever been and people haven't been tolerating it as much so I've had to pull back, we've all had to pull back to a degree.

Do you think the audience could take how far you take things if it were on TV?

It would shock the living daylights out of television. There is nothing like that on TV.

Do you get any flack for saying the things you say?

When I first started this schtick I got so much hate mail and I had the FCC on me for a little while. But the people who listen to me love it. And the people who don't like it don't listen. Some people listen and don't admit it.

What about the FCC?

The rules are basically, you can't say the seven dirty words on the radio. And you are not supposed to talk about bodily excretions, bodily functions, sex between two people or a person and an animal.

You are not supposed to, but nobody is monitoring us that closely these days. Even double entendres, you are not supposed to do that but, I've toned down everything else.

With four more years of conservative government, do you think you'll have more problems with the government?

Not for a while. It's cyclical. They find other things to make the headlines now. You've got AIDS, drugs, you got trash TV. They can't fit us in now. When there's room they'll fit us in.

What do you think should be regulations for a college station that has more to worry about than the FCC, it has the board of directors and their advisors?

You know, if I had to work at a radio station in college that had advisors, I'd probably blow up the joint. Who the heck is listening to you anyway? You should just get the training. Get the groundwork. You got to use your judgement. Don't just do it for the sake of doing it. I was falling into a rut at one point. I wasn't being as creative as I wanted to be. I've been doing this for six years and I got into the dick joke rut. It was lazy radio. We do a little of that now, but less. Let you be the judge.

What do you suggest, other than using words, that you can't say, like an issue that is still controversial?

That's where the double-entendre fits in. There are three levels to outrageous radio. You got the

gut level. And then there's the tongue and cheek level, and there's the sophisticated level. You've got to be clever to do it. You've gotta have some brains or it just doesn't go over well. It works, but you've got to keep redefining it, or you'll be a flash in the pan.

Do you worry about interfering in a politician's personal lives?

No, we go way out in state politics. If they are in public office, it's a free ride. In this state which is so small, we bother all of them. I call the mayor frequently in his office and just harass him.

Do you engineer your show yourself?

No, I have a producer. I control the board, because if anyone screws up the board, it's my fault. I hate having a sloppy show. But he pulls the carts for me, he cues up the music, because I'm usually on the phone and telling my sidekick what to say, and when.

Do you do a lot of production work before you go on the air?

I get off the air at 10:00 am, I produce two hours. Then I become the program director until 7:00pm. But what we do is we meet about six of us, and we write the next day's show and produce the bits in the studio. Everything is strictly timed out. I have traffic and sports. . .

What kind of promotions do you do?

The kind of promotions that we do? One time I closed the city of Providence on April Fools Day and nobody went to work. And now I'm sending out a couple of my listeners to babysit Ozzy Osborne's kids. We have stupid cupid weddings on the air, I was the first one to do that. And for Thanksgiving we'll have listeners sending your worst relative away anywhere in the U.S.

What do you look for in interns?

The big thing with interns is 'are they reliable, are they honest, and are they smart, and are they fun people?' I don't care what you're majoring in. They answer the phones, take requests, answer mail and telephone calls, they listen to music for us. Yeah, they are slaves, but I did it for many many years, and that's how they get into it.

What's missing in college students audition tapes?

Personality. Good timing temperature, there's no life to the air checks I get. Just be you on the air. If you are a schlub in person, you'll be a schlub on the air.

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The first conference of the LA Chapter of NACB
Saturday, March 11, 1989
U.C. Fullerton

Robert Lipsyte on Responsible Sports Journalism

An edited and abridged transcript

There seems to be a real distinction between sports journalism and what many people call sports casting. I tend to think they are mutually exclusive. The title "How to be a responsible sports journalist" is a lot more complicated than one would think. A lot of people think that sports journalism is an oxymoron. And a lot of people think there is no difference between sports casters and sports journalists. I have never worked with the sports division of a network where there wasn't an enormous difference.

Each network has a sports division. The sports division is like the news division, the owned and operated stations division - it is part of the network as a whole. It is in a sense the promoter of games, it is "in bed" with the sports establishment. The distinction between the sports division and say Don King or Donald Trump or Major league baseball is very fine. They're all doing the same thing.

Within the news division of networks there are correspondents like myself who cover sports related news. That is sports journalism. Within local stations, on every local news cast, even if it's the end of the world, there are still 8 or 10 minutes of going to the video tape with somebody who makes an unconscionable amount of money - in the larger markets - telling you who won or who lost. In the small markets they have the same problems you have doing sports at a college station, having to define that line between reporting something that purports to be truthful yet at the same time not cutting off his or her ticket supply.

I come out of the dogma of believing that sports is the single most influential kind of advanced communication in the world. Almost everything else that we do - on music, on sexuality, on religion, on education, on economics - tends to separate us. But somehow, there is some magical thread in sports that binds us all together. This is the power of sports. This is why it is possible for mediocre sports casters, for things that are incredibly boring - perhaps watching golf - to capture people's minds and create demand for sponsorship.

What I would like to talk about today is our role, your role in trying to find some way of being both entertaining and responsible as journalists in the coverage of sports. In the one sense, the job is easy. In all of journalism, sports may be the one event that you will have seen that you will report on. Almost everything else in journalism you come upon after the fact; the guy is dead, the fire has started, the war is in progress, the deal has

The popularity of Robert Lipsyte at the first Annual conference of College Broadcasters was no coincidence. Robert Lipsyte brings a unique perspective to sports journalism; he has an extensive background in print media having worked on the New York Times for 14 years. In addition, he has successfully straddled the fields of print and broadcast media while writing for television news as well as working on CBS Sunday Morning on-air as part of the regular staff. In addition, Lipsyte is a published author of fiction as well as non-fiction often centering around sports themes. His best known works include The Contender, SportsWorld: An American Dreamland and One Fat Summer. The following excerpts were taken from the seminar Lipsyte led on the topic "Responsible sports Journalism."

come down. But in sports, you sit there and you watch it. But so do thousands and maybe millions of other people who think they are smarter than you are. You have to cover it and tell them something they don't know. Now let's get to the important stuff, careers and jobs.

Learn how to write. This is probably the single most important thing, I'm serious, about this business. Surprisingly, very few people can write. It's not that hard. People are wonderfully verbal, but they haven't taken the time to put sentences together. And also, once you've learned to write, take that next step of learning to write to picture - which is also not difficult. I think the best preparation for writing for television is to read poetry. Looking for words, looking for images, looking for ways to really condense a thought down to almost a freeze dried package.

Television is very forgiving for writers. All you really need in two or three minutes is one kind of clever line. Even if it's a little sappy, even if it's a picture of Mary Decker-Slaney running across a bridge and you say something, (to my shame I've done this), something about "the bridges she must cross in her life" or having a picture of her run down the center of the road, along the median strip, and you talk about "running that fine line." I'm serious about that, I'm serious about learning to write and learning to condense. But these are the tricks of the trade, they are not the trade. The trade is, first of all, people out there that are worth looking at and not all of them are in sports. Sports is really on two levels.

On one level it's rock and roll - the World Series, the Superbowl, the college playoffs - that's rock and roll, it's fun. On the other level, it's something that touches all our lives. For instance, if a new stadium is built to keep George Steinbrenner in New York, or to keep some ball

team from going to another city, well that's not the whole story. The story is how many families are going to be displaced in their community to make room for that ball park. The story is how municipal funds are being diverted from things that are really necessary for people's lives to make this ball park. Who is this ball park going to serve? The commuters, the suburbanites? and not the people in the city? And who is getting the contract for the concrete, who's making the seats? We get diverted as sports journalists to climb on some poor guy who, for a very brief moment in his life, is going to make a million dollars a year playing second base. He didn't make Phi Beta Kappa and his hitting is poor anyway. That's crazy, that's not the story. The

story is the owner who is making a lot more, the story is the inter-relationship between politics and sports in that community that makes it possible to pay that ballplayer all that money because somewhere a deal was made. Something that seems as trivial as the popcorn concession gives the owner 10 times what the player got.

Drugs. We're talking about drugs now as if Ben Johnson is some kind of either evil person or some poor fool, some noble savage seduced by fame, as if the drug culture were not an implicit part of sports for many, many years. This has been going on for a long time, superstars have gotten by for a long time. Somebody said somewhere that bottles of clean urine sell for 20, 25 bucks or whatever but there's a market for it. The establishment has really not wanted to deal with it. They just wanted the bigger, stronger, faster athletes. People are going to want to know when are sports journalists going to wake up to the fact that what was all that aggressive behavior that we have always celebrated? What about those ball players who throw their girlfriends off garden terraces or who go to parties and eat glass or on Sunday morning beat up people and are always screaming and raging? You know, this is not just the ol' college try.

Agents. These evil, druggie weasels who pray on college students? - That's nuts, that's crazy - they're terrific. They grew out of the terrible need for athletes to be protected from venal college administrators and from the venal general managers of ball teams. Most athletes are no match for the lawyers and accountants and businessmen who run these places - That's why there are agents. Most of these agents are terrific. All the bad press about agents is really put out by sports journalists who have come to realize, because they're no dummies, that the future and their future is alive with the owners and with the

commissioners of sports and the people who own and operate places of sports and not by athletes who come and go.

It's not so easy to be a responsible journalist in sports if you feel under the gun, if you feel that certain things are important to you; access - tickets for your family, being able to take your kid to the ball park, being able to get somebodies autograph any time you want.

Having said that, sports journalists always get a bad wrap. They are no more emotionally corrupt than White-house correspondents who are very much afraid of not being invited with the wife and kids to the annual Easter egg roll on the White-house lawn, who want to go to state dinners, who want that kind of access. It makes them feel important. Journalists can do anything they want to get stories if they really want to get stories and if they don't want to just play the game. In sports, a lot of journalists feel "well hey, it's not national security, it's not the famine in Ethiopia, it's not a drought, it's just a ballgame." There's an expression in television, in all of television, if something goes wrong with a story, say a technical glitch, people say "Hey, it's not brain surgery, it's only television." It's just too easy to take that next step and say, "Hey, it's really only a game."

As you can see, I could just rattle on and on and I will, but I'd like to stop now and respond to any questions or thoughts you may have.

Last year I had a chance to interview Lou Henson, the coach at the University of Illinois basketball team and there were rumors going around that he was going to go off to New Mexico to be a coach. I knew I wanted to ask him that question but I wasn't really sure how to approach it. How would you do that if you had to ask the same question?

I think that you can almost ask anything if you're nice about it and you're nicely dressed. When you put on a tie and a jacket, you immediately intimidate 75% of the people because you're serious, you're serious about this thing you're doing, you're not in your cut-off and flipflops, you're a serious journalist and you ask a question in a nice sort of way even if it's a very difficult question. I think you could go up to him, looking serious and say "excuse me, but there are a lot of rumors and I've got to ask you this question, 'is there truth to the rumors that you are going to New Mexico?'"

And maybe he'll say back 'no comment'
And you may say, 'yes but there are a lot of rumors going around campus. Do you have any idea how those rumors started?'

'I have no idea'
Then your dialogue might proceed, hypothetically, like this:

'Well, did you take a trip to New Mexico?'

'Well that's none of your business'

'Have you been on the phone ...'

'Hey, what is this? Some kind of inquisition?'



'Well, no sir, but a lot of people are really concerned because you're an important figure on this campus'

'Look, I have been talking to a number of schools but I always do this when my contract comes up. But I'm really not ready to discuss it yet.'

'Well, when would you be ready to discuss it?'

'It probably wouldn't be long'

'Would you mind if I called you tomorrow?'

'Are you going to be on my ass for a month?'

'No sir, but it's really something that we're all concerned about.'

'Look, why don't you come by my office, Thursday at noon.'

That's the way you get a story. You can be polite, but serious and persistent. It's harder to do in a smaller market, like a college market, because if he wants, he can probably crush you. But it gets easier as you move up.

How much of sports should be news worthy or how much of the news direction do you take to sports?

I think you have to find that mix, you can't keep turning up rocks nor should you. Sports is fun, sports is rock and roll. Most athletes are nice guys. Most of what happens out there is basically

benign. You could celebrate, you could give the score, you can tell us how it really happened, you can teach us to watch a tackle play, you can do whatever you know how to do. But you have to realize that sooner or later the story is going to come up that is going to test you and you're going to have to decide whether or not you're going to turn away from it and tell us that it is only a game - why are they bringing these ugly things into the game - or are you going to say, "well now I have to deal with this like any journalist would."

Drugs, or corruption or whatever the story is, cover it, do it honestly and then move on. That's what you will do maybe, I don't think we all have to do the same thing. I'm not interested in doing tackles, I never have been, I don't know how to look at tackles. I have never watched an entire game on television in my life!

Do the players have a right to say "NO" (to a reporter)

I think anybody has a right to not talk to you. Anybody has a right not to talk to a journalist. I think it becomes a grey area in terms of a public official. I think that I wish more White-house correspon-

dents had the feeling about Ronald Reagan that you had about Bo Jackson (from earlier question). He should be talking to us. If the person is not going to respond, then you find some way in your news cast to make some point that he's ducking questions, and maybe the reason he's ducking questions is that it's bad enough when you're hitting 221 and worried about cutting it. I think you should pursue him and not be afraid of pursuing him and I don't think that anybody is going to hate you and if they do, it will probably get you a job.

It's not so simple to be a "responsible sports journalist" because you do have to go back. General assignment reporters, crime reporters, political reporters don't have to go back day after day, they don't have to travel with the team. In television, it's even worse (than print). One of my first assignments was to go down to spring training to talk with some of those guys about their drug involvement. A real charmer, Dale Bearer, came over to the soundman, dropped his pants and farted in the boom mike. Now if I was print, that would be a great story, you could really do it in a clever sort of way. But even if we had been rolling, we couldn't use it, so really, it's tougher for us. I mean if somebody got up as they

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very often do, I mean they're smart, they just use some language into the camera and we're dead. You can't do anything about it on network, you can't just bleep them out. And as more and more athletes take communications courses, and they do, and become more and more savvy about the media, the more problems arise.

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